

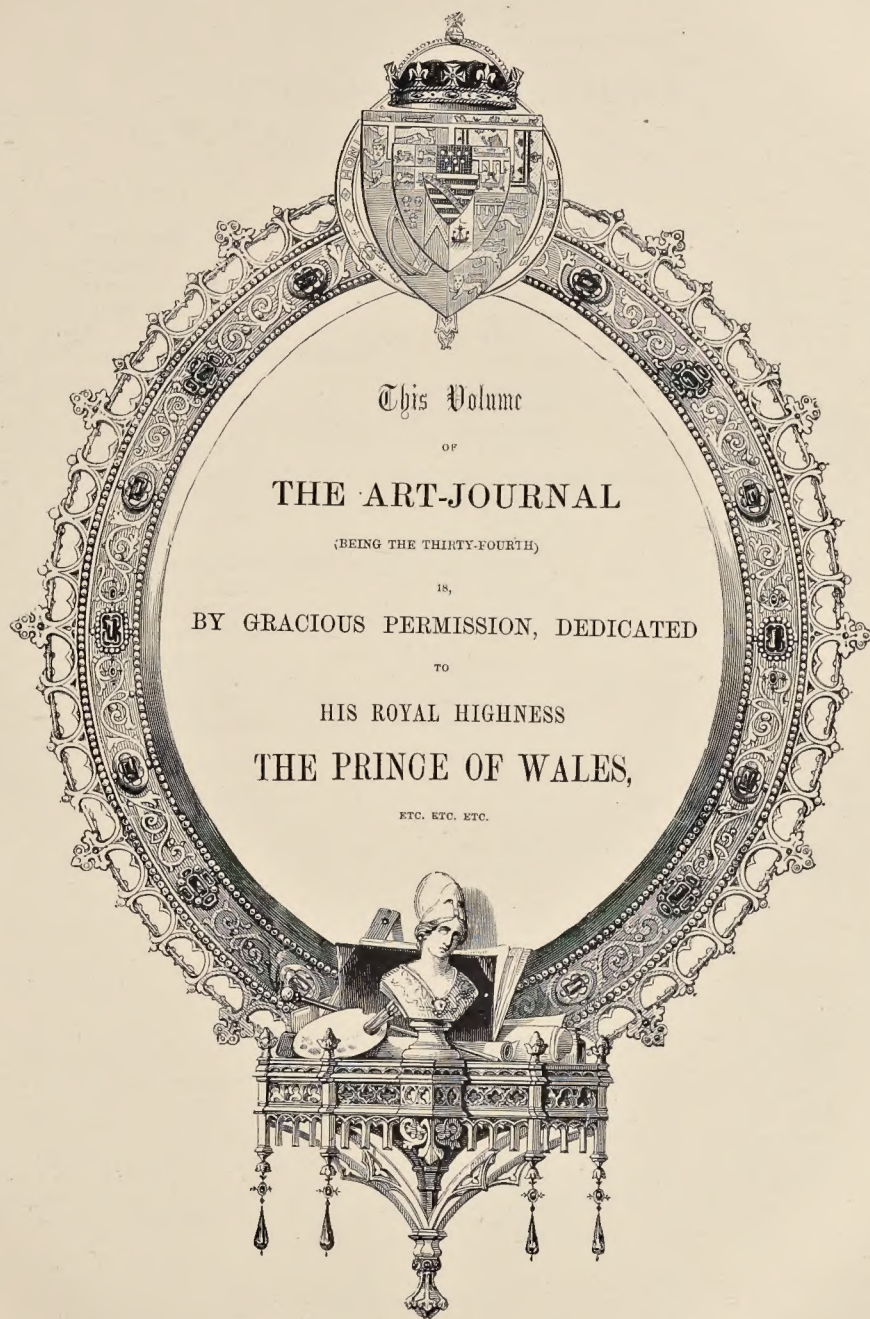
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THE ADVANTAGE OF PHYSICAL
GEOGRAPHY
TO THE
STUDENT AND CRITIC OF ART.

BY PROF. D. T. ANSTED, M.A., F.R.S., ETC.

II.—MOUNTAINS.



N a former article an attempt was made to illustrate, by reference to scenery more or less familiar, the natural history of river-valleys, and to direct attention to the fact that the picturesque features of valley-scenery are due to a great extent, and very evidently, to the mode in which the valleys were formed. I propose now to carry the reader with me into a different class of scenery, and show that in those countries where rivers take their rise in mountain-valleys, the mountains themselves, and all the varieties of beauty and grandeur they present, owe their essential peculiarities to the rock of which they are formed, the forces by which they were lifted into their present position, and the effect of rain and frost on the various materials of which they are composed.

Let us first consider the case on a very large scale; and then by degrees limit our view to those special examples which, being near at hand and often seen, are likely to be most familiar. Every one is not in a position to call to mind the general outline of a great continent as seen by gradually approaching, crossing, and receding from the mountain-chain which forms its backbone, and on which it seems moulded; but it is precisely this sort of *coup-d'œil* which is most easily described, and which is, perhaps, even better understood by a descriptive sketch, than by a long and troublesome journey, during which the attention is not constantly directed to interpret the physical features from time to time presented to view.

Central and Southern Europe has, as it were, grown and developed itself, and owes all its principal and characteristic features to the slow upheaval of the great mountain-chain of the Alps—a chain in reality simple in its origin and sequence, but involving extreme complication of detail. The Alps must be regarded as the result of a long and continually acting pressure from below on a line of country of great length and comparatively small breadth, ranging from west to east. Throughout the whole period of elevation there must have been a never-ceasing thrust from some point along this line at a depth below the surface, great, no

doubt, compared with any depths we can attain, but small compared with the earth's diameter—a depth of scores of miles it may be, rather than hundreds. We need not attempt here to speculate as to the nature or cause of this thrusting force. It is enough to know that there is no conceivable explanation of the result attained without assuming some force of this nature continuing to act for an exceedingly long period.

The breadth of country affected by this thrust is not considerable compared with its enormous length. With the Alps, the Pyrenees to the west, and the mountains of Asia to the east, are very clearly and closely connected, and all form one system. Thus the length of the line below which the thrusting force has acted, is the distance from Western Europe to Eastern Asia, or 10,000 miles, whereas the breadth is often not more than 100 miles. Even where most expanded, the distance from the plains on the north, to those on the south side of the great chain, is not more than a few hundred miles. A black line, an eighth of an inch thick, expanding occasionally to an inch, and twelve inches long, would represent the limit of action of the thrusting force in proportion to its length. A similar line, but of less breadth, would represent the limits of action of the thrusting force that has formed the whole series of the American mountains, which extend also for a distance of nearly 10,000 miles, from the northern extremity of north-western America to Patagonia.

The force incessantly acting beneath these long lines has not by any means produced a uniform effect. In some places it has found it easier, in others more difficult, to elevate the great mass of over-lying solid matter. After continuing to act for a certain period near one spot, it has generally torn and fractured the strata, and has very much altered their appearance—sometimes it has actually changed their nature. And the result is due to the effect of heated vapours and hot water penetrating wherever the strata will permit, and passing upwards through the cracks made by the perpetual strain of the upheaving force. Some rocks would certainly crack sooner than others, for some are brittle and others tough. Limestone, for example, would be easily broken, whereas clays, and rocks formed out of clays, would much longer resist the strain. But in the end it is not difficult to see that if a line, originally straight, is forced upwards and lifted beyond a certain point by a transverse thrust, its ends being held down, there may at first be expansion from the elasticity of the rock, but ultimately there will be fracture. Wherever there is a great mountain-chain, there must, therefore, have been fracture of strata; and thus a facility has been given for the great heat of the interior of the earth to act on the strata that have been, by degrees, heaped on the surface. It is for this reason that the rocks in mountain-chains are almost invariably much altered, the alteration having been caused partly by heat, but partly by the chemical action of hot gases and water penetrating the rocks. It is not always or necessarily the case that the rocks we find, and which have been so much and so long exposed to heat as to lose entirely all stratified character, are really other than altered stratified rocks. The granites that we see are not all—perhaps not any of them—fundamental rocks, in the sense of belonging to the substance of the interior of the earth, and independent of stratification. They are quite as likely to be the stratified rocks themselves under an entirely new form.

This view of the absence of anything like

real *primitive rock* (as such rocks as granite are often called), is a very important one in the explanation of the scenery of important mountain-chains. There is, perhaps, no such thing as real primitive rock on a large scale to be found on the earth. In the Alps all the granites are altered rocks belonging to parts of the geological series comparatively modern, and whose age is known. The crest, or highest part of the Alps, is generally composed of stratified rocks greatly changed, and probably they may all be regarded in this light. The thrust has not lifted the original crust of the earth before it was cool enough to bear water on its surface in the fluid state, but simply those water-formed deposits which have been accumulated long since that time, and even since life was introduced. Although forced through other strata in a melted state like lava, they may be no other than altered sedimentary deposits.

This idea of the origin of great mountain-chains is neither a mere theory on the one hand, nor unimportant to the right understanding of the picturesque in mountain-scenery on the other. The old idea that a mountain-chain consists of some portion of the molten matter of the earth's interior shot up rapidly through a wide fissure suddenly formed in a series of stratified rocks, and owing its peculiarities of form, its rugged outline and numerous projecting needles, to the effects of sudden cooling, is a view altogether opposed to all experience, and in the highest degree improbable, if not mechanically impossible. The real state of the case is altogether different; and all the broken and jagged peaks, rounded domes, serrated ridges, and other well-known appearances, are certainly not the result of any cause that acted from below, but are irregularities produced on rocks of different and unequal resisting power by the action of air and water, heat and cold. They are appearances constantly altering, and only retaining a semblance of what they were even a few years ago, because the same causes, acting on similar material, must necessarily produce similar effects.

A careful examination of the geology of the Alps has rendered very clear and certain the general outline of the history of the formation of the chain. A vast expansive force acting over a line of great length for an enormous time, has already been pointed out as the outline-idea of the history of all mountain-chains. But the force has not acted suddenly anywhere or at any time. The grandest and most precipitous faces of rock, the most magnificent and loftiest of the great pinnacles of granite, the most manifest fissures rending asunder rocks already twisted and altered, and holding them asunder in such a way that we fancy we can see where the projections on one side would fit the recesses of the other—these are not the result of sudden force, but of slow change. Neither has the force always continued to act in the same part. Now one part, now another part, has been subjected to its influence. Thus the whole chain is seen to be made up of a number of links, each itself a small chain, and the detail of each was produced according to the same law.

On approaching the Alps, whether from the north or south, from the Bavarian plateau or from the broad, level, low plains of northern Italy, the impression is the same. The eye looks over a vast flat space, and in the far distance the horizon is terminated by a blue wall, having a very irregular outline. As we draw nearer this wall, the termination of the plain and the

commencement of the mountain seem to become even sharper and more definite, and by degrees we reach a point where the plain appears narrowed, and the wall, instead of being in front, is on three sides. The actual lofty mountains are then concealed by those we see, whose elevation, though not nearly so great, is sufficient to hide the others from view. The plain thus passes into a mountain-valley, and before long, as we continue to advance, the plain is lost altogether, and we are in the midst of mountain-scenery. Of all the passes across the Alps, the Brenner is, perhaps, the most instructive as an example of this fact. It is not wild or savage, and nowhere approaches the line where snow remains all the year round. In the month of August it is everywhere green, the summit level being a valley covered with grass or cultivated crops, and the mountain-sides for the most part clothed with trees from the point at which they rise out of the valley to the highest points that are within sight. Here and there there are parts of the mountain-side too steep for vegetation, and at frequent intervals there are broad white marks indicating the passage of torrents; but these are exceptions, and do not interrupt the cheerful character of the scenery. On the German side, from the part where the mountains are entered to Innsbruck, and thence onwards to Innspruck to Brenner, the valley is flat, but the mountains rise sharply and at once from its extremity. There is no possibility of mistaking the position of the line where one ends and the other begins. The stream running through the valley is not, however, always close to the level bottom, for a mixture of rounded pebbles, sand, and irregular blocks of stone, derived from the disintegration of the mountain, has generally accumulated to some height, and through this the stream cuts its way. Thus, the level of the valley is often above the highest point now reached by the stream. But this is superficial, and except in the very broad valleys, such as that of Switzerland between the Bernese Alps and the Jura, there are few examples of hills as distinguished from mountains.

One of the picturesque characteristics of mountains, then, is the abruptness with which they rise out of the earth, and the contrast offered by their vertical lines to the horizontal surface of plains, and even of most valleys. Owing to effects of perspective and fore-shortening, the slope with which they really rise is greatly misjudged by the eye, and they appear more nearly vertical than they are. For the same reason the plain seems more level, and the contrast with the hill-side greater than it really is. The low hills appear dwarfed, and the lofty mountain-slope magnified, owing to the circumstances under which they are seen. So again, the broken character that really belongs to almost every mountain-chain is hardly recognised when a long length of mountain is seen from a distance, and the barrier which really exists, but which is always more or less broken from point to point, appears to be altogether impassable. There are passes by which every chain may be crossed, and these passes are always over depressions where the ridge or water-parting is below the average height of the whole chain. To reach them, it is generally necessary to wind through narrow valleys, the position of the pass, or convenient point to cross the range, being almost invariably so far concealed from any distant view, that it does not show itself as a break or interruption of the chain.

The grouping of mountains—an inevitable

result of the mode of their formation—determines the nature of the passes. The Alps form a considerable number of groups so well marked that they are locally known by distinct names. Thus there are the Julian, the Cottian, the Rhaetian, and the Bernese Alps. Between each of these are passes, for the most part very lofty, but not much exceeding half the altitude of the higher peaks of the groups separated. In the Pyrenees there are no groups—none, at least, in an important physical sense; there are also no passes sufficiently wide and low to be accessible except by mules and on foot. There are also few passes, and none of any moderate elevation, across the main chain of the Himalaya; and this chain, though of great length, is really one, and hardly admits of separation into groups. On the other hand, the American mountain systems, both north and south, are divided into many groups; and though there are few travelled passes, there are many that will some day be found available.

The so-called passes of the low Welsh and Scottish mountains are hardly illustrative of the real nature of the case. It is true that these mountains, though of very small elevation above the sea, present scenery not only interesting and fine, but really grand; but the grandeur is derived rather from the bareness and ruggedness of the scenery, as compared with the rich and smiling valleys left only a few hours before, and from the cloudy sky seldom interrupted by many hours of bright sunshine, than from the magnitude of the phenomena. Those familiar with the Alpine passes will hardly fail to recognise the difference in this respect. Even the least remarkable—as the Brenner—presents in some parts steep walls of naked rock, rising two or three thousand feet from the valley. Beyond these are still greater heights, masked by the rocks that shut in the valley. The walls alluded to, though often bare, are, however, clothed in many parts by forest trees; and these, tall and well grown as they are, seem mere shrubs from the valley. The valley is cut deeply through the rocks, and the lower part is re-cut through the thick accumulations of fallen rock, sometimes angular, sometimes rolled by water into rounded pebbles that have failed to be removed by the torrents.

The mountain character is throughout perfectly preserved, and the pass is recognised as a pass between mountains from one end to the other. It is not so in the low chains of our own country, where the mountains are not grouped in the same manner, and there is hardly distance enough to produce effect.

The grouping of mountains is still better seen in more picturesque passes. Thus the Mont Cenis road, now superseded by the tunnel, and less likely to be visited than before, presents many striking indications of the groups between which it is conducted. Travelling up the valley of the Arc on the French side, we see all the usual characteristics—a narrow water-way occupied almost entirely by a torrent, and very steep mountain-sides. At Lanslebourg, where the road begins to cross the chain, there is very little to indicate its separation into two groups. The road is carried up the steep side by a succession of zig-zags of the boldest and most extraordinary kind. Avalanches sweep over them every spring, and frequently do great damage. Continuing to rise, we come at length to a comparative level—a real platform—on which is a lake, and along which we may travel for some distance without much ascent or descent. This is the dividing plain, and across this the pass

is carried to the Italian side, where there is a rapid descent into a wide, open valley. But on each side of this the mountains rise to a great height, and here in winter the scenery is exceedingly grand. Even in the high Alps there are few more interesting illustrations of the nature of mountain-scenery. The dividing plain is a kind of terrace, and, geologically as well as geographically, the Alps are separated in a very remarkable manner. The traveller who crosses the Mont Cenis from Italy is struck by the apparent abruptness of the rise from the town of Susa; but though this is real—and there is a very rapid slope all the way in accordance with the general law in the Alps, that the steepest face is towards the south—still in the case before us the terrace is the part where the nature of the pass is shown, and the ascent to the terrace is comparatively unimportant.

The Simplon is a pass of a different kind—not less grand, but not perhaps altogether so instructive. The Splügen and the St. Gothard are narrower and more difficult for carriages, and more of the nature of deep gorges. All illustrate more or less clearly the important fact that mountains are really separated where there are the means of making a convenient pass across and between them.

In the structure of mountains as made out by the geologist may often be found the clue to some of their most characteristic peculiarities. In the Alps this is especially the case, and the whole character of Alpine scenery, especially at the western extremity of the chain, where the features are most strikingly picturesque, is easily understood when this clue to the origin is once given. Almost everywhere the strata elevated to form the Alps are crumpled into vast folds, represented on a very small scale by the folds that would be produced by squeezing a bale of cloth laterally when it was pressed down vertically by a heavy weight. The folds are generally bent, but occasionally broken: they are sometimes lifted regularly, and are like a succession of ridges and furrows, and sometimes the ridge is pushed over sideways. The general result is a number of mountain-chains and valleys nearly, but not quite, parallel to each other, broken up at intervals, and forming the groups already alluded to. This is not at all the idea usually entertained as to the nature of mountains, which are commonly supposed to consist of fragments of some presumed core of the earth thrust upwards through widely-fissured strata. On the contrary, the strata are rarely fissured, and the granite, which is by no means proved to be of older date than the stratified rock, is the exception rather than the rule, and is often absent altogether over wide tracks of mountain and valley. The piercing of the great tunnel through the Alps near the Mont Cenis has been very useful in proving beyond the possibility of question the entire absence of any igneous rock in this part of the axis of the Alpine chain. The whole tunnel is driven through slaty rocks, which have been proved to be of the age of the blue lias made into lime in the valley of the Soar, in Leicestershire, and yielding there, at Lyme Regis and elsewhere, numerous remains of the large and singular family of marine reptiles so well known by examples in most of our museums. These Alps, therefore, are not, even geologically, old as rocks. They are more modern than the sandstones that render the middle of England fertile, and very much newer than the coal measures whose vegetation is so familiar to all who take an interest in the early history of our globe.

This crumpled structure is not confined to the Western Alps. It is quite as characteristic of the Alleghany mountains in North America, and is traceable clearly enough elsewhere. By studying the rocks, with this fact in remembrance, some of the most difficult and complicated problems in geology have been solved. It is the formation that should always be suspected in mountains, and it explains many things not otherwise to be understood. It greatly modifies scenery, especially in the way of communicating a certain uniformity to that of the same district affected by a similar system of crumpling. The rocks that bend readily are, of course, different in appearance from those that break without bending; and the fragments or broken ends of limestone and quartzite, or in some cases serpentine and even granite, are left to form jagged mountain-summits and picturesque crests, while the mountain-sides and valleys are comparatively smooth. In other cases, the nearly vertical walls of limestone in the valleys contrast strangely with the rounded slate rocks that compose the crest of important mountain-chains.

In the drawing of mountains there can be no real success unless these truths of nature be studied by the artist. In this, as in many things, the faculty of observation is so exceedingly acute naturally, and so highly developed by constant cultivation in a few eminent artists and men of extraordinary genius, that they have attained perfect success in expressing the truth, although there is no reason to suppose that the cause could have been known or sought for. These great men have appreciated the harmony that results from the structure and causes of structure we have endeavoured to explain, and have succeeded in practice without the theory. Others who are also highly gifted, but have not this extreme perceptive faculty, have failed for want of knowledge of such facts. An appreciation of the cause can do no harm, even when the perception is most acute; but when the attention is not directed fully to such details, it is quite possible, and very usual, that the artist, in spite of many high qualities, may fail in producing an important result, owing to neglect of careful observation of nature and the study of this matter.

The outer covering, or soil, of a mountain-top or mountain-sides, necessarily depends very much on the slope of the mountain-side, the direction of neighbouring elevated land if at a higher level, and on the nature of the material. It is only slaty and schistose rocks that yield true soil when acted on by the weather, but in the cracks and fissures of limestone many plants, and even large trees take root. It is not at all unusual to find limestones apparently barren and yet clothed with vegetation. But this is not the case with sandstones, unless, indeed, they are very impure, and contain calcareous or argillaceous matter. A very moderate quantity of vegetation of any kind leaves behind material well adapted for other growth, but in many cases this is washed away by the first heavy rains. There are thus very wide tracts over which little life of any kind exists, owing to this difficulty of establishing a first colony, and where the angle of inclination of the rock, or the nature of the material, renders it impossible for soil to remain. There are other mountain-sides which are subject during each succeeding spring to the torrents of mingled snow, water, and disintegrated rock, known in mountain-countries as avalanches. These also are complete interruptions to vegetation. Not only can no tree take its growth in such positions,

but even the commonest weeds often find it impossible to take root. Such barren tracks greatly influence the general effect of the scenery, but are limited to certain positions easily determined, and between them, when the soil is favourable, there are often brilliant tracts of bright green forest, which has not been interrupted in its growth for scores of years.

In countries where the climate is very much warmer than in central Europe, the mountain-sides are often more completely clothed with vegetation, especially where the snow-line is so high that the effect of avalanches hardly reaches the valleys. In some cases there are peculiarities, owing to the nature of the rock. In the mountains of the Lesser Atlas behind Algiers, are large tracts perfectly barren, owing to the enormous quantity of gypsum, or sulphate of lime, interstratified with the other rocks. In some parts of Greece are slopes of loose limestone, thousands of feet in length, and covering miles of mountain-side. These are exceptional; but in most mountain-countries there is something characteristic, owing to the nature of the rock and the mode in which it is influenced by climate. In countries much colder than Central Europe, where the snow in winter accumulates in large quantities in the mountains and approaches the sea, the mountain effects are different, and much bolder than in the Alps.

Thus it will be seen that mountains vary greatly in their appearance in consequence of important differences of structure. To delineate them properly they should be understood, and to understand and criticise the delineations, the mountains themselves should be well studied by the critic. A careful and constant reference to nature, a great familiarity with the varieties of scenery presented in different countries, and an earnest endeavour to understand, as far as possible, the cause of these varieties, are absolutely essential to all who would represent mountain-scenery with effect, and equally so for all who profess to judge concerning the merits or demerits of such representations.

ANCIENT GLASS.*

BEFORE critically examining this sumptuous book, which does infinite credit to all the parties concerned in its production, we must record a few notices of the distinguished connoisseur, and the praiseworthy efforts he made substantially to encourage the study and practice of Art in this country. Felix Slade was born at Lambeth, in August, 1790, he succeeded his father as a proctor in Doctors' Commons. In the preface written by himself he says, "The fragile productions of the Venetian glass-works attracted my attention many years since, by their beauty and elegance of form. It was a period when, save by a few critical connoisseurs, they were but little cared for in England; but encouraged by the example and advice of my dear friends, Mr. George S. Nicholson and Sir Charles Price, now both departed, I gradually acquired a number of specimens, chiefly selected for their artistic and decorative character. As the collection increased in size, it became desirable to obtain illustrations of the many curious processes of manufacture and ornamentation to which glass has been subjected, and likewise to add to the series specimens of various ages and countries. This led to its extension far beyond what I originally contemplated."

Mr. Slade continues,—"One of the greatest

pleasures, however, to the possessor of beautiful or curious objects, is to be able to show or describe them to friends, who can appreciate such things; and this has led me to undertake a work far more extensive and costly than I had at first intended, but of which the illustrations will draw attention to some of the subtleties of form and design which no words can describe." Mr. Slade next refers to the gentlemen who assisted him in the work, that the catalogue was in the first instance drawn up by Mr. W. Chaffers, since added to by Mr. W. A. Nicholls, who also superintended the illustrations. The coloured plates were executed by Mr. Mellish, and the woodcuts by Messrs. J. and G. P. Nicholls. His friend, Mr. A. Nesbitt, contributed the dissertation on the history of glass, and Mr. A. W. Franks revised a portion of the text; and after Mr. Slade's decease he completed the work as one of the executors, it being at that time unfinished, and carried out the liberal bequests of the testator. Mr. Slade died on the 29th March, 1868, and by his will he bequeathed to the British Museum his collections of glass and engravings, ancient bindings and other works of Art. It has been estimated that the cost of these was not less than £28,000. He did not, however, confine his liberality to this gift, but bequeathed a sum of £45,000 to found professorships for the advancement of Fine Art at the Universities of Oxford and Cambridge and at the University College, London; at the latter place he also instituted six scholarships of £50 each. Although his munificent bequests consisted in part, of the most fragile material in nature, he might truly have inscribed on his work, "*Exegi monumentum ære perennius*." It was his intention to limit the number of copies of this book to 200, for distribution among his friends, and a list was made out accordingly which was handed over to his executors.

Notwithstanding the fragility of these glass vessels, Mr. Slade was at all times ready to lend specimens to illustrate this particular branch of Art, under the charge of persons who he knew could appreciate and protect them from injury. Hence he was a Contributor to the Mediæval Exhibition at the Adelphi in 1850—the first exposition of choice works of Art on loan; to the Manchester Art Treasures Exhibition in 1857; at the Ironmongers' Hall in 1861; both he and his friend Sir Charles Price being liverymen of the Ironmongers' Company; to the Loan Exhibition at the South Kensington Museum in 1862; and the Leeds National Exhibition in 1868. In Mr. J. B. Waring's work on the choice examples of Art-Workmanship at Manchester many pieces of his collection were figured. Many are also drawn in the Catalogue of the Ironmongers' Exhibition.

In 1866 a series of articles appeared in the *Art-Journal* "On Glass, its Manufacture and Examples," by Mr. W. Chaffers. The illustrations which accompanied them were, with one or two exceptions, taken from Mr. Slade's collection; some of the more important pieces may be there referred to; and it was this circumstance which induced him to commence an illustration of his entire collection. Having a taste for choice editions of books, he resolved to publish his volume in a style which would do credit to his well-known discrimination, and he spared no expense in producing it; hence the perfection of the chromolithographs and woodcuts.

In the "Notes on the History of Glass-Making," Mr. Nesbitt has made the most of the slender materials to which he could refer, and acknowledges his obligations to Messrs. Labarte and A. W. Franks; he has assiduously consulted the classical and later authors who have noticed the subject, and adduces valuable data for the future historian of the Art of Glass-making. Mr. Nesbitt, in speaking of ancient glass, says, "It would seem that the same processes were employed in Phœnicia and Egypt some centuries before Christ, and in Phœnicia, Egypt, and Rome for some centuries after;" and he thinks it more convenient to speak of the processes common to the two former countries when treating of Phœnician, and of those common to all three when speaking of Roman glass. He, therefore, in the 1st chapter of glass anterior to the Christian Era speaks only of EGYPTIAN AND PHŒNICIAN, and this heading

* CATALOGUE OF THE COLLECTION OF GLASS FORMED BY FELIX SLADE, ESQ., F.S.A. With Notes on the History of Glass-making by ALEXANDER NESBITT, ESQ., F.S.A. Printed for Private Distribution. 1871.

is placed as the first division of the catalogue, totally ignoring the presence of Greek Art in the manufacture of these glass vessels. We cannot assent to this classification, especially when he himself admits that, "by far the greater number of vessels of this class which are preserved in our museums will be found to bear forms more Greek than Egyptian." It is very true that the legend told us by Pliny, points both to the Phœnicians and the Egyptians as connected with the early practice of glass-making, and the Art may have been invented in Egypt and carried thence to Phœnicia, but these early examples are little known and possibly are easily identified when met with. It is to later periods we must direct our attention as of more frequent occurrence, to the *Greek and Roman* times. We are of opinion that *form* is more to be considered in the classification, than *material*, and the zig-zag ornamentation of coloured inlay may be common to Egypt, Phœnicia and Greece, but the Alabastron and vessels of cylindrical form like Fig. 2, Plate I., a toilet-vase in form of a papyrus sceptre used by Egyptian ladies to paint their eyebrows, are clearly Egyptian, while the elegant pointed Amphoræ are as clearly Greek. From our own observation the greater part of them are discovered in the Greek Islands rather than Egypt or Italy, and we cannot agree with the writer that these vases found in tombs in the countries bordering upon the Mediterranean are the products of Phœnician industry. Let us glance for a moment to the sister Art, *pottery*: how few examples of Egyptian or Phœnician work have been handed down to our time. Yet specimens of Greek pottery are to be found in great quantities in every museum, derived doubtless from the same sources, the tombs and sepulchres of the Greeks and Etruscans. Fig. 62. Among the personal ornaments are a pair of blue glass Armillæ, mounted in gold, with lions' heads and fir cones of Greek filigree, and necklaces with gold pendants. These are evidently of Greek work, but the editor in carrying out his theory has added "probably Phœnician." The second division is "Glass from the Christian Era until A.D. 400—Roman-Egyptian and Roman;" very few, if any, of these examples can be called with any certainty Egyptian, and the term Roman-Egyptian might have been omitted with advantage, for they are mostly Roman pure and simple.

In this section the vessels are devoid of that beauty of form displayed in the Greek vases, but the wonderful manipulation of the component parts compensates in some degree for the loss. The Roman Mosaic glass consists of exquisite patterns in imitation of the onyx and other rare stones—as well as devices in tessellated work of infinite variety—series of different coloured glass embedded into transparent glass, vertically, horizontally, diagonally and curved, sometimes powdered with gold and spirally twisted threads.

Mr. Nesbitt describes the method of making some of these beautiful and minute examples. "The patterns were at first made on a large scale; then the glass rod, when hot, was drawn out until its diameter was reduced to the size we see. This is evident from a careful examination of some of the pieces, the work being evidently more minute than human powers otherwise could accomplish; e.g., in No. 93, where are represented a small human bust and head, with a lock of hair hanging over the forehead, this lock is not much broader than a horse-hair, yet when examined with a powerful lens, it is seen to be composed of nine threads alternately of transparent and opaque glass. Birds are represented with such truth of colouring and delicacy of detail, that even the separate feathers of the wings and tail are well distinguished, although the piece which contains the figure may not exceed three-fourths of an inch in its largest dimension."

Another variety consists of an oval tablet of lapis-lazuli glass with an inlaid vine-leaf, composed of a stalk and outline formed of minute gold fillets, the interstices between which are filled in with green enamel. It will be found that gems of this class are generally backed or cased with a substratum of opaque white enamel, which perhaps contained a larger proportion of siliceous and consequently greater tenacity than the

other glass. In manufacturing this *chef d'œuvre* of ancient Art the white substratum formed the ground-work; the gold *cloisons* being arranged in the required design and fastened at their lower edge to the surface, the coloured enamels were then placed in their proper cells and fused exactly in the same manner as the *cloisonné* enamels, which were doubtless their prototype, the only difference being that of employing a glass instead of a metal plate (Plate III. Fig. 4.)

In this class may also be noted medallions of coloured glass with classical figures in relief; Camei and Intagliæ copied from antique gems; fragments of slabs in imitation of rare marbles for covering the walls of rooms—and even window glass; moulded glass bottles and caps too numerous to be noted here, but among them is one deserving especial mention. It is the handle of a patera or poculum of sapphire blue glass, with this inscription pressed upon it, in Greek on one side and in Latin on the other, ARTAS. SIDON—showing that the vessel was actually made by a glass-maker named Artas, at Sidon, a city historically famed for the manufacture of glass. Other specimens with the same stamp are in the British Museum and in the Munich Collection; one in the British Museum, of the same form but of amber colour, has on one side a Greek inscription, and on the other a bust of Caligula, which serves to fix the date of all these specimens. The great beauty of many of these specimens is enhanced by splendid iridescence, giving them a metallic lustre not to be imitated by art. We may direct attention especially to an Enochæ (Plate VIII. Fig. 2) of brilliant deep blue glass covered with a fine iridescence of the most superb purple hue, diversified with green and gold, the beauty of which varies with every point of view.

In the next heading, "Roman Glass with gilt decorations," we are surprised to find a very rare example of early Christian Art, which ought rather to have been classed with the glass of Byzantium, being certainly of later date than A.D. 400. It is a disc of clear glass with decorations in gold leaf and enamel, but much injured. It was discovered at Cologne, near the ancient Church of St. Ursula, the patron saints. It is represented merely in black and white, but its importance certainly deserved a coloured plate to give an idea of the original. The gilding is varied in tint, so as to produce a greater effect, and the enamelled decorations are in blue, green, and red. The designs are etched with a steel point on gold leaf, and in the good drawing, the richness of the decorations and variety of subjects, this specimen is equal to any now known to exist. The subjects are as follow:—1, Moses; 2 and 3, Jonah; 4, Daniel; 5, The Fiery Furnace; 6, The Sacrifice of Isaac; 7, The Nativity; 8, The Paralytic Man. Until the discovery of this and a few other pieces at Cologne no Christian glass had been found out of the catacombs of Rome, and they were considered peculiar to that city.

In the "Glass of Western Europe, A.D. 400—1000," is represented a vase in the British Museum, No. 318; it is of cloudy light pink colour and of very thick glass, wide lip and a fluted body and foot. The vase in the Slade Collection is from the same mould and of a light opaque blue, but has no handles, the holes are filled up with gilt lions' heads, such as are occasionally seen on Venetian glass vessels, giving the piece an incongruous and unsatisfactory appearance. One, of veined glass, from the same mould, is at South Kensington.

"Venetian Glass."—It is impossible to convey by words satisfactory descriptions of this varied and valuable collection. We can only point out a few of the leading pieces, and refer the reader to the beautiful plates in the Catalogue or to the glasses themselves, so admirably arranged in the British Museum, where the surprising elegance of form and wonderful manipulation, as well as the quaint shapes of the plain white glasses, can alone convey an idea of the originals.

Among the gilt and enamelled glass we must direct special attention to the two rare cups from the De Bruge and Soltykoff collections, which cost the late owner about £600. One (Plate XII.) is of rich emerald green glass with male and female portraits, the former holding a scroll inscribed, *Amor vol fee* (Love requires faith).

The other (Plate XIII.) of rich sapphire blue with a procession of figures. Both of these are of the fifteenth century. More detailed descriptions of these with illustrations will be found in the pages of this Journal for 1866, in the paper on glass before alluded to.

In conclusion, we may remark that every variety that could be obtained to illustrate the glass works of Murano will be found described in the Catalogue—as well as the enamelled *Wiederkomms* and engraved glasses of Germany.

The number of specimens are about one thousand (independent of fragments of vessels preserved for the beauty of the material), and all of these exhibiting any marked variety, either in form or ornamentation, are faithfully represented in the Catalogue by woodcuts or coloured plates, as occasion required.

The coloured engravings are engraved on wood, and are *surface printed*; they are, beyond question, the best works of the kind that have been yet produced; probably they will never be surpassed; for it is not likely that another publication will be issued where "cost" was of no consequence, and when every appliance was at hand to achieve perfection, as far as it was possible to do so. To Messrs. Nicholls, the engravers, high merit is, therefore, due; they have by this production placed their names among the foremost who profess Art.

In consequence of the limited number of copies printed, and those mostly in the hands of private friends of the late Mr. Slade, we may mention that the work may be consulted at the Library of the British Museum; the Art-Library in the South Kensington Museum; and at the Geological Museum, Jermyn Street.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF THOMAS WILLIAMS, ESQ.

MARIE ANTOINETTE LISTENING TO THE ACT OF ACCUSATION.

Painted by E. M. Ward, R.A. Engraved by L. Stocks, A.R.A.

MR. WARD'S really fine picture, painted and exhibited in 1859, reveals the unfortunate wife of Louis XVI. in prison, the day before she was brought to that mock trial which sealed her fate, a few months after the execution of her husband.

"On the 13th of October, Fouquier Tinville came to notify to her his Act of Accusation. She listened to it as a form of death, which was not worth the honour of discussion. Her crime was being a queen, the consort and mother of a king, and the having abhorred a revolution which deprived her of a crown, of her husband, her children, and her life."

The painter of this picture may claim to be, *par excellence*, the artist of the great French Revolution, so far as that terrible event affected the destiny of Louis XVI. and his family; for it has supplied him with numerous incidents, more or less prominent, for his pencil; yet, perhaps, with not one more striking than this, or more to be valued on account of its artistic merits. The subject is simply and most effectively treated. Tinville, one of the coarsest ruffians whom the Revolution brought to the surface of society, visits Marie in her prison, and, still keeping his head covered, seats himself on the table, swinging his leg as incontinently as he would in any low wine-shop of Paris. The queen, who appears to have been intruded on in her religious duties, has quietly laid down her *Livre des Prières*, and, with folded hands, and meek resignation, listens with seeming indifference to what she knows must result in her death. It is a beautiful, touching figure, dignified in expression, and masterly in its artistic treatment throughout.





THE LADY OF THE LAMPS

BY MISS ELIZABETH GASKELL

BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. CIII.—THOMAS FRANCIS DICKSEE.



THOMAS FRANCIS DICKSEE was born in London, on the 13th of December, 1819. Like the majority of children who eventually become artists, his after-life was the fruit of early predilections. "I remember," he said to us one day, "when a very little fellow, being fascinated with the mystery of painting and tinselling theatrical characters; and, if taken to the theatre, which was necessarily but seldom, I was far more interested in the scenery than in the performance: in fact, scene-painting seems to have made a deep impression on my mind at that time: my idea was that to be engaged in such an occupation must be the height of felicity. My delight in copying theatrical characters led me on to more ambitious attempts. I drew and painted birds from china-

basins, and flowers from chintz-curtains; and made a sensation one day by painting a '*sprat, from nature*.' All this, however, was but mere childish amusement, yet it shows the direction in which his early inclination moved; and he never lost an opportunity of occupying himself with it.

Between twelve and thirteen years of age he left school, and settled down to work in his father's business—one exceedingly distasteful to him, and the more so, because it left him but little time to follow his favourite recreation. This was not really objected to by his father; indeed, it was encouraged—but only as a pastime: it was not to interfere with his ordinary occupation; and any time given to it must be obtained in the earliest hours of the morning before the daily labours commenced. Three or four years thus passed, when Mr. Dicksee began to apply what little skill and knowledge of drawing and colouring he had gained to painting portraits of his own family-circle: these led to his obtaining "sitters" among his friends, who, to use his own words, "actually paid for the pictures; so that, I suppose, they must have been, at least, something like the originals: still, my efforts were, in the main, rather satisfactory than otherwise, for the number of commissions increased, as did also the price, for I obtained a guinea, and sometimes thirty shillings, for a portrait. So the Fine Arts began to get the upper hand of the old distaste-



Drawn by W. J. Allen.

ANNE PAGE.

Engraved by J. P. Cooper.

ful business, and I began to feel I should, perhaps, be enabled to get rid of it altogether. It was only because portrait-painting paid best that I was allowed the time necessary for it."

At the age of nineteen he had the good fortune to procure, through a friend, an introduction to the late H. P. Briggs, R.A.,

the historical and portrait-painter, by whom he was most kindly received, and complimented on the works submitted to him. Mr. Briggs allowed him to study in his painting-room: this he did almost daily for six months, his father feeling it important that he should devote as much time as possible to the advantages so con-

siderately offered. While thus occupied, Mr. Dicksee copied from the works of Van Dyck and Reynolds, and also made duplicates of some of Briggs's own pictures, among which were a portrait of the Duke of Wellington, and a full-length portrait of Lord Glenelg, in coronation robes. He speaks in terms of sincere gratitude of the worthy Royal Academician, who, feeling that he could afford him valuable instruction, gave it spontaneously and gratuitously, at a time when he was receiving large premiums with his pupils. On completing the Glenelg duplicate Briggs placed in his young assistant's hands a five-pound note; a gift as welcome as it was quite unexpected.

Very shortly after leaving the studio of his friend, Mr. Dicksee obtained so many commissions as to enable him to devote himself entirely to portraiture. This branch of Art he has continued to

practise ever since; "and if," as he modestly remarked to us, "I have not made a great name out of it, I have made by it such a living as I could not possibly have done had I followed my father's occupation." But, we may add, his portraits are good works of Art, soundly and ably painted; and though his "sitters" generally do not rank among the high and titled of the land, they are among those who would not patronise an artist unable to do adequate justice to what he undertakes.

Mr. Dicksee has, however, achieved an excellent reputation for a class of works which may be termed ideal portraits, drawn from the pages of Shakspeare principally, and sometimes from those of other writers. Thus he has painted, as single figures, Lady Macbeth, Ophelia, Cordelia, Haidée, Lucetta, Cleopatra, Juliet, Constance, Viola, Celia, Ariel, Desdemona, Titania, Imogen, Joan of



Painted by W. J. Allen.

JULIA AND THE MINIATURE.

Engraved by J. D. Cooper.

Arc, Portia, Jessica, Miranda, Kate the Cursed, Little Red Riding-Hood, and a host of others. Occasionally we have seen him producing groups of two figures, Kate and Hortensio, Desdemona and Othello, Kate and Petruchio, Kate and Bianca, Juliet and the Friar, &c., &c. Then we have single figures, chiefly children, under fanciful titles; for example, 'A Scare-crow,' 'The Young Pretender,' a child performing matronly offices for its doll; 'The Little Florist,' a little girl seated on a mossy bank, with a lapful of flowers; 'Joy,' a child with a new toy, Punch, which she hugs to her bosom; and 'Sorrow,' the same child in trouble because she has broken off Punch's nose; 'A Labour of Love,' a mother running with a child on her shoulders,—this picture was engraved by the Art-Union of London. 'Oriental Pastime' repre-

sents two ladies of the harem of some magnificent pacha amusing themselves with a grey parrot: the picture is gorgeous in colour. 'Dressed for the Ball,' shows a lady in the costume of the last century surveying herself in a looking-glass as her toilet is completed. This brief list, out of a hundred or more pictures which could be named, shows the description of works usually painted by this most pleasing artist. He is not a large contributor to the exhibitions, but many of his productions have appeared at the Royal Academy and the British Institution, where they have often received very commendatory notice in our columns. The majority of his works pass from his easel direct to the purchaser.

We have made a selection of three subjects as examples of his style. The first is 'ANNE PAGE,' carrying wine and fruits to

Sir John Falstaff and the rest of her father's jovial customers of the Windsor hostelry; the figure is extremely elegant, the face modestly sweet and charming. The picture was painted for the late Mr. Herbert, of Clapham Common, and was exhibited at the British Institution in 1862. The next, 'JULIA AND THE MINIATURE,' was a commission from Mr. Wallis, and was exhibited by him at his gallery in Pall Mall. Julia, as described in the *Two Gentlemen of Verona*, is here contemplating the portrait of her rival, and with no complimentary reflections. Yet there is no con-

temptuous expression in the countenance, but a firmness of purpose, and a satisfactory conviction that,

"If I had such a tire, this face of mine
Were full as lovely as is this of hers."

The profile of the lady is fine, and the general arrangement of the figure with its architectural background is very striking.

The engraving on this page is from a picture, 'VALENTINE'S LOVE-LETTER,' never exhibited—the purchaser taking it away from



Drawn by W. J. Allen.]

VALENTINE'S LOVE-LETTER.

[Engraved by J. D. Cooper.

the artist's studio when it was completed. The subject is also taken from the *Two Gentlemen of Verona*, and represents Silvia refusing to receive the letter Valentine had written for her; in the background is Valentine's half-witted page, Speed, laughing at his master's discomfiture.

The *mise-en-scène* is somewhat dramatic—that is, it savours of stage-effect—yet is there capital painting in the individual figures and all the accessories. The picture is in the possession of William Cotterill Esq., Manchester, who owns a fine collection.

Mr. Dicksee's works are always attractive, and, therefore, popular with those who happen to get a sight of them; but being, for the most part, of comparatively small dimensions, they are, as we have already intimated, often overlooked. One of the best pictures he has painted was in the exhibition of the Royal Academy last year—'Romeo and Juliet,' the scene in the garden by moonlight. In Mr. Wallis's gallery, at the present time, are two or three examples; notably 'Miranda,' a very lovely figure.

JAMES DAFFORNE.

VISITS TO PRIVATE GALLERIES.

THE COLLECTION OF JOHN PENDER, ESQ.,
M.P., ARLINGTON STREET.

OF the pictures we have now to describe there is not one by a painter of the second class—not one which cannot be signalled as among the best of the productions of its author. Some of them have for years been before the public as engravings; but how familiar soever they may be to us in this form, they address themselves to us, when seen again after a lapse of years, with a new and deeply impressive interest. The names we quote here in preliminary warranty of the rare excellence of these works are—Sir E. Landseer, R.A.; C. Stanfield, R.A.; J. M. W. Turner, R.A.; J. E. Millais, R.A.; D. Roberts, R.A.; Sir A. W. Callcott, R.A.; E. M. Ward, R.A.; John Phillip, R.A.; W. Collins, R.A.; T. Webster, R.A.; F. Goodall, R.A.; J. S. Copley, R.A.; A. Elmore, R.A.; W. Etty, R.A.; Sir D. Wilkie, R.A.; T. S. Cooper, R.A.; J. Linnell, T. Faed, R.A.; L. Haghe, E. Duncan, W. Müller, Copley Fielding, J. L. Gérôme, Escosura, E. Frère, Holman Hunt, W. Hunt, &c., &c.

Mr. Pender's house is replete with historic associations; its architectural economy takes us back at once to the Stuarts. It was a present from Charles II. to Nell Gwynne, and, after passing through other hands, became the residence of Horace Walpole; Mr. Pender purchased the freehold in succession to Mr. Edward Filice. It is probably the only freehold of the line of houses which flanks the Green Park on the east, in consequence of having been a free gift from the king.

In the DINING-ROOM are distributed many of the most remarkable works. Over the fireplace is a picture by Millais presenting portraits of two children, Mr. Pender's daughters, who are amusing themselves with some gold-fish in a glass globe. This, while it is as much a picture as anything Mr. Millais ever painted, possesses at the same time the most valuable characteristics of portraiture. It has been very elaborately studied, with the view to rescuing from commonplace, those properties which of necessity belong to the establishment of personal identity. The text we read here is that portrait-painting is one of the most difficult departments of Fine Art. If it were not so, how is it that so few of the productions of professed portrait-painters survive as exemplary works? In a very essential point Mr. Millais departs from a common track—that is, the unmeaning simper which is too frequently considered necessary to resemblance. Thus these young ladies do not address the observer, but are intent on the objects before them, and the point of the subject is in nowise enfeebled by any vulgar parade of accessory. The uninformed spectator approaches the picture with a suspicion that it may mean portraiture, but with a conviction that, as a picture, it may live for centuries.

This fine work is flanked by two of Sir Edwin Landseer's Highland series which have been popularised by reproduction in engraving. One is the well-known subject, digging the sheep out of the snow on the mountain-side, wherein we see the lone shepherd and his sagacious collies relieving the sheep as well as they can from the drift whereby they have been overwhelmed. In the foreground one dog has succeeded in clearing the snow from the head and forepart of a ram, and looking up, signals his success in his own way to the shepherd, who is digging among the snow, assisted by his canine friends. In 'An Incident in the Forest' is represented a dead stag, which has fallen over a precipice, and near it a fox stealthily approaches, but is suddenly scared by the appearance of an eagle swooping down on the game. But any description of works so popular were here out of place; if may, however, be observed that whenever there is a question of the intelligence of the man and the dog, Sir Edwin has always made the latter the superior animal; as it really supersedes his human companion in interest in the business in hand, and makes us all partners in his troubles and anxieties. Of these works there is no passage

that does not advance the narrative. They are two of the most characteristic of Landseer's Highland subjects. Above them hangs a smaller picture by Rosa Bonheur, in which are two deer. It seems finished with all the care that marks the best works of this lady.—'The Proscribed Royalist,' J. E. Millais, R.A., has had in the engraving a long run of popularity, from the perspicuity of the story as set forth by the distinct relations of the situation. This is another of those works so well known as to require no description.

'La Gloria,' by John Phillip, R.A., pictures a custom prevalent in Spain on the death of a child, which is believed immediately on its decease to be received into heaven. It is, therefore, assumed that the event is rather a cause of rejoicing than of grief. We see accordingly in the picture what seems to be the celebration of a family festival, while at the same time the infant is laid out with funeral accessories. The touching passage of the story is that, notwithstanding the congratulations and assurances of her friends, the mother cannot suppress her natural emotions. The subject is one of great difficulty to deal with, yet Phillip has detailed all the circumstances with his usual precision.

A prominent person in the picture is a girl wearing a pink dress, which has the appearance of having been worked with some freedom; but this, we believe, was most fastidiously studied, and touched and re-touched several times; hence that which may look like facility of execution, must not be accepted as easy painting. This is now being engraved by Mr. Barlow.

By P. Nasmyth are two pictures of very different character. One is a piece of that kind of every-day scenery in the rendering of which Nasmyth not only stood alone as a British artist, but distanced his Dutch masters in the race. He had the faculty of painting a valuable picture out of the most ordinary material, yet he was not understood, in his day. The other is, 'The Trosachs'; it inspired him with feelings akin to those with which Salvator Rosa looked at nature. It is a dark landscape; as wild in its features as any thing Rosa ever painted, and is the most successful instance we know of the investiture of Highland landscape with, in addition to its own peculiar grandeur, the romance and mystery of Italian poetry. Nasmyth was accused of being able to paint nothing but what was really and palpably before him; even if this were so, his performances in this vein were greatly in advance of his time—so masterly as to challenge comparison with the most precious examples of the literal translators of any school. 'The Trosachs' may be regarded as a reply to those who have said there was no poetry in Nasmyth.

'Spring' and 'Autumn,' two landscapes by J. Linnell, exemplify learning and power in another direction. In 'Spring,' there is a rough road winding through a site of broken ground, a flock of sheep and a boy with a donkey; then, in 'Autumn,' we look over harvest-fields and a distance deepened into gloom by a dense storm-cloud which we learn is approaching, as the labourers are already hastily endeavouring to escape the threatened deluge. It may be truly said, that Linnell was among the first of our painters to depict in the sky descriptions of times and seasons. In the former of these pictures we have the towering cumulus peculiar to spring; and in the latter, one of those black thunder-skies which occur more commonly in autumn than at any other time of the year. The landscape-composition is not ambitious in either, but the definition of the seasons by the aspect of the sky is more than a triumph of skill,—it declares a maturity of study resulting only from the labour of a lifetime.

'The Mewstone Rock,' C. Stanfield, R.A., is a fine broad, breezy day-light picture, and valuable as one of the simplest that Stanfield ever painted. It presents only the rock with its sloping face, the home of countless gulls and kittiwakes, with the waves surging round its base. It impresses us as the citadel of the seabird, for there is no sign of human presence; indeed, we learn from bits of floating wreck of some recent, perhaps fatal casualty.

In 'Sunday Evening,' T. Webster, R.A., ap-

pears the family of a well-conditioned yeoman assembled for evening worship. The party comprehends three generations, from the dawn to the deepening twilight of life; a subject admirably adapted for the display of that power so eminently possessed by Mr. Webster, of registering in the features the tale of years, be they many or few. An aged pair is seated on the left, while their son, in the prime of health and strength, reverentially reads the Blessed Book. His wife, a matron still in her bloom, is in the act of calling to order the younger members of her family who do not clearly understand why their prattle should be interrupted. If we are gladdened by the personal presentations of the work, we are captivated by the sentiment prevailing throughout the composition. Striking, above all, are the neatness and order—the domestic rule of the Sabbath. All the youth of the party is painted up to the brightness of the springtide of life, while the aged pair is comparatively in shade, as suggesting the passing away of a transient picture, and thus be embodied striking instances of Mr. Webster's varied powers.

W. P. Frith, R.A., and T. Creswick, R.A., have co-operated in the production of a scene with an open landscape, called 'The Glenner,' the treatment of which in colour and effect is extremely simple. There is but one figure, that of a country girl, who, we are to understand, has travelled far with her day's gatherings on her head. This is the whole of the story, yet the value of the picture does not end here, but centres in the distinctness with which the task of each artist speaks for itself.

To T. Faed, R.A., 'O Nannie, wilt thou gang wi' me?' supplies a theme that agrees admirably with the sentiment generally painted by this artist. The relations of the two figures are at once intelligible, and the tenderness of the lover's appeal is fully up to the letter of Dr. Percy's beautiful ballad.

"O Nannie, wilt thou gang wi' me,
Nor sigh to leave the flaunting town?
Can silent glens have charm for thee,
The lowly cot and russet gown?"

There is a collie-dog of the party, and he seems also greatly interested in the question. Many of Mr. Faed's subjects are limited to single figures; but whatever beauty and reality of character these possess, there is yet in this painter's groupings of two or more persons a proportionally higher intelligence, as we feel here, which is understood by the observer, who thence becomes at once cognisant of the question in hand.

John Faed, R.S.A., in a small and marvelously finished picture, called 'The Scottish Justiciary,' narrates the issue of an event which fell out in the reign of James II. of Scotland, where by law it was decreed that, in the case of one noble striking another, the offender should lose his right hand; the king and court are here assembled to see justice done on the criminal. The characters have been so carefully studied, and the adjustments are so complete, that the composition would tell forcibly as a large picture. It has been engraved in the *Art-Journal*.

'The Gipsies' Toilette,' by John Phillip, R.A., is one of the most remarkable works of that splendid series which occupied the latter years of Mr. Phillip's career. He has painted this incident of Spanish lower life as he saw it. He witnessed no more than others have, yet he has given to his works of this period a nationality and peculiar animation to which others have never attained, not even excepting the great masters of the Spanish school. The persons here are two, seated on the floor, of whom one is interested in studying in a glass before her how a rose, which she seems about to fix in her hair, is likely to become her. The play of feature, the expression of gratification, and the air of coquetry which accompany the act, constitute that living essence which the highest genius alone can catch and secure on canvas. The profession of the women is set forth by their cards and tambourine, and the items constituting the furniture of their bower form one of the most ingenious pieces of interior arrangement we have ever seen. Of this picture it can be said without fear of contradic-

tion that, even from Velasquez and Murillo to the last student of Spanish character, none have ever registered the genuine nationality with such force as John Phillip. Painted in 1861.

'Venice,' J. M. W. Turner, R.A., is a view which leads the eye down one of the vistas of the Grand Canal to some of the most important buildings of the city. Turner, it seems, would never look at Venice save in the blaze of the brightest sunlight, and thus he presents it to us; leaving us no discretion, but forcing on us the belief that we are contemplating a city of polished silver. The spectator is placed in the centre of a wide basin, on each side of which the lines of buildings perspective incline to a distant centre, where appear groups of imposing forms, which may represent the Dogana, the Salute, and other contiguous buildings. It is one of the finest of Turner's Venetian subjects. The view is that down the Grand Canal from the large basin.

In the DRAWING-ROOM are three church interiors by David Roberts, R.A., showing his means of giving space, height, and grandeur to his architectural studies; as also his method of animating these works by groups of worshippers. One great expedient by which a suggestion of unlimited extent is effected upwards, is by losing the lines and forms of the upper parts of the structure. None even of the most celebrated cathedral-painters of past times, have equalled Roberts in wealth of resource and beauty of result. These are known as 'The Chancel of the Church of St. Jacques at Dieppe,' a 'Chapel in the Church of Dixmude, West Flanders,' and 'St. Jacques, Antwerp.' The first was painted for Lord Northwick in 1826, and Roberts up to that time considered it his best work. A duplicate was afterwards painted for the Royal Academy of Scotland. The Dixmude Chapel was executed in 1864, for Mr. Pender, and was one of the last exhibited by Roberts, who admired the architecture inasmuch as to say that it was one of the richest examples of flamboyant Gothic he had ever seen. The Antwerp study was painted principally on the spot, yet it is wanting in none of the rare qualities which give to Roberts' productions their high value. 'The Fountain,' P. F. Poole, R.A., a girl with a water-cruse, is one of this artist's most successful single-figure studies.—'Five Minutes Too Late,' by Escosura, a pupil of Gérôme, is really a gem, both as to finish and perspicuity of narrative; and another small picture, 'Contemplation,' by Ruizpeire, a pupil of Meissonier, is not less meritorious.—In 'Marie Antoinette in the Temple,' by A. Elmore, R.A., the ill-fated queen appears watching the Dauphin through a chink in the door of her prison: not the least affecting of the many touching episodes in the history of that unfortunate family.—The example of Sir David Wilkie is a small picture called 'The Christening,' characterised by much depth and power.—A small 'Moonlight,' by "old" Crome, is as successful as his larger versions of the same subject on which much more labour has been expended.

The next picture that comes under notice is one which, of its class, will rank among the most remarkable of the English school. It is by John Phillip, R.A., and was, we believe, treated as a portrait; but, whether portrait or not, it is one of those personal studies which, like those of Titian, Giorgione, Rubens, Vandike, and Velasquez, are coveted for their high pictorial quality. It presents a gentleman, at half-length, of the size of life, wearing a cuirass, and with the sleeves of his doublet of the François Premier fashion. The steel breastplate looks rather that of a *cap-a-pie* suit than a cuirass proper, and is of the fashion and fulness of those worn about the time of our Henry VIII. Were it not that the picture is so fresh, it would at first sight impress the spectator as a Venetian *capo d'opera* of the very best period of the school. After Phillip's decease it was exhibited, with others of his works, at one of the *Conversazioni* of the Graphic Society.

Besides the work by Turner, R.A., already described, there are two others in the drawing-room: one is 'The Wreckers—Barnborough Castle'—a description of a storm on the coast of Northumberland; and a small

picture of fishing-boats at sea in half a gale of wind. In 'The School Dinner,' by Edouard Frère, with all the minute detail of this artist, we see a little boy foraging out his repast from the basket his mother has stored for him.—In 'Preparing for the Ball,' Willems, is a most successful instance of drapery-painting. It contains one figure, that of a lady looking at herself in a glass, and holding a mask in her left hand.—'The Family of George III.,' by Copley, R.A., is a small but very sweet example of this painter's power of animating a group of portrait-figures. 'A Study of an Arab,' F. Goodall, R.A., bears the impress of having been painted from a veritable native of the desert.

Turner's magnificent picture, 'Mercury and Herse,' is famous on its own merits as well as on account of its association with 'Crossing the Brook.' It was exhibited in 1811, and Turner afterwards painted the latter as a companion to it. He gave Sir John Swinburne the choice of the two, who, at Turner's suggestion, chose 'Mercury and Herse.' The picture remained in the possession of the Swinburne family until it was purchased from Sir John's daughter by Mr. Pender. These two works have been admirably engraved as a pair, the one by Cousins, the other by Brandard. It may be mentioned here that 'Crossing the Brook' was lately valued by a competent authority at £10,000. Hence may be inferred the value of Mr. Pender's picture.

'Grinling Gibbons' first Introduction at Court,' E. M. Ward, R.A., is an episode qualified by expression at once pungent and highly amusing. Poor Gibbons is a background figure, retiring and abashed; he exhibits some of that inimitable carving which is seen, perhaps, at Petworth better than anywhere else. One of the principal persons is a French woman, who exclaims strongly and loudly against Gibbons and his pretensions; and the feelings of the others of the assemblage are not less distinctly pronounced. The impersonations are admirably realised; in this respect the work is quite equal to any of Mr. Ward's French histories.—By Sir A. W. Calcott, R.A., is a grand landscape composed of scenery in the French district of Vaucluse,—it shows an extensive plain bounded by lofty mountains. A semi-nude study by W. Etty, R.A., is one of the most brilliant of his single figures.—By Grönlund is a finely composed flower-picture.

'The Rising of the Nile,' F. Goodall, R.A., is one of the most effective results of this painter's visits to Egypt. The object of the artist here seems to be to describe the miseries suffered by the inhabitants on the rising of the river, which commences yearly in May and continues for a hundred days; after which it begins to fall, and its subsidence occupies the same length of time. If the waters do not rise 24 feet, a famine is to be apprehended; but if the current is swollen much beyond this limit the flood is very destructive, and it may be supposed that the picture instances the latter case, and the consequent confusion among the poor inhabitants, whose homes and small possessions are swept away. All the impersonations in this valuable picture may be accepted as truthful, for no artist has taken so much pains as Mr. Goodall to verify national character. He was, we believe, the first painter who sketched figures in oil in the open air in the streets of Cairo.

By W. Dyce, R.A., is a version of 'Christ and the Woman of Samaria'—a small picture, with all the minute finish for which Mr. Dyce's works are remarkable. The well is situated in a small ring-fence composed of loose stones, the surface of the ground being broken by stones and inequalities, and enriched with herbage. Our Saviour is seated near the mouth of the well, and the woman is descending steps behind him with the water-cruse on her head; and thus the painter gives a new arrangement by avoiding the common grouping—that of placing the figures together, while at the same time the site and the relations of the persons refer only to the fourth chapter of St. John. We have the authority of the woman for determining the well at which the meeting took place, as that of Jacob. It is distant from the city about thirty-five minutes' walk.—'The Property Room,' by M. Gérôme, is not only

extraordinary as a subject, but extraordinary in the manner of its realisation—the scene being the mask-room of a classic theatre, wherein are stored masks both tragic and comic. Three persons are present: one fits on a mask, subject apparently to the criticism of the others. The whole, with its circumstances, is as much a probability as any representation of modern life; but what is most surprising is the amount of research necessary authentically to embody such an incident, with all accuracy of costume and propriety of accessory.

A third 'Landscape,' by John Linnell, differs entirely from the two smaller works, 'Spring' and 'Autumn,' already described. This presents a show of foliage rich in mellow and harmonious tints, and is, in many respects, a signal exception to those of the ordinary course of Mr. Linnell's painting, which follow each other so rapidly, yet with character so varied. At one of the recent French exhibitions this picture carried away the first prize for landscape—and highly worthy is it of the distinction. It forbids us at once to seek to read it as a plain-spoken locality, but leads up to the utmost refinement of poetic Art. The language with which this painter has endowed some of his works has a tenderness not reached by even the greatest professors of landscape-painting, how captivating and impressive soever may be their other qualities. As a sentimental composition this is perhaps Linnell's finest work.—As a painter of tranquil sunny skies W. Collins, R.A., has never been surpassed. We have here a 'Beach Scene,' in which are set forth the best powers of this painter. Not only is the eye much gratified by the filmy atmosphere and the bright summer cloud-land, but also by the expression of distance, which is one of the great beauties of the picture.

Delaroche's 'Napoleon crossing the Alps' recalls at once David's ultra-heroic version of the same subject, which has always shocked the readers of matter-of-fact history. M. Delaroche was at some pains to verify the reality which he here asserts in strong contrast with the other, and shows that Napoleon made the passage on a very unpretending animal, more remarkable for its careful and sure-footed progress than for the fiery character of David's horse.—'The Slave Market,' W. Müller, is one of the best-known of the works of this painter. The slaves and the merchants, together with the locality of the odious traffic, form a faithful representation of what he saw. Müller was one of the earliest and most enterprising of our artists who visited Egypt, Syria, and other countries of the East in search of new themes for their pencil.

'Francesca da Rimini and Paolo,' by Ary Scheffer, is perhaps the first attempt ever made, with any degree of success, to embody this story by the great author of the *Divina Commedia*. The picture is so well known from the engraving, that it is scarcely necessary to describe it even briefly. For the sake of identity, however, it may be well to say that the two spirits, lovers in death as in life, are floating past Dante and Virgil, who, deeply moved by their story, contemplate them with a rapt and profoundly mournful expression. In qualification of the former, the painter has most successfully worked up to the letter and sentiment of the poetry; and we see in Paolo a paroxysm of grief, the effect of which Dante describes:—

"Mentre che l'uno spirito questo disse
L'altro piangeva sì, che di pietade
Io venni meno come s'io morisse,
E caddi come corpo morto cade."

Again, we are reminded of the proverbial passage:—

"Nessun maggior dolore
Che ricordarsi del tempo felice,
Nella miseria;"

and it has evidently been the purpose of the artist to point immediately to these texts. This valuable picture was not exhibited in 1859 at Paris, with other works by Scheffer, after his decease. It was 'probably painted about 1846, soon after 'Dante and Beatrice;' and, in speaking of the originality of the conception, he said:—"If I have unconsciously borrowed from any one in the design of the

'Francesca,' it must have been from something I had seen among Flaxman's drawings."

'Le Malade Malgré Lui,' by Gilbert Stuart Newton, R.A., is one of those extravagantly humorous predicaments of which Molière has supplied so many to artists both English and French. The victim is, of course, a man in the affluence of health violently protesting that he is perfectly well in opposition to the opinions of two physicians, one of whom feels his pulse, while the other is preparing to do execution with his lancet. The serio-comic is the great power of the scene, and it is perfectly in the spirit of the famous French dramatist.—'A Scene from *Lucrezia Borgia*,' by A. Elmore, R.A., consisting of three figures, is remarkable for vigour of execution and emphasis of expression, with great beauty and purity of colour.

In the LIBRARY is a small collection of water-colour drawings, all by artists of the highest reputation. These we regret much that we cannot, from want of space, describe at length; the names, however, of the painters guarantee sufficiently their value and beauty. By D. Roberts, R.A., are 'The Mosque of the Moors,' 'Gate of the Met-waleys, Cairo,' and 'Bazaar of the Silk-mercers, Cairo.' By David Cox, 'Going to Pasture' and 'The Thunderstorm,' an enchanting piece of lake and mountain-scenery, by Turner, R.A., certainly one of the finest of his drawings; 'Cattle,' T. Sidney Cooper, R.A. By Holman Hunt are four drawings; in one, of 'Bethlehem' (?), our Saviour appears as a child with his mother, and a serpent is passing from them; 'Sunset on the Gebel Mokattam,' 'Jerusalem during Ramazan,' and 'The Plain of Rephaim from Zion.' 'The Fern-gatherers,' Topham; 'Near Windsor,' Copley Fielding—a piece of park-scenery, with deer; 'View in Wales,' John Varley; 'Caught in a Squall,' E. Duncan; 'The Convent Chapel,' L. Haghe; and several fruit, flower, and figure-subjects by William Hunt; the whole constituting a collection unequalled for the number of well-known modern works which it contains.

It must, however, be borne in mind that this gorgeous and splendid gallery consists only of the collection contained in the London residence of its owner. Mr. Pender has a house at Crumpsall Green, near Manchester, which is also full of pictures and drawings of the very highest class. Hereafter we hope, and at no distant period, to describe these works, brought together with taste, liberality, and sound judgment.

ART AND ARTISTS IN MUNICH.

WITH the month of October, the artists return for the winter campaign to their homes in the good city of Munich. They come from the frequented shores of the favourite Starnberg lake, pleasant Berchtesgaden, or the more remote Austrian Tyrol, bringing with them their oil sketches and water-colour studies. They bring too their fresh Art-properties in the shape of embroidered *miedle* or piquant *riegel haube* and other articles of peasant-costume now fast becoming obsolete; quaint pot, or pitcher, and delicate wood-carving, as trophies to adorn their studios.

A studio, full of rare old cabinets, exquisite Venetian glass and massive draperies, is certainly a great attraction, if the furniture does not withdraw the attention, as sometimes happens, from the pictures themselves. This, however, is not the case in that of Herr Franz Lenbach, the rising portrait-painter, who is obtaining an ever increasing reputation in Germany on account of his bold, masterly style. He has this summer been employed at Baden-Baden in painting the portraits of the Grand Duke of this state, and his young son. They may now be seen in his *atelier*, with other distinguished personages in different stages of finish.

Nor has our countrywoman, Miss Emily Mary Osborn, who resides in Munich, been idle, but has just completed and sent to London for exhibition this winter, several admirable works. One is especially noteworthy. It is a charming transcript of a happy maiden, holding two irre-

sistible black kittens, lovingly tucked under her pretty bare arm. The whole picture is full of rich deep colouring.

We regret to say that Piloty, the well-known artist, has been suffering from ill health, but the last accounts were more favourable. One of his pupils, Hermann Kaulbach, the son of the celebrated painter Wilhelm, has commenced his own artistic career, and occupies a studio in the building for painted glass. He is now engaged on a *genre* picture—the public confession of children. Boys and girls in the dress of the 18th century are seen in church, under the care of elder relations or friends. Two are kneeling at the confessional, and make their simple avowals. At a little distance, but within hearing of the young penitents and their ghostly admonisher, stands an elderly vagabond, in whose hardened face there enters as he listens, a softening ray of touched surprise. The whole picture conveys the idea of repenting guilt and youthful innocence.

Although Herr Kaulbach the younger has chosen a Roman Catholic rite for his subject, he is, like the rest of his family, a staunch Protestant. Indeed, to quote the word which his father has used to us, Romanism appears to them "fatal."

Dr. Sepp, in his life of the late King Ludwig, describes an amusing scene, which turns on the same point. He relates how, one day, when Kaulbach had just commenced his famous picture of the Reformation, and was busy sketching in the architecture and some of the chief groups, the old king bustled into the studio. The painter continued to work, while Ludwig producing his glass and looking over his shoulder, suddenly exclaimed, apparently in great astonishment,

"What is this, that you are about, dear Kaulbach?"

"The design for my picture of the Reformation, your Majesty," and the artist without turning round, continued his cigar and his charcoal sketching.

"What really! what, the Reformation! Who then has ordered it?" asked Ludwig, as if suddenly drenched with cold water.

"For Berlin," answered the artist.

"The Reformation!" cried the old gentleman—"and for Berlin, and a great master like Kaulbach lends himself to such a thing! I have never been so mortified, never."

Then Kaulbach turned round, rose from his stool, pushed his velvet cap on one side, and said in a firm voice,

"Your Majesty forgets that I am myself a Protestant."

The King interrupted him in the greatest excitement. "He did not refer to the polemical side of the question," he said. "He had himself placed Luther in the Walhalla, and had advised the Grand Duke of Weimar to adorn Wartburg with pictures of the Reformation as the place of its origin. The King walked up and down the room and even stamped his feet in his excitement. Seizing the back of an antique chair and pushing it to and fro so that it creaked, he expressed his extreme annoyance that the great master Kaulbach should condescend to paint the Reformation for Berlin for simple *parvenues* who had nothing whatever to do with its commencement, and who would only use it "as a *nimbus* for their military state."

Then full of indignation he pushed his hat down over his brow and strode out of the studio, letting the folding doors bang behind him.

And Kaulbach, with his keen satire and powerful sweep of fancy, still boldly depicts on canvas, with vigorous hand, the ghastly as well as the grotesque side of Romanism. Great was the excitement last year in Munich, when he had completed his important picture of the Inquisition. A work which indeed promised never to be finished, so incessant had the interruption from visitors been, chiefly from English or Americans, who, being in Munich, refused to be denied admittance. Of the latter, however, it must be said that they have shown themselves most liberal purchasers of Kaulbach's works.

But the assault did not end with visitors. One far more dangerous was at hand. Before the picture was hardly completed, threatening anonymous letters were sent to Kaulbach, warning

him against exhibiting the picture. He paid no attention, and let those who liked gaze upon the notorious inquisitor, Cardinal Torquemada, the representative of the whole atrocious system, who as a hideous presence, aged, infirm, but still rabid for the slaughter, his locks starting back in flame-like forms, commits with angry, furious gestures, an innocent lady and her children to the pile. In vain she points to her wealth, which lies in bags of gold at the monster's feet. His base creatures who support him, stoop to grasp the money, while the Cardinal, deaf to all cries of anguish or entreaty, waves off the victims, and with uplifted crutch points them to the hungry flames, which have already lapped up their thousands at his bidding. It is a wonderful picture, once seen never forgotten.

The Ultramontanes could not endure that it should tell its tale: the denunciations and threats became more frequent and more vindictive. Not only the picture but the studio should be burnt down to the ground.

Wearied of this continual battery Kaulbach allowed Merkel, the well-known dealer in the Karl Strasse, to remove it to his premises, and bade him exhibit it for the benefit of the poor. The alms which fell to their share in consequence were abundant, but of short duration. The attack was directed against Herr Merkel, and with such force that in a week the picture was withdrawn. It is now being exhibited without molestation in Vienna.

No sooner has this German Hogarth aimed one arrow at the Roman Church, than he prepares another, meriting most deservedly a medal from the Evangelical Alliance. He has at this moment a large cartoon in hand,—Nero receiving the Adulation of Roman Women; while to the left below, Peter, the old Apostle, is being nailed to the inverted cross, surrounded by his sympathising family; for Kaulbach rejoices in the married estate of Peter, the accredited founder of the Roman pontificate.

But it is not over this great cartoon that this subtle master deliberates most as he sits smoking his favourite cigar, but rather over the design for another large picture. A modern rendering of the Saviour clearing the Temple.

The sacred figure stands within the portal. His sublime voice has uttered, "My house shall be called of all nations the house of prayer, but ye have made it a den of thieves"—not to Eastern money-changers, but to the Pope and his Princes, who after proudly boasting a long acquaintance with their Lord, are now disowned by Him, and go ignominiously forth. The tottering, alarmed old Pope hastens down the steps, his back to the spectator. Two of his satellites support him; the proud peacock-fans, which have so long flaunted in one direction, are now blown about by an uncertain wind. The pontiff, however, though driven from the church, though fallen from his high estate, still dreams of power, and follows with feeble, yet eager steps, the coffers containing the treasures of Peterdom, which attendants in the background are bearing away—whither?

Nor even here do his blows at the Papacy end. He is elaborating a new Dance of 'Death. Again it is the successor of Peter. He stands in the *loggia* of the Vatican, and has locked the door with a triumphant laugh against the grim visitor, who has impertinently intruded, attired in the obnoxious ruff and gown of Geneva. The holy father has not merely locked out the skeleton, but all offensive modern literature, thus books of science and social improvement are seen tumbling down the steps, where the Pope believes that Death is following. He has bolted and barred the door, and holds triumphantly the key, but never sees that a second Death, in his own livery, rises at the same time from a vault beneath, and is bending his scythe noiselessly around the sacred slipper.

A short time since another humorist with pencil and brush gave vent to his over-flowing genius and Art-rhapsodies in Munich. Moritz von Schwind, of whom two lives have already appeared, became in 1847 a Professor in the Academy. He was, however, underrated, especially by old King Ludwig, who never allowed him to reap any real advantage from the half-million of guilders spent annually on Art.

While, therefore, he resided in Munich, Von Schwind spent twenty years composing frescoes from the *Magie Flute* for the Royal Opera-house of his native city, Vienna, and from his *chefs-d'œuvre*.

Peter von Hess, the painter of battle-pieces, which he treated with great spirit and truthful effect, having himself been an officer under the Bavarian general Wrede, in the memorable campaign of 1813-15, died a few months since, following his two artist sons in the grave.* One of these, Eugene, will be remembered by his carefully-painted picture in the New Pinakothek, a knight entertained by Dominicans.

Heinrich von Hess—Peter's still more celebrated brother, deceased in 1863, who painted with deep fervour the frescoes in the costly church of St. Boniface, of the saint that, once a lad in Netley Abbey, became the Apostle of Germany—has left two sons: Auguste, who desires to follow in his father's steps as a religious painter; and Anton, a sculptor. The studios of the brothers are together; that of the latter contains four large figures, which Herr Hess is putting into limestone for the new Rathhaus of Munich. They represent Domestic Happiness, Industry, Bravery, and Munificence, as the four chief features of citizen-life. He has also just completed a speaking portrait, the bust of the late Dr. Pfeiffer, endeared to the people of Munich by his noble and successful efforts in checking the fearful ravages of the Asiatic cholera, on its first appearance in that city in 1837. This bust was placed above Dr. Pfeiffer's grave on All Saints' Day.

Herr Zumbusch, the successful candidate in the competition for the public statue of the late King Max, is gradually bringing his work to a completion. Some of the sitting figures for the base are already being cast at the bronze foundry. The monument, which is destined for the Maximilian Strasse, is 45 feet high. The statue, 18 feet in height, represents the king, standing in his robes of state, and holding in one hand the roll containing the constitution. Herr Zumbusch, like Hiram Powers, works from the first in plaster of Paris instead of modelling in clay. He builds upon his colossal statue as he proceeds.

The pedestal is of red granite, surrounded by four sitting figures,—that of Peace at the king's feet, War behind, Justice and Liberty on either side. The steps are to be of polished black granite. Both figures and ornamentation will be of bronze. Amongst Herr Zumbusch's finished works may be mentioned his bust of the present king, Ludwig II., taken eight days after his ascending the throne, and that of Wagner, the composer, for the same royal patron. An unfinished sketch for a statue of Humboldt is interesting as having been an order from the unfortunate Emperor of Mexico, which was stopped by his assassination.

The Art-city of Munich has done much for men but little for women. Unlike England, America, or Russia, Bavaria had no female School of Design until three years since. It then owed its origin to an accomplished lady, the wife of the privy councillor, Herr von Weber, who feeling the need of adequate instruction in Art for her own daughter, determined to have the want supplied for her sake and that of other young women, whether amateur or professional, who were suffering for lack of competent knowledge. She turned first to Kaubach and Piloty, expecting their ready co-operation. In this, however, she was disappointed: they neither of them saw the need of a Female School of Design.

Other less noted, but able professors, came to her aid, however, and the institution was commenced in the Schiller Strasse. Instruction is given in all branches of drawing or painting, whether perspective, or from casts or life. Frau von Weber has given her services as lady-principal until this term, when owing to its flourishing condition, the school has been adopted by the State, and she has had the satisfaction of resigning the direction to Herr Begold, the Minister of Culture, and a board of management. She still moves, nevertheless, as a mother, from class-room to class-room, and introduced us with much satisfaction to a re-

* We gave a notice of this painter soon after his death.—[Ed. A.-J.]

spectable young woman, who was bending intently over a block she was engraving. She had formerly earned a scanty pittance by the sewing of kid-gloves, but since the opening of the school had managed to afford time for lessons in engraving, until she had gained such proficiency as to enable her this term to abandon the sewing of kid-gloves and support herself by her new profession. Her face beamed with delight as she told us of her success, then again turned to her graving tools.

There is at this time in Munich, a lady artist deserving of particular attention at our hands—Mrs. Eliza Greatorex, Irish by birth, but married in America; she has already gained a reputation for herself in that country by her spirited pen-and-ink landscapes. They are full of freedom and graceful handling, and testify to her right of being one of the first female members of the National Academy of America.

Residing now in Bavaria, she was attracted early this summer to that most frequented Bavarian village Ober Ammergau. It was rather, however, to recruit her health than to see the Passion-play, that she bent her steps thither. Indeed, so much did she dread the representation proving of a revolting or overpowering nature, that she preferred visiting the village in the first instance alone. Trembling in mind, and weak in body, Mrs. Greatorex arrived among these much occupied villagers, who received her, nevertheless, like angels. All feeling of prejudice passed away, and joined by her family, she took up her abode with these peculiar people. With the rapid renewal of her health, she turned to her favourite pursuit, and was soon delighting these modern "Passionists" by drawing their cottage-homes. Artists and connoisseurs equally admired her delicious bits of Ober Ammergau, and urged her to make them public. The idea was fresh to her, but she allowed it to develop; the result has consequently been, that a series of her drawings will appear at Christmas, reproduced from the original sketches by Herr Albert's new process, durable photographic printing, which makes the drawings re-appear as soft etchings.

But we hope that later on Mrs. Greatorex may feel at liberty to use her pen in a two-fold form, and while she shows us the houses, she may show us the hearts of these honest, sober-minded people, between whose private and public characters no sense of incongruity has been awakened. Their natural earnestness and depth of feeling enabled them to throw themselves, from the smallest child to the oldest man or woman, into the part assigned to them; each doing his share without fear, and in utter self-forgetfulness, because they loved and lived in the one great cause, which, as a religious obligation, they had undertaken.

Rome.

M. H.

THE LIVERPOOL AUTUMN EXHIBITION.

(FROM A CORRESPONDENT).

THE utter indifference to Art-exhibitions which was supposed to have existed in Liverpool for some years past, and the frequent mention made of this apparent apathy, resulted in the council of that borough taking the question of the establishment of an annual exhibition into their consideration; and an acting committee, consisting of six directors of the Corporation Museum and Library, was elected to make all preliminary arrangements, with the choice of consulting and corresponding artists in their own hands. Such prompt measures naturally had the effect of raising the hopes of artists who had so long felt the need of a local exhibition in Liverpool, and all heartily responded to the call; so it resulted in the contribution of a large number of pictures; out of which the nine hundred intended for exhibition were chosen.

Of the selection it is unnecessary to speak; but there is no doubt that in both the oil and water-colour rooms numberless productions of little merit were not only hung, but were hung upon the line, or in capital positions; while pictures which were in every way superior—many, in fact, of very excellent quality—occu-

pied the very worst places in the rooms and corridors. Mr. J. Webb's 'View in Cadiz' was so completely hidden in one vestibule that it was almost impossible to distinguish it, and in similar positions were hung pictures which rank high as works of Art; in fact, so carelessly were many of these disposed of—for it is but charitable to assign carelessness alone as the cause—that visitors were unable to perceive their beauties.

It may be asked, who are they that are responsible for this apparent incapacity to deal out justice to the worthy and the unworthy? whose was the duty of selection? and whose the duty of disposal? The acting committee appointed three residents of Liverpool as the consulting artists, and a gentleman in London as the corresponding artist; the latter personally superintending the arrangements made by his professional brethren, and by the acting committee; a combination of representatives of Art and commerce, at whose hands it is probably too much to expect satisfactory results.

The striking feature in the collection was the unfair treatment of all local artists, except those who formed the hanging committee, and every discerning visitor could not fail being struck by the fact. But strange to say, the "corresponding" artist's works were all hung upon the line. He exhibited seven—three oil-paintings, and four water-colours—which, without an exception, occupied prominent positions. Then the consulting artists were treated in a manner highly gratifying—to themselves. One exhibited six water-colours; five of which were on the line. Another had three oil-paintings and four water-colours; only one of the latter class not being on the line; and the third exhibited nine water-colours occupying positions on the line, and shutting out works of such superiority that a comparison would indeed be odious.

But these artists, it may be said, have been elected as representatives of local talent. Of that description of local talent which is adapted to the instruction of the young in the elementary principles of Art it may hold good; but this consideration alone should not influence selection when the opinions of the consulting artists are to guide gentlemen totally devoid of Art-education, upon whom the responsibility of acceptance or rejection devolves by virtue of the office they hold in municipal government. The fallacy of such policy, and its consequent injustice, have been made evident, and, it is to be hoped, will impress upon those who may have to perform the duties in future, the importance of disinterested adjudication, should the experiment of the Liverpool corporation, and its successful results in a financial point of view, induce them to establish an annual exhibition of paintings.

A. B. C.

ART IN THE PROVINCES.

BIRMINGHAM.—It is proposed to establish in this town a memorial of the late Dr. Priestley, who has been styled "The Father of Pneumatic Chemistry," and who resided in its vicinity for a period of eleven years. Priestley was supposed to have had no little sympathy with the leaders of the great French Revolution; and, in consequence, his house was attacked and burned down, in 1791, by a mob of non-sympathisers. Part of the memorial is to be a statue of this famous man of Science.

HELMESLEY.—A memorial of the late Lord Faversham has recently been erected in this town, in Yorkshire. It takes the form of a Gothic canopy, designed by Mr. G. Gilbert Scott, R.A., beneath which is a recumbent statue of the deceased nobleman, by Mr. Noble; the whole being surmounted by a lantern, crowned by a tapering spire with crocketed angles. The entire height of the work is about fifty feet. The statue, of Sicilian marble, represents his lordship in his robes as a peer of the realm.

NORTHAMPTON.—A portrait, by Mr. J. E. Williams, of the late Mr. De Wilde, for many years editor of the *Northampton Mercury*, and the author of two or three popular books, has been recently placed in the Museum of this town.

IMPROVEMENTS IN MINOR
BRITISH INDUSTRIES.

MESSRS. DOULTON'S STONEWARE.

It is, perhaps, only by such collections of objects as we have seen at the late Exhibition, by such opportunities of comparison, and by the conviction that manufacturers on these occasions bring forward their best productions and most recent improvements, that we are enabled justly to estimate advances which have been made in this or that branch of industry. Among the many manufactures that show signal improvement, none are more remarkable than that of "Stoneware," not only in the forms it is made to assume, but also in the modifications to which the clay itself is subjected. After a patient consideration of the products of this class at the Exhibition, it was impossible to avoid arriving at the conclusion that Messrs. Doulton and Co., of Lambeth, had effected immense improvement in their art. These improvements, and those they are still realising, come clearly within the scope and purpose of this series of brief descriptive essays, the object of which is to record the progress made by the popular manufactures of our time.

The ideas suggested by Messrs. Doulton's chimney-tops, drain-pipes, flue-pipes, and other objects, raise them to the rank of luxuries inestimable. But from the contemplation of these we turn to two productions of another kind to which allusion need only be made here:—the Fountain and the Amazon Vase, engraved in the *Art-Journal Illustrated Catalogue* of the recent International Exhibition. These evidence the fact that neither the magnitude of the subject nor the complication of its details, presents obstacles to the successful accomplishment of any object.

But we would not advert so much to Messrs. Doulton's essays in Fine Art as to their masterly editions of beautiful antique forms in materials of their own invention. The specimens exhibited in the pottery-gallery were selected from a small number made specially to illustrate the application of ornament of a simple character to ordinary stoneware. It was not then intended to carry this class of manufacture further. But the result of the idea was such as no active firm could, for many reasons, afford to overlook. These examples were received with so much satisfaction, and commented on so favourably by persons of known taste and learning in such matters, that the firm, consulting their own interests and reputation, determined to continue the manufacture of these products in so far as they should find favour with the public.

And here one word of allusion (although it were perhaps superfluous), to that popularisation of Art-education which has been incessantly upheld in the *Art-Journal*. Messrs. Doulton have undoubtedly employed artists extensively; but now we understand that to their establishment have been attached artists educated at the Lambeth School of Art—a measure which must be adopted by all producers of articles in *terra-cotta* and stoneware who have not yet recognised that necessity. This does, in a slight degree, enhance the prices of these articles, from the fact already stated, that each passes individually under the hand of an artist. When we watch the operation of forming a vase by means of the wheel, the process looks so simple that the manufacture would seem to require but little training for its practice; yet in this establishment it is found necessary to keep apprentices twelve months at the production of penny ink-bottles, and none are pronounced skilled workmen under seven years of experience.

The objects produced by Messrs. Doulton include many beautiful forms that have descended to us from antiquity. Some of the upright forms, with plain cups and lips, and resting on fluted or melon-shaped bases, are of elegant proportions; and not less so are many of those of horizontal shapes. So graceful and chaste are these, that the eye is outraged by any mediæval or Renaissance infraction of such lines and proportions. We are never weary of contemplating them, and return to them with increased admiration

after considering the abuses of proportion and vulgarity of ornament induced by desire of novelty. Of *terra-cotta* flower-pots and fern-cases, there is a variety all eligible in shape, some ornamented with masks and medallions, and others with vegetable composition; and of brackets and pendants, the specimens are very graceful. Such things are too often seen and passed by; but it is only necessary to inspect



one of them, to estimate the labour and taste which have been exercised in its composition. Of the numerous utilities exhibited by this firm, it has been observed that in many there is no novelty of form. Such an objection may be disposed of by the question, What available improvement could be suggested in the form of a brick? All the aids to domestic convenience



are of forms which long experience has shown to be the best adapted to the purposes for which they are intended.

The class of objects to which we would particularly refer are as yet unknown to the public; as all have been designed and manufactured, some very recently, and all since the opening of the International Exhibition. This series places Fine Art and *virtu* on boards which have never

before been so decorated; presenting, in ordinary clays, adaptations in which is conspicuous all the play of the chastest Greek contours, with all the forms dear to successive generations of housewives before the revival set in. Prominent in this throng of novelties are claret-cups, loving-cups, hot and cold water-jugs, flower-vases, candlesticks, hunting jugs, pitchers, and ink-stands, with a great variety of other vessels and utensils which may be appointed to a multitude of uses. What particularly arrests the eye in this branch of the manufacture is, that each object has a style which now takes us back to the flowery periods of Doric and Etruscan forms, now to the days of mediæval hospitalities, or to modern instances, by vessels of form and capacity which would delight even the hearts of the notoriously beer-loving *Burschenschaft* of Jena. And it is not necessary to explain that, as these works are not the results of the common course of earthenware production, it has cost much thought and the exercise of much knowledge and ingenuity to appoint a confederacy of labour so particularly qualified, as shall work successfully to this special end. This nice adjustment of operatives and artists may be regarded as a machine of such delicate construction, that if the functions of any member cease, the whole is thrown out of gear.

The ornament is principally the *graffito*, or incised outline, which is effected sometimes as soon as the vessel leaves the wheel, or more generally after it has been allowed partially to dry to a consistency which will allow of its being handled though yet sufficiently soft to admit of being easily worked upon. The designs are various and are tastefully adapted to the style of the vessel or object; for instance, on the occasion of our visit to these works, the artist was working on a small vase of Pompeian shape, round which were drawn laurel-leaves reaching to the neck of the vase; this was held in the left hand while the draughtsman operated on the surface by marking the outline with a *stilet*, following the lines of a pencil-sketch; thus this process, although conducted with the utmost precision, is comparatively rapid. When the design is to be drawn on an object just removed from the wheel, the clay is too wet to be handled, and it must consequently be fixed in a stand. To the ornaments thus engraved in outline, especially to the leafage, colour is applied with an ordinary water-colour brush, and so burnt in. Those which we have seen having been so treated, come out of the furnace black, the pigment, when applied in the raw state, having been blue.

With regard to these new products which Messrs. Doulton & Co. have, with such success, brought forward, we understand that, should the demand for them increase, it is not their intention to produce them in sets or to make duplicates, in order that the unique character of these products may be sustained; having in prospective the time when such ware may be sought for and gathered into collections and museums.

The articles described here evidence the progress made in these manufactures of late years. The great strength of stoneware in comparison with that of earthenware, and also its perfect cleanliness, have secured its adoption in all kinds of appliances in connection with drainage and sanitary engineering; and the perfect resistance it offers to the strongest acids, prove the material as admirably fitted for the manufacture of every kind of vessel and apparatus employed by chemical manufacturers—dyers, bleachers, paper-makers, and all other trades depending in any degree on chemical operations. The display made by Messrs. Doulton at the recent Exhibition extended, as may be understood, from Fine Art to every ornamental and useful article susceptible of production in clay. There were consequently, chimney-tops, flue-pipes, wall-copings, air-bricks, key-stones, balusters, flower-baskets, flower-pots, and other useful articles, which, in their improved forms and excellence, attest the constant attention which this house has paid for a long series of years to the advancement of the manufacture in stone-ware and *terra-cotta*.

We have engraved two of these objects as "samples" of the many from which we could have made equally good selections.

THE
STATELY HOMES OF ENGLAND.

(OCCASIONALLY OPEN TO THE PUBLIC.)

"The stately homes of England,
How beautiful they stand!
Amidst their tall ancestral trees,
O'er all the pleasant land."

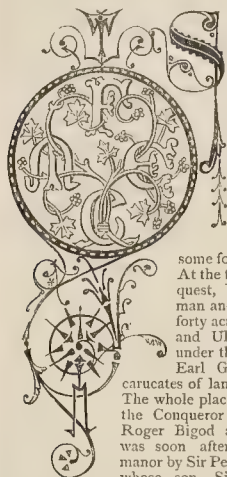
MRS. HEMANS.

By S. C. HALL, F.S.A.

THE ANTIQUARIAN NOTES AND DETAILS
BY LLEWELLYNN JEWITT, F.S.A.

SOMERLEYTON,

THE SEAT OF SIR FRAS. CROSSLEY, BART., M.P.



SOMERLEYTON, the Summeledetun of Domesday Survey, and occasionally in later times written *Somerley*, lies about six miles from Lowestoft, in the county of Suffolk, its nearest point on the coast being

some four miles distant. At the time of the Conquest, Wiltred, a free man and a priest, held forty acres for a manor, and Ulf, a free man under the protection of Earl Gurth, held two carucates of land for a manor.

The whole place was seized by the Conqueror and given to Roger Bigod as steward. It was soon after held as one manor by Sir Peter Fitz-Osbert, whose son, Sir Roger Fitz-

Osbert, was lord of the place, *temp.* Henry III., and was, 22nd Edward I., summoned to parliament as Baron Osborne: he died in 1305-6. His sister, Isabel Fitz-Osbert, wife of Sir Walter Jernegan, or Jerningham, of Hotham Jernegan, in Suffolk, and widow of Sir Henry de Walpole, became heiress to the Somerleyton estates on the death of her brother, and thus they passed into the Jernegan family.

The Jernegans, even at that time, boasted an ancient pedigree. The earliest of whom there is any record, was living in 1182, and left by his wife Sibilla a son, Hubert, who, in 1203, married Margery, daughter and heiress of De Harling, of East Harling, and by her had issue, besides others, a son, Sir Hugh Jernegan, who married Ellen, daughter and heiress of Sir Thomas Englethorpe. Their son it was who married Isabel Fitz-Osbert, and thus acquired the manor of Somerleyton in her right. Their son, Sir Peter Jernegan, Knt., married three wives; 1st, Alice, daughter of Sir Hugh Gernayne; 2nd, Matilda, daughter of Sir Roger Herling; and 3rd, Ellen, daughter of Sir Roger de Huntingfield. By his first wife he had issue Sir John Jernegan, Knt., of Somerleyton, whose wife was Agatha, daughter of Sir Robert Shelton, of Shelton, Knt. Their son, Sir John Jernegan, who died in 1375, married Joan, daughter and co-heiress of Sir William de Kelveden and widow of Sir John Lowdham, by whom he had issue his son and successor, Sir John Jernegan, who by his wife Margaret, daughter of Sir Thomas Visé de Lou, Knt., of Shotley, had, besides other issue, a son, Sir Thomas Jernegan, Knt., who succeeded him, and who married Joan Appleyard, of Dunston, by whom he left a son, John Jernegan, who succeeded him. This gentleman married twice; by his first wife, Jane, daughter of Sir John Darell, of Calchill, he had a son and heir, John Jernegan, who married Isabel, daughter and heiress of Sir Gervase Clifton, Knt. The issue of this marriage was a son, Sir Edward Jernegan, who was knighted, and succeeded his father in the estates.

This Sir Edward Jernegan was married twice: first to Margaret, daughter of Sir Edmund Bedingfield, Knt.; and second to Mary, daughter and co-heiress of Richard Scroope, son of Lord Scroope. By this second marriage he had, among other issue, a son, Sir Henry Jerningham, of Wingfield and Huntingfield Hall, in Suffolk, and of Coney, in Norfolk, Vice-Chamberlain and Master of the Horse to Queen Mary, from whom are descended the present Jerninghams of Staffordshire and other counties. By his first wife Sir Edward had issue six sons, Sir John, Sir Robert, Thomas, Olyf, Nicholas, and Edward, and two daughters, Ann, who became the wife of five husbands, and Margaret, who was twice married. He died in 1515, and was succeeded by his eldest son, Sir John Jernegan, of Somerleyton, who married Bridget, daughter of Sir Robert Drury, Knt., of Halsted, by whom, with other issue, he had a son, George Jernegan, who succeeded him, and who having espoused Elye, daughter of Sir John Spelman, of Narborough, Knt., was succeeded by his son, John Jernegan. This gentleman married Catherine, daughter of George Brooke, Lord Cobham, and had, by her, issue, four daughters, his co-heiresses, viz. Elizabeth, Katherine, married to Wymond Carew; Frances, married first to Thomas Bedingfield and secondly to her re-

lative Henry Jerningham, of Coney Park; and Margaret, married to—Ford, of Butley. Frances, the third daughter inherited Somerleyton, and conveyed it to her second husband, Henry Jerningham, who sold it to John Wentworth, Esq.

It will thus have been seen that the Jernegans (whose arms were *argent* three buckles, *gules*) held Somerleyton for no fewer than thirteen generations. In addition to this they became possessed of the greater part of the king's manor of the Island of Lotheringland—a district occupying the north-east corner of the county of Suffolk, and containing the sixteen parishes of Somerleyton, Lowestoft, Corton, Gunton, Oulton, Ashby, Lound, Fritton, Flixton, Hopton, Blundestone, Gorleston, Belton, Burgh, Bradwell, and Herringfleet. In 1619, Henry Jerningham died at Cossey, nine years after having sold Somerleyton to John Wentworth, whose son was Sir John Wentworth, one of the chiefs of the Cavalier party of the district during the civil wars; and Cromwell and his troopers paid several visits to the old Hall, making free with its forage, and "carrying away its muskets." The village of Somerleyton appears, like its master, to have been staunchly loyal, and was harassed in consequence by the quartering of soldiers and the exaction of forced



SOMERLEYTON: THE FRONT.

loans by the partisans of the commonwealth. Ireton, in 1648, summoned the bailiffs of Yarmouth to meet him in conference at Somerleyton Hall, and there delivered to them the Lord General's peremptory command, either to "ingarrison their town, or to demolish their walls and fortifications." A rousing bonfire, and bountiful distribution of bread and beer, celebrated the restoration of King Charles II.* Sir John Wentworth married Anne Soame, but died without issue in 1651. From the Wentworths, Somerleyton passed to John Garneys, the son of Elizabeth Wentworth, sister of Sir John Wentworth, who had become the wife of

Charles Garneys, a member of the fine old Suffolk family who bore the alliterative motto of "God's Grace Guides Garneys." In 1672, the then representative of the family, Thomas Garneys, sold the estate to Admiral Sir Thomas Allin, Bart., a Suffolk worthy whose name figures prominently in history. Sir Thomas, in 1665, struck the first blow of the war with the Dutch by attacking their Smyrna fleet of forty ships with eight sail of the line, when, after making prizes of four ships, he drove the remaining thirty-six into Cadiz harbour. In the same year, in the great sea-fight off Lowestoft, when the English fleet, under the Duke of York, Prince Rupert, and others, engaged the Dutch fleet under Van Tromp, Admiral Allin held a command. In the following year, Allin was at the head of the White Squadron when the fleet fell upon the Dutch van, routing it and killing the three Dutch admirals who commanded that division. In the same year Allin attacked the French fleet, boarding and capturing the *Ruby* of fifty-four guns. Three years later "he sailed with a strong squadron to chastise the Algerines," which he accomplished, and returned home worn out in the heavy services of his country. In consideration of these many services Admiral Allin was created a baronet, in 1673, and retired to Somerleyton, which, as has

* Sir John Wentworth records that "on the 14th day of March, 1642, Collonell Cromwell's troupe, and Captain Fontayne with his troupe, and divers others, to the number of 140, came to Somerley Hall;" the day after they "tooke away muskets, bandeliers, rests, head-pieces, and one fowling-piece," and other things of which no note was made. The Protector was, therefore, certainly an inmate of Somerleyton, and probably more than once. Matters changed, however: in 1660, an order was issued to the constables of Somerleyton and Ashby "to re-provide prayer books for their churches," also to warn "all alehouse-keepers and butchers to enter recognisance for the observation of Lent and fish days." The stout old knight did not live to see the king "enjoy his own again," but his loyal widow did, and subscribed ten shillings "towards the building of a bone fire," upon St. George's Day, 1661.

been stated, he had recently purchased.* Sir Thomas married first, Alice, daughter of Captain Whiting, of Lowestoft, by whom he had issue one son, Thomas Allin, his successor, and two daughters, Anne who died unmarried, and Alice married to Edmund Anguish, Esq., of Moulton, in the county of Norfolk (whose son inherited the estates and title); and, second, Elizabeth, daughter of Thomas Anguish, Esq., and sister of his son-in-law, by whom he had no

issue. Sir Thomas died in 1686 or 1688, and was buried at Somerleyton. He was succeeded by his son, Sir Thomas Allin, who married Mary, daughter of John Caldwell, of London; but, dying without issue in 1696, the baronetcy became extinct, and the estates devolved upon his nephew, Richard Anguish, Esq., son of Alice Allin and her husband Edmund Anguish, Esq. This Alice Allin had issue by her husband, Edmund Anguish, three sons, Richard, Ed-

mund, and Thomas, the Rev. George, and Charles, and three daughters, Catherine, Anne, and Charlotte. The eldest of these, Thomas Anguish, it was who inherited the estates of Somerleyton on the death of his kinsman, Sir Thomas Allin, Bart., when the title became extinct. This Thomas Anguish died unmarried in 1810, and was succeeded by his brother, the Rev. George Anguish, from whom, in 1843 (when the family became extinct), the estates passed to the son of his sister, Catherine Anguish, who, in 1788, had married Francis Godolphin-Osborne, fifth Duke of Leeds, she being his second wife. By this union she had issue Lord Sidney Godolphin-Osborne and Lady Anne Sarah Godolphin, married to John Whyte Melville, Esq. Their son is the distinguished author of many works of fiction, Captain Whyte Melville. The arms of Anguish, inherited from Allin, were *gules*, a cinquefoil, pierced, *or*; the crest, a snake coiled, encircled with grass; and the motto, "Latet Anguis in herba."

The Somerleyton estate having come by descent to Lord Sidney Godolphin-Osborne, was sold by him, in 1844, to Samuel Morton Peto, Esq., the extensive "contractor," who had become the purchaser of the Norwich and Lowestoft ship-canal, and to whose enterprise Lowestoft owes its railway, its pier, its harbour, &c. By Samuel Morton Peto the old mansion was entirely re-arranged, extended, and altered; and by him also was the church, in a measure, rebuilt, and the village entirely remodelled, at a large outlay.

We should neglect an essential part of our duty if we omitted to do tender homage to that most enterprising and liberal gentleman: he "created" Somerleyton, so to speak, made it the grand and beautiful edifice it now is, formed its grounds, constructed and ornamented its delicious winter garden, hung the rooms with pictures, and filled the library with useful and pleasant books. Unhappily, circumstances prevented his enjoying them. Fortune, ever capricious, consigned it to other hands; the rich contractor had to sustain a reverse, and the "earthly paradise" passed from his hands into those of another. Happily, however, that "other" is the well-known and honoured gentleman Sir Francis Crossley, who became the owner of the property, by purchase, in 1862. He is one of the members for the West Riding of Yorkshire; was born in 1817, and married, in 1845, Martha Eliza, daughter of the late Henry Brinton, Esq., of Kidderminster. He was created a baronet in 1863. Sir Francis, besides many other liberal gifts and generous acts, gave the "People's Park" to Halifax, founded twenty-four almshouses in that town, and with his brothers, John and Joseph Crossley, founded the magnificent "Crossley Orphanage" at Halifax, the building and furnishing of which, exclusive of an endowment of £3,000 a year, cost no less a sum than £50,000.

It would be in bad taste here to say more of Sir Francis Crossley. His place in the history of humanity will be with the great men who, having gathered wealth, have not forgotten to "do good and to distribute," the men whose "works do follow them," who make happy not only their own generation, but many generations—to come. "There is that scattereth and yet increaseth." It is a happiness to note an emphatic comment on the prayer, "that they, plentifully bringing forth good works, may of Thee be plentifully rewarded." There are many of those who are styled "Merchant Princes," who are lavish in their efforts to share with others "the bounties of Providence." It is one of the great characteristics of the age, that they who obtain wealth by the labours of others, enable others to participate in their prosperity. It is in the manufacturing districts that the manifestation of charity most abounds. The exceptions to this rule are few. They incur a heavy and mournful responsibility, who teach that the rich do nothing for the poor.

Sir Francis and Lady Crossley have an only son, Savile Brinton Crossley, who was born in 1857.

The arms of Crossley are *gules*, a chevron indented, ermine, between two cross-crosslets in chief, and a satire couped in base, *or*; impal-



SOMERLEYTON. FROM THE WEST FRONT.

mund, and Allin; the eldest of whom, Richard, inherited Somerleyton, and having, in accordance with the will of his uncle, assumed the arms and surname of Allin, was created a baronet in 1699: the descendants of Edmund, the second son, afterwards inherited the estates. Sir Richard Allin (formerly Anguish) married Frances, only daughter of Sir Henry Ashurst, Bart., of Waterstock, by whom he had issue four sons, Thomas

Allin, Henry Allin, Richard Allin, and the Rev. Ashurst Allin, and one daughter, Diana, married to Thomas Henry Ashurst, Esq., of Waterstock. Sir Richard died in 1725, and was succeeded in his title and estates by his eldest son, Sir Thomas Allin, Bart., who, dying unmarried in 1764, was succeeded in 1764 by his brother, the Rev. Sir Ashurst Allin, Bart., Rector of Blundeston-cum-Flixton, who married Thomasin Norris;



SOMERLEYTON: FROM THE NORTH-EAST.

and, dying in 1770, was succeeded by his only son, Sir Thomas Allin, Bart. This gentleman died unmarried in 1794, when the baronetcy again became extinct, the Somerleyton estates passing to his distant kinsman, Thomas Anguish, Esq., as will now be shown.

* A portrait of the brave old admiral is now at Somerleyton. He was called "the scourge of Yarmouth;" that town took the side of the Parliament in the civil war, while Lowestoft was profoundly loyal.

Edmund Anguish, second son of Alice Allin, and her husband, Edmund Anguish, married Mary Betts, by whom he had issue two sons, the Rev. Thomas, and Edmund, and two daughters, Mary and Dorothy. The Rev. Thomas Anguish, who was of Halesworth, married Mary Eling, of Beccles, and, dying in 1763, was succeeded by his son, Thomas Anguish, Accountant-General to the Court of Chancery; who, marrying Sarah Henley, of Docking, had

ing his wife's arms (Brinton) per pale *argent* and *gules*, a Lion salient between three annulets, all counter-charged; crest, a demi-hind crased, proper, charged with two bars, *or*, and holding between the feet a cross-crosslet, *or*; motto, "Omne bonum ab alto."

The old Hall of Somerleyton was one of the finest of the old brick mansions remaining, and possessed many interesting features. Fuller, the quaint old writer whose words are so often quoted, ranked it among the best of the many fine houses of the county of Suffolk, and says that it well deserved the name of Somerleyton, for here summer is to be seen in the depth of winter—the grounds being planted with evergreens, and the pleasant walks beset on both sides with fir trees, green all the year round, besides other curiosities.

The Park, about two hundred acres in extent, is rich in beauty, and includes a deer park. Two miles from the house, in the direction of Yarmouth, there is a drive through ornamental grounds, and a "decoy" on a splendid sheet of water three miles long, and a quarter of a mile in breadth, called Fritton Lake. It abounds with a variety of fish, and is the resort of widgeons, ducks, teal, grebes, and other wild-fowl during the season, which begins in October and ends in April. Vast quantities are taken yearly. The banks of this fine sheet of water are fringed with wood; and two or three gentlemen's houses and pleasure-grounds add interest to the scenery. The lake separates the parishes of Fritton, Herringfleet, Belton, Lound, and Ashby; and in the Herringfleet woods, belonging to Major Leathes, there is a heronry. Sir Francis Crossley, who owns a large portion of the lake, has a beautiful drive on one side of it, extending for nearly two miles, winding through plantations comprising choice specimens of pines, &c., with occasional peeps of the lake on one side and heath and woods on the other. The lake—such is its natural and yet cultivated beauty—might be a bit of the lovely shire of Devon planted among the bare plains of Suffolk. It is zigzag in form; tiny peninsulas jut into it, clothed with graceful firs and thick underwood, among which tall ferns luxuriate: the steep banks have gradual ascents from the banks: closely planted trees of many varieties completely cover them, and it is only now and then that glimpses are caught of the water. The lake is close and compact, and on no side does there seem any opening, only foot-paths lead to it from the adjacent roads. Its solitary character,—out of the way of passing intruders,—and its thickness of composition, render it a favourite shelter of wild-fowl: they do not, however, enjoy solitude in security; man is always astir in search of prey; three "decoys" are active at all seasons to entrap the unsuspicious and unwary. One of them was in operation during our visit. Domestic ducks were sailing in and out of a narrow passage, quacking and playing and feeding, to show their wild cousins outside that no danger was near. Two or three bolder than the rest summoned courage to enter, and very soon were in the net-trap that furnished the bag of the game-keeper.

This charming scene of mingled wood and water adds materially to the attractions of the locality; and here Art has been brought to the aid of Nature.

Passing in at the North Lodge, visitors are generally conducted through the kitchen and fruit-gardens, the vineries, hot-houses, and conservatories, to a sloping lawn facing the Winter Garden and north front of the house, from which point a charming scene presents itself. "Before us," says a recent writer, "in a setting of old forest-trees, cedars, aged thorns, clumps of azaleas, and rhododendrons, rise, as if evoked by a magician's wand, a range of fantastic palaces of glass, their many sheeny domes and pinnacles sparkling like diamond facets in the noonday sun, and their contours and traceried outlines of graceful arabesques, backed and thrown into relief by the deep red brickwork of the towers, gables, and campaniles of the Hall." On the left is an aviary of gold and silver pheasants,

screening a part of the offices. The area covered by the Winter Garden is 100 feet square.

Within, the decorations are *Renaissance*, of a light and elegant character. Four main alleys



IN THE WINTER GARDEN. SPANISH DANCERS, HAUMANN.

converge under the great mosque dome, beneath ferns by four dolphins, and surmounted by a marble statue of the 'Nymph of the Lily.'



IN THE WINTER GARDEN. STATUE, HAUMANN.

* The photographs from which our engravings are principally made were taken by T. W. Bates, Esq., an amateur of Philadelphia, during a visit to the house.

From the central alley numerous aisles diverge to an outer one, circumscribing the building. The roof is supported by light iron columns covered with fuchsias and beautiful creepers, with

wire baskets of flowers suspended overhead. Parterres of rare exotics, and large majolica vases filled with flowers, occupy the grand space. At the corners and in other parts



IN THE WINTER GARDEN. STATUE OF HYGIEIA, BY RIOM.

are life-sized statues; mirrors and other appliances add to the beauty of the whole. The south side opens to the billiard, morning, and withdrawing, rooms. Aviaries of singing-birds



IN THE WINTER GARDEN. NYMPH AT HER TOILET, HAUMAUER.

are placed at intervals throughout the garden, and in the corridor leading to the Palm-house should be specially noted, may be lit with gas.

From the Winter Garden the visitor is shown the Italian Garden, opposite the west front. This front of the house opens upon a noble terrace, 300 feet in length, enriched with statuary, vases, &c., from which three flights of steps lead down to the Dutch Garden, laid out in geometrical form, by Nesfield, in the same general manner as that by him at Castle Howard, which we have heretofore described. In the centre of this parterre is a noble sun-dial, and from this point, looking to the south, a view is obtained of the grand avenue of fine old lime trees, 450 yards in length, at the termination of which the church of Somerleyton is seen. Near to this avenue, in which are some fine sculptured figures and groups and other objects, is a double avenue of elm trees. In this garden will be especially noticed two admirably sculptured figures of 'Night' and 'Morning,' by the late John Thomas, an artist of eminence and great ability, whose advice is understood to have greatly guided Sir Morton Peto in the adornment of the beautiful house; he may, indeed, be described as "the architect." There is also (but on the other side of the Winter Garden) a drinking-fountain, created by a statue, the work of Joseph Durham, A.R.A., of a milkmaid, her pail at her feet, in an attitude that implies out-look for the kine.

The west front, 150 feet in length, is composed of a central tower and two wings, with large bay windows. The entrance is by a porch in the central tower.

The corridor, lined with wainscot, leads to a finely-panelled Hall, from which a staircase ascends to the upper suites of apartments. The hall is hung with arms and curious and valuable armour, one suit of which, of remarkably fine design and the most exquisite workmanship, is inlaid with gold, and bears a German motto, and the date 1652. Over the massive chimney-piece the wall is decorated by Maclise's large oil-painting of 'Chivalry.' It contains also other valuable works of Art; among them a fine picture of Deer by Sir Edwin Landseer, in his best manner and his best time.

In the stained-glass windows are the arms of some of the successive owners of Somerleyton—Allin, Anguish, Godolphin-Osborne, Peto, Crossley, &c. On the landing is a portrait-picture of George and Robert Stephenson, and in the passage from the staircase to the boudoir are 'Edward the Confessor leaving his Crown to Harold,' and 'Harold's Oath to William, Duke of Normandy,' pictures of great merit by John Cross. There is also in the Hall a grand colossal statue of Æneas. In the outer Hall—placed on a very graceful pedestal—is a marble statue of a boy who has been gathering shells by the sea-shore: it is a portrait-statue of the son of Sir Francis Crossley, and is one of the charming works of Joseph Durham, A.R.A.

The Dining-Hall, which is two stories in height, has a rich carved polychrome ceiling in compartments, and cornices of oak, with gilt reliefs, and clusters of fruit and wreaths of flowers. It has a huge pyramidal chimney-piece, supported by two full-length caryatides, 'Summer' and 'Winter,' by John Thomas. The ceiling is carried on brackets supported by heads of the roebuck, wild-boar, &c. In the stained-glass windows are medallion-portraits of Newton, Watt, Chaucer, Shakespeare, Wren, and Reynolds, surmounted by allegorical figures of the liberal sciences. On either side the fireplace are *chef-d'œuvre* of Stanfield fitted into panels, and above these are frescoes by Maclise and Horsley. The furniture is massive and appropriate, and a fine minstrel's gallery adds much to the beauty of the room. In this gallery is a fine mechanical orchestral organ. The two paintings by Stanfield are, we believe, the largest in size of his productions, and undoubtedly his best works; they are so well known as to need no description here: one is the storming of St. Sebastian, the other the dismantled *Victory* towed into Gibraltar after the battle of Trafalgar. These are monuments to the memory of one of the greatest painters of any age. In this most beautiful room also hang a 'St. Simeon,' by Guido; and a large and very fine example of G. Lance: it is called 'The Seneschal,' and is certainly the best work of this artist.

The Breakfast-Room, a charming apartment fitted with choice objects, commands a view down one of the avenues: in it are the 'Italian Peasants,' by Armitage, landscapes by Constable, a fruit-piece by Hunt, &c.

The Library has a beautiful ceiling, and is fitted with carved book-cases, containing editions of all modern authors. In the extensive collection, few works of merit and interest are omitted. Over the chimney-piece, with its motto, "Learn to live, live to learn," is Rembrandt's grand picture of 'Ferdinand and Isabella;' and there are also portraits of Milton and Shakspeare, the latter a "life" portrait from Stowe.

The old Drawing-Room is wainscoted throughout, and the cornices, door-heads, and mirror-frame are exquisitely and elaborately carved with game and groups, and festoons of fruit and flowers attributed to Gibbons. In the upper lights of the windows, of modern insertion, landscapes are introduced.

The Drawing-Room, Billiard-Room, and other apartments are all of equal elegance, and all filled with costly furniture and choice works of Art, among which are paintings by Beverley, Lance, Solomon, Mole, and others.

In the upper rooms of the house—not, of course, shown to visitors—is preserved the ancient tapestry which adorned the walls of the old mansion; and here, too, are many gems of Art, including examples of Wright of Derby, Wilson, Bright, and others; with Manuel's "Voyage Subjects," twenty-two in number. The subjects of the tapestry are as follows:—In the tapestry-room, 'The Story of Lucretia;' in the dressing-room, portions of a very large tapestry, 'The Passage of the Red Sea,' 'Moses Striking the Rock,' &c. The 'Story of Lucretia' is in five panels, very beautifully wrought, obviously from the designs of an accomplished artist. There are also pictures of great worth in some of these rooms; notably, a portrait by Holbein of his mother, a series of charming drawings by Henry Bright, and several fine proof engravings of great pictures. Many of the pieces of furniture were purchased at Stowe, and are of great rarity and worth; brilliant examples of Art of a past but honoured age.

The "Business-Room" is a finely-grained apartment, hung with rich old tapestry, and contains, among other works of Art, three pictures by Herring, one attributed to Rubens, and some good examples of the old Dutch masters.

The Stables (flanked by a clock-tower of much elegance) lie to the right of the main entrance; they are models of architectural beauty, and are, of course, fitted up with all the modern appliances of comfort and convenience.

The principal entrance to the mansion is through iron gates, the stone piers supporting deer couchant, sculptured by John Thomas. This view we have engraved on our first page. It is at once graceful and commanding.

In the church of Somerleyton are preserved the old rood-screen (containing sixteen painted panels of saints) and some of the monuments from the older edifice. Among these are memorials to Admiral Sir Thomas Allin, to Sir John Wentworth and his lady, and to Sir Thomas Jernegan—an altar-tomb—on which, according to Weever and Camden, there was formerly the inscription:—

"Jesu Christ, both God and Man,
Save thy servant Jernegan."

On the front of the tomb are three, and at each end one, lozenge-formed panels, in each of which is a quatrefoil with trefoiled cusps. In the centre of each is a shield of arms. On the top of the tomb are places where beams have at one time been fixed. Among the arms are Appleyard impaled with Jernegan. This tomb has been much impaired by time. It is now, however, carefully preserved.

Another slab bears the inscription, "Margaret Jernegan, the wyf of Edward Jernegan, Esquier, daughter of Sir Edmund Bedingfelde, Knt., which Margaret dyed the xxiiij of Marche, anno MDLII."

The monument to Sir John Wentworth and his lady bears figures of the knight in armour, with the peaked beard of the times, and the lady habited in a plain dress; an escutcheon

has the arms of Wentworth, *azure*, a saltire, ermine, between four eagles displayed, *or*; impaling Soame, *gules*, a chevron between three mallets, *or*, quartered with, 2nd, *azure*, two bars gemelles and a canton, *or*, charged with a tun, and, 3rd, *gules*, six annulets, *or*.

The memorial to Sir Thomas Allin is a tablet bearing the following inscription:—"Near this place lies interred Sir Thomas Allin, Bart., whose unshaken fidelity to his sovereign, Charles ye 2nd, was rewarded with many marks of his royal favour, having had the honour of serving



SOMERLEYTON: THE SOUTH LODGE.

him as Admiral in his fleets, in the British and Mediterranean Seas; Controller of the Navy, Captain of Sandgate Castle, and Master of the Trinity House. He died in 1686 in ye 73 year of his age."

The church is seen from many parts of the grounds of Somerleyton Hall—always a pleasant object in the landscape—through a grand avenue of elms; a wood-walk foot-path leads to it from the house. The present rector, the Rev. Charles



SOMERLEYTON: THE CHURCH.

J. Steward, and his mother, have much enlarged the chancel, restoring it to its original fine proportions as a memorial to the father. A fine piece of the park forms a portion of the glebe. The church is dedicated to St. Mary. A singular and interesting octagonal font (in some

parts recent) with an inscription, now illegible, is one of its few remains of antiquity.*

There is also a small modern chapel at a

* Our engraving is from a photograph taken before the alteration in the chancel made by the rector.

little distance from the house, where service is held on Sundays. It was originally erected as a Baptist chapel by Sir Morton Peto. Close to it is a Maze of dwarf yews, kept with exceeding nicety; in the centre is a graceful temple, from the seats of which views are obtained of the gardens and conservatories.

The Conservatories are of great extent, divided into "houses" for all the rarer plants, with vineries, pine-pits, and all the other accessories of abundance at every season of the year.

Our description of this most exquisite Mansion—its park, its gardens, its grounds, and especially its winter garden—will seem tame to those by whom it has been visited—and visitors are very numerous on the Wednesdays of every week; for, like so many of the other "Stately Homes of England," it is freely opened to "the people."

Somerleyton is a magnificent house, but it was erected with a view to comfort as well as elegance; all the rooms above as well as below are so constructed as to suggest the idea of "home;" the "appliances and means" of wealth have been judiciously exerted to promote the rational enjoyment of life; ease has not been sacrificed to state, and grandeur has been less studied than content. The house is splendid, and yet homely; there is none of the burthen of magnificence either in the mansion or the grounds, while ostentation seems as far removed from the lofty and munificently-furnished apartments as from those which ornament a simple cottage dwelling.

Its perfect architectural details, its noble conservatories, its garden, its avenues—one of elm, another of lime, trees, stretching from the house across the park—its numerous vases and statues, happily placed—and especially its winter-garden—all perfect when viewed separately, and all joined in admirable harmony—render Somerleyton remarkable among the most beautiful modern mansions of the kingdom, and do honour to the sculptor-architect under whose superintendence it was planned and executed.

We trust far more to our engravings than our descriptions to convey an idea of the winter-garden; there are, no doubt, larger structures for the receipt and display of plants and flowers, but there is not in England a more graceful or more beautifully decorated edifice.

Somerleyton is, therefore, to be described as one of the gems of the county of Suffolk—a county rich in baronial mansions, abundant of historic events, and full of traditions of the earliest, as well as of mediæval ages, in England.

It would be a long list, that which gave even the names of the Baronial Halls in this grand historic county, and it would far exceed our space to give details of its ancient monuments—Saxon, Roman, Danish, and Norman; to say nothing of those that have descended to us from the still earlier Britons, many relics of whom are yet to be found in the neighbourhood. Suffolk is, indeed, if less graced by natural beauties than some other of our English shires, rich among the richest of them in antiquities and in traditions, while it has a high and prominent place in British history.

The scenery that neighbours Somerleyton is purely English; the lanes are pleasant and picturesque in spring and summer: the land is productive; the broad river Waveney fertilises miles upon miles of green or arable banks between which it runs; the trees have prodigious growths; and, above all, the sea is near at hand; the German Ocean rolls its waves into the harbours of these eastern shores, bearing the wealth that thousands of hardy fishermen gather in during every month of the year.

From any of the heights—which, though not numerous, occur occasionally—and, in a degree, from any of the roads that skirt the shore—may be seen a "multitudinous shipping," so to say, from the huge three-master and the grand steamship to the comparatively small fishing-smacks that "dot" the sea-scape, and the heavily weighted coal vessels that are bearing sources of wealth to all parts of the world. It is to the fishing-smacks the locality is mainly indebted for its prosperity; but Lowestoft now holds rank among the fashionable and most frequented sea watering-places of the kingdom.

OBITUARY.

SIR FRANCIS GRAHAM MOON, BART., F.S.A.

AN estimable man, a worthy citizen, and one who had rendered good service to the Arts of his country, left earth when Sir Francis Graham Moon died. It seems but yesterday, though it is nearly half a century ago, since we knew him first: then, in a comparatively small house of business at the corner of Threadneedle Street in "the city," showing such engravings as at that time formed the staple of "the trade." Few, and very poor, they were; for between the time of Boydell and that of his veritable successor, Moon, there was a barren waste; the public had not been sufficiently educated to appreciate excellence in Art, and buyers of modern prints were few. "The Annuals" came soon afterwards—in 1825—but they were toys in Art: of great beauty and worth, no doubt; but graceful things, five inches by four, could not satisfy Art-lovers; and there was a demand where there was no supply.

Messrs. Hurst and Robinson published a few engravings of high order, but they failed; why, it is not now needful to inquire; it certainly was not from over-speculating in works of Art. Their "effects" were sold, and Mr. Moon—then, if not himself a capitalist, with the credit that can always command capital—became an extensive purchaser of their stock (in 1825), obtaining the services of Mr. Henry Graves (a clerk in the old establishment) and Mr. Boys, who was, we believe, employed as an accountant by the assignees. A new firm was formed; and under the joint names of "Moon, Boys, and Graves," operations in print-publishing were commenced on a grand scale; the result was soon shown to be very beneficial to the public, and prosperous to the publishers.*

It was not only capital that Mr. Moon introduced into the concern; he brought to it judgment, intelligence, and taste, and manners peculiarly bland and persuasive; politeness carried, perhaps, to excess, but which made its way and satisfied "customers," few of whom, then, had any real experience in Art, but were content to be instructed by one whose business it was to "know all about it." His own Art-knowledge, indeed, was at that time small; but in process of time he became a thorough judge of excellence, and aimed to produce it by judicious and yet liberal expenditure.

The best artists of the age and country soon thronged around him. He made friends of those he employed, and all who worked for him bore willing testimony to his liberality.† Among the names more closely associated with his as a publisher, those that occur to us are Lawrence, Landseer, Leslie, Mulready, Collins, Uwins, Wilkie, Eastlake, Stanfield, Roberts, Prout, Harding, and Brockedon; and among engravers, Doo, James Henry Robinson,

* Mr. Moon still kept up his own separate establishment in Threadneedle Street, and retired from the partnership soon afterwards; it was, as we shall show, after he had quitted the concern that nearly all his great works were issued.

† In 1846 a number of artists subscribed to present to him a Testimonial. It consisted of a copy, in silver, of the Warwick Vase, mounted on a plateau, which bears the inscription, "This tribute was offered by artists and amateurs in testimony of Mr. Moon's public spirit and love of Art, and of the liberality and taste which he has shown in his intercourse with painters and engravers." He had the honour to receive gifts from the Emperor Nicholas of Russia, the Kings of Prussia and Hanover, and Louis Philippe King of the French, and from the last-named he received a compliment not usually accorded to men in his position—the honour of being invited as a private guest at the Palace of St. Cloud. But the "citizen king" was ever ready to recognise and reward merit wherever he found it.

Samuel Cousins, J. H. Watt, T. Landseer, Willmore, and Greatbach.*

To give a list of his numerous publications would be to exceed our space; to some few of them we shall refer as they occur to us, rather than in any consecutive order. It is requisite to state, however, that all the best of his works were issued after he had quitted the firm of "Moon, Boys, and Graves," and stood alone in Threadneedle Street (the corner house), whence he sent forth productions that did honour to the country and the age, and where, undoubtedly, he effected much to form the Art-love and Art-knowledge of the merchants and traders who have since become the best—almost the only—patrons of Art, but who, at that time, were really ignorant as to the simplest Art-principles.

Alderman Boydell may have done something for British Art, but his efforts for its promotion were not a tithe of those that were made, and successfully made, by Alderman Moon, "the great publisher," as Wilkie styled him in a letter to Lady Baird; "that sort of person who proceeds warmly and successfully in whatever he undertakes."

Of engravings from pictures by Sir David Wilkie he published the following:—

1. 'The Queen's First Council;'
2. 'The Preaching of John Knox before the Lords of the Congregation;'
3. 'The Maid of Saragossa;'
4. 'Columbus's Discovery of America;'
5. 'General Sir David Baird discovering the Body of Tipoo Saib after Seringapatam;'
6. 'The Only Daughter;'
7. 'The Spanish Mother;'
8. 'The First Earring;'
9. 'Napoleon and the Pope.'

Of engravings after Sir Charles Eastlake there are:—

1. 'Italian Pilgrims arriving in sight of Rome;'
2. 'Byron's Dream;'
3. 'Christ Weeping over Jerusalem;'
4. 'Christ Blessing little Children;'
5. 'The Salutation of the Monks.'

Of engravings after Leslie there are:—

1. 'The Queen receiving the Sacrament at her Coronation;'
2. 'The Christening of the Princess Royal;'
3. 'Portrait of Lord Cottenham.'

* There is abundant evidence that Mr. Moon found liberality to be wise policy: painters and engravers have given ample testimony on that head. The published lives of Eastlake, Wilkie, and Lawrence, contain many passages to such effect; expressing cordial approval, not only as to the zeal and integrity of the publisher, but to his generosity in all dealings with them. We are enabled to make a few extracts from some of the letters addressed to Mr. Moon. Sir Edwin Landseer writes:—"My brother has informed me of your extreme liberality to him; the addition you kindly made to the sum named by him, as the price of the plate, demands my thanks as well as his acknowledgment, as it may much enhance the value of the subject." Mr. Leslie writes of the "liberality I have always experienced at your hands." Prout refers to his "handsome behaviour and generosity, which he is always proud to acknowledge." The following is one of many letters to a similar effect from David Roberts:—"Pray accept my very best thanks, my dear Alderman, for the beautiful engraving of Landseer's 'Crossing the Bridge,' which I will value all the more for being your gift. It is generous indeed of you to present Stanfield with the whole of my work ('The Holy Land'), &c." So far back as 1834, we find this passage in a letter from good Samuel Prout:—"Pray permit me to say how much I am delighted with your print of 'Venice,' I may be proud of it, and feel that you have given a lift to my name, which will be permanent in reputation. The honour comes from a friend, whose friendship it will be ever my happiness to maintain." The following is extracted from a letter by Peter Cunningham, dated 1843:—"You have done wonders already for Art; your engraved Wilkies will alone commemorate your taste and public spirit. You are without a rival in your line, and as much excel Boydell in taste, liberality, and enterprise, as my friend John Murray has outdone the Tonsons and Linlotts of gone-by days. I assure you I feel great pleasure in giving permanent publication to the opinions of both Wilkie and my father on your services to Art. Nor is the pleasure I feel the less that I can add my own mite of praise to theirs." In fact, there is no artist or man of letters with whom Mr. Moon was associated, who does not bear strong testimony to his worth and liberality.

Of engravings after Sir Edwin Landseer there is the following long list:—

1. 'The Return from Hawking,' 2. 'The Pets,' 3. 'A Distinguished Member of the Humane Society,' 4. 'The Retriever,' 5. 'Twelfth Night,' 6. 'Favourites,' 7. 'Pony and Spaniels,' 8. 'Little Red Riding-Hood,' 9. 'Odin,' 10. 'The Highland Breakfast,' 11. 'The Shepherd's Grave,' 12. 'The Shepherd's Chief Mourner,' 13. 'Shoeing—the Smith's Forge,' 14. 'The Fox: not Caught yet,' 15. 'The Three Hunters,' 16. 'The Sanctuary,' 17. 'Crossing the Bridge,' 18. 'Salmon and Otter,' 19. 'The Mantilla,' 20. A Series of Plates to Illustrate Deer-Stalking in the Highlands.

Of engravings from pictures by Turner there are:—

1. 'Ancient Italy,' 2. 'Modern Italy,' 3. 'Mercury and Argus,' 4. 'Ancient Carthage.'

Of engravings after Prout he published but one—'Venice.*

Of portraits after Lawrence he published several: two grand works by J. D. Harding, 'The Corsair's Isle' and 'Grand Canal, Venice;' others are by Callcott, Constable, Uwins, Collins, Newton, Hayter, Herbert, Bonington, W. Hunt, Chalon, Mulready, Webster, and so many British painters that, to complete the list, we should occupy more space in our Journal than we can well spare.

We may not omit especially to notice his engravings after Winterhalter: these were portraits of the Queen and her estimable consort. Of both, indeed, he published several other portraits: one, by Chalon, of her Majesty in her robes of state, which Cousins engraved; and another half-size; two by Partridge, engraved by Doo; one by E. T. Parris; and, we believe, others.

He published also state-portraits of George IV. and William IV. But his "state work," so to say, was that after Winterhalter, of the family-circle at Windsor.

The picture of 'The Royal Family,' by Winterhalter, was exhibited (in 1847) by express permission of her Majesty, at St. James's Palace, and subscribers' names were allowed to be taken there: it was to Mr. Moon a costly but not a profitable speculation. Mr. Cousins received 3,000 gs. for engraving it, and Winterhalter, 1,000 gs. for the copyright. It was next to impossible, therefore, that it could have been a "commercial success;" moreover, it was not a good picture. "The Queen sits beside her illustrious husband (illustrious even more by virtue than by rank), with several of their children, in one of the balconies of Windsor Castle, the model—as all her subjects know her to be—of an English wife and mother." So we wrote of the print in 1850, when an etching was submitted to us. Unfortunately the very beautiful engraving was preceded by a large lithograph of the picture (badly executed in France), produced by command of the Queen, and at her Majesty's cost, and presented to each subscriber. That error "spoiled the sale" of Cousins's masterly work.

* We have printed a passage from a letter of Prout's concerning this engraving. The position of British Art in 1834—not forty years ago—may be illustrated by quoting another letter written in that year by Samuel Prout to Mr. Moon:—"With this you will receive one dozen drawings, and as I have not had the pleasure of offering you an article of this kind, permit me to state that I never intend to make one drawing inferior to another, but it frequently occurs that it is so; and therefore, when disposed for sale, my conditions are so much cash, taking one with another. I have sent eight at three guineas, three at four guineas, and one at one guinea; which is below the usual prices, but I hope it will leave space for advance, and shall be happy to make the account in my favour, 50, 500, or 5,000."

Suffice it, that the number of Mr. Moon's publications exceed 200, the greater portion of them being line-engravings—an Art that in England may be said to have ceased when Sir Francis Moon ceased to publish; for excepting two or three issued by the Art Union of London, there have been no large line-engravings since; few or none of any size, indeed, excepting those published monthly in the *Art-Journal*, all of which are line-engravings.

There are, however, three of the productions of Sir Francis Moon that require more than a few words.

The 'Waterloo Banquet' was a very successful speculation: it contained portraits of many great soldiers—very few of whom, we believe, now live, except in history and the grateful memories of their country. It was painted by Mr. W. Salter, and was a happy thought.*

By far the greatest of the productions of Sir Francis Moon was the work of David Roberts, 'The Holy Land and Egypt,' one of the grandest achievements in Art ever issued; it is, as most of our readers know, in lithography; the lithographic drawings being made on the stones by Louis Haghe. It is understood that the cost to produce it amounted to £50,000, but the expenditure was gradual, the work being a periodical.

There are twenty parts of the Holy Land and twenty parts of Egypt. For the former, the letter-press was written by the Rev. Dr. Croly, and for the latter by Mr. Brockedon—one of the publisher's earliest and staunchest personal friends: a man of high social and moral worth, whose friendship Mr. Moon highly valued.

But the great serial was not a profitable speculation: few really great works are: it is, however, one that does honour to the country in which it was produced.†

But hardly of less importance is the engraving by Doo, after the famous *chef-d'œuvre* of Sir David Wilkie, painted for Sir Robert Peel, 'John Knox Preaching before the Lords of the Congregation' (now in the National Gallery); it is, perhaps, the best known of English prints, and is certainly one of the most perfect examples of the English school. Wilkie spoke of it as "superb." It occupied the accomplished engraver three years and six months—a monument to his industry no less than his genius. The picture was painted and exhibited in 1832; the print was published in 1838.

Several of the other productions of Sir Francis Moon were not commercially successful—some of the best of them, indeed, we may say; but on the whole his career as a publisher was very prosperous, and on his retirement from business in 1853 he was a rich man.

His immense stock was bought by Mr. Boys for the sum of 15,000 guineas: the stock of prints alone was sold by Mr. Boys at public auction for £20,000, and he was offered £20,000 for the "plates" and copyrights: he preferred, however, to publish them himself, and from some cause or other

* Mr. Salter has printed a letter, in which he claims that to which he is undoubtedly entitled—the original idea of the interesting and very important subject. Into the composition the artist introduced his own portrait, and the portrait of the publisher, Mr. Moon. They occupied subordinate positions, and are by no means intrusive; and though it may not have been in perfectly good taste to have placed them there at all, we can see no very serious objection to associate an artist and a publisher with the great soldiers of the century.

† On retiring from business, Sir Francis disposed of the copyright and stones to Messrs. Day and Son, who re-issued it in quarto; originally it was in folio. To Messrs. Day we have reason to believe it was a fortune "to buy."

‡ The original sketch, highly finished, is in the collection of George Fox, Esq., Harefield, Alderley.

into which it is not our business to inquire, his efforts ended in failure.*

Thus, from the time when, carrying on business in Threadneedle Street, Mr. Moon issued his first print in 1826, 'The Paphian Bower' (mezzotinto), after John Martin, he published, as we have said, upwards of 200 engravings: most of them are now "scarce," and are worth thrice their original cost, the greater number of them (if not all) being not on steel, but on copper. He had, as we have also shown, the zealous aid of artists, painters, and engravers; honours and valuable gifts were accorded to him by many of the "crowned heads" of Europe; and he obtained, because he earned, the patronage of the British court.†

Having thus treated of the public career of Sir Francis Moon, in so far as it has reference to Art, it is essential we make some comments on his life as a citizen of London.

Francis Graham Moon was born in London, in 1796. He was the youngest son of Mr. Christopher Moon, whose family had for nearly a century carried on business as gold and silver smiths in the City, where their son subsequently made his fortune. The father died early, leaving several children slenderly provided for; and Francis had to make his own way, but little aided, in the world. He was placed in the house of a Mr. Tugwell, a bookseller in Threadneedle Street, and very soon, by his activity, industry and intelligence, made himself friends, so that when his master died, although not out of his apprenticeship, he became his successor.

In 1830 he was elected a member of the Common Council; in 1843 he was chosen as one of the Sheriffs; and in 1844 was elected Alderman of Portsoken Ward. In 1854 he achieved the summit of his ambition, and became Lord Mayor of London.‡ As a magistrate, and especially as chief magistrate, he was indefatigable in the discharge of his onerous and numerous duties, and gave entire satisfaction to his fellow-citizens of all ranks and classes, and of all shades in politics.

In very early life, when indeed he had not attained his twenty-second year, he

* Sir Francis, in order to prevent the issue of worn impressions, for which he might be held responsible, stipulated that his name should be removed from all the plates before any prints were taken.

† The collection of pictures of Sir Francis Moon will be sold by Christie in the spring. Among them are Wilkie's 'Cotter's Saturday Night,' 'The School' (unfinished), and 'The Sick Daughter,' perhaps the most perfect of all his works; 'Hospitality in the Olden Time,' the *chef-d'œuvre* of Catmole; 'Eastlake's Pilgrims Arriving in Sight of Rome,' 'The Salutation of the Friars,' and 'A Mother and Child,' probably the best work the late President painted; Prout's two grand productions of large size, 'Venice,' and 'The Kialto'; Mr. George Harvey's 'Bunyan in Bedford Jail,' and drawings by Louis Haghe, Harding, Muller, Stanfield, Cook, Copley Fielding, &c.

‡ During his Mayoralty he was especially careful to manifest his continued interest in Art and in Literature, by frequently inviting artists and men of letters to his city feasts, not forgetting the minor "Societies" to which he was attached. He gave a grand dinner to the "Garrick Club," of which he was a member; another to the society of "Novimagus," of which he was also a member, and the Society of Antiquaries, of which he was a Fellow: a dinner was also given by him to the Vice-Chancellors, the heads of Colleges, and officers of the two great Universities—a mark of respect that had not previously, and has not since, been paid them; and at all the city entertainments there was ever a considerable "sprinkling" of distinguished men and women, many of whom thus enjoyed "a Lord Mayor's dinner" for the first and last time. During his Mayoralty, on one occasion he dined with the society of "Novimagus" within the walls of his city; among the guests were the Lord Chief Baron, Sir Frederick Pollock, and Mr. Buchanan, the American Minister, afterwards President of the United States. Upon their quizzing his lordship, he pleasantly threatened to give them both into the custody of his tipstiffs. Few men could be more agreeable in social society, few had a heartier relish for wit and humour. He was not a good speaker, but he had "a business way with him," that told even when orators were sitting by his side. The geniality of his nature amply compensated for his lack of the graces of speech.

married the daughter of Mr. John Chancellor, of Kensington, a coach-builder, whose family had long previously been much respected in that somewhat aristocratic suburb.

They lived to complete their fifty-second wedding-day, and their "golden wedding" was celebrated by their children, many grandchildren, and four great-grandchildren. There is no doubt that Mr. Moon was indebted for much of his prosperity to his wife: she was singularly prudent and wise, checked his disposition to speculate, and guided him in many of his more important undertakings; keeping to the end his respect as well as affection, and discharging worthily all the duties of wife, mother, and friend. For many years preceding her death—which took place in 1870—she had been incapacitated by ill-health from any active exertion; and as a necessary consequence, receptions at his own houses, in Brighton and Portman Square, were not as frequent as under happier circumstances they would have been. She lived, however, to participate in the honours conferred on the husband for whom and with whom she had toiled in youth, and was his beloved and cherished companion almost to the verge of his grave.

Sir Francis died at his residence, Western House, Brighton, on the 13th of October, 1871; and was buried, on the 20th, at Fetcham—the Rectory of his eldest son, now the Rev. Sir Edward Graham Moon, Bart.—in a family vault constructed some years ago.

During his Mayoralty the Emperor and Empress of the French visited Queen Victoria: they were received with fervid welcome and large hospitality at the Mansion House, and the result was that a baronetcy was conferred upon the Lord Mayor. That was the immediate and ostensible cause of the honour: but her Majesty and the illustrious Prince Consort—who well knew, and rightly estimated, the services to Art achieved by Mr. Moon—no doubt rejoiced that it was in their power thus publicly to acknowledge them.

As a citizen of London he has left many worthy men to follow him, but as a publisher of prints, a circulator of Art-works, a true patron of artists, and a valuable propagator of Art, he has had no successor. The art of the engraver, in its highest sense, died with him; and the next generation will see no such works as those issued by Francis Graham Moon.

This brief notice of the life of Sir Francis Graham Moon may suffice. It would be a grievous neglect of duty if we omitted to render homage to his memory. We may, however, add to the testimonials we have given, and to the many more we might give,—our own. We had personal knowledge of him from almost the beginning of his career, and testify to his great amenity, indefatigable industry, entire rectitude, and generous liberality. His nature was essentially tender and affectionate. He loved to give pleasure, and abhorred to inflict pain. Of his uprightness in business, his indomitable perseverance, and remarkable ability in commercial transactions, there is abundant evidence: there are also numerous witnesses to his excellence in all the home-relations of life. Most of the friends of his youth and of his early manhood had left earth before him; but he was surrounded by a large family who loved him, and he died with the consciousness that he had well and duly discharged the duties of life—as a good man, a good citizen, and a good Christian.

S. C. HALL.

'BATTLE OF GETTYSBURG.'

ROTHERMEL'S GRAND HISTORICAL PAINTING.

HOWEVER poorly historical Art may have been represented in America in the past, it is hardly just to say that it holds nothing at all worthy of praise and admiration. But at last, American history has been, in one event at least, well depicted upon canvas by Peter F. Rothermel.

The gentleman, whose forefathers from abroad settled in America in 1730, claims to be an American artist; and his several works will go far to establish the right. But though his paintings are many and of wide selection, still Mr. Rothermel has never been recognised as one of our popular artists. His 'St. Paul preaching upon Mars Hill' is a group of about thirty personages, with the Acropolis in the background. This, and the 'Christian Martyrs in the Colosseum,' have succeeded in establishing his fame, while the pictures themselves are everywhere the subjects of admiration. The latter, especially, is full of pathetic beauty, and shows but few blemishes. The artistic adaptation of colour, fine execution, and taste for the noblest of themes, are his characteristics: these qualities procured him a commission to paint the 'Battle of Gettysburg.' The engagement having occurred in the State of Pennsylvania, the authorities requested Mr. Rothermel to commemorate on the canvas this terribly grand epoch of her history. For the particulars of the struggle we would refer the reader to any authentic record of the late Civil War. It need only be said that the artist travelled for five years, collecting and sifting evidence, obtaining portraits of the living and the dead, and in transcribing the one supreme moment when the three days' battle hung in the uncertain balance of fate. It was the moment—and such moments were rare during the war—when discouragement led on to fury and madness, to that firm determination to "conquer, or die;" when the contending armies fairly measured arms together, and the terrible clashing of bayonets chimed the requiem of thousands fallen and falling, while the bright sun was going down in the west, leaving his rays upon the already parched earth.

Mr. Rothermel has perpetuated the scene; for his labours he was to receive from the State 25,000 dollars; but even this sum seems an inadequate recompense for the amount of toil and study spent in its accomplishment. The picture is painted upon an immense canvas, having an area of 33 by 19 feet. It contains figures, and suggestions of figures, by the hundred. In the right middle distance General Meade and a portion of his staff are seen. This right half is by far the best portion of the picture; for the interest is sustained by equality of execution. The middle is devoted to the severest part of the contest. We can almost hear the bayonets rattle, and see the troops dashing and clashing, piercing and slaying. The episode almost makes us frantic with sympathy and sorrow. Passion and grief are the characteristics of the scene.

Towards the left, the picture, and, of course the effect, weakens. And, although there is much of energy and conscious power, the hand seems to have lost its cunning, and the interest we felt, when beholding the contrast, gradually dies away. It appears, as it were, like withdrawing our eyes from a western sky fiery with the brightest colours, and passing over the arch, suffering them to rest upon thick gloom.

However, the picture, taken as a whole, shows a true artistic spirit. The faults are few, and wherever they exist they are conspicuous. The merits are equally conspicuous, and are many. In fine, the composition is accurate, the colour honest, and the whole tone is unusually life-like. The distance is marvellously rendered; we seem to hear the noise, the din, and, amid the battered clouds of smoke, recognise the awful cause from whence they proceed.

To say that the picture is faultless would belie the genius of the artist. To say that it is the grandest historical painting ever produced in America is to express public opinion, and the honest conviction of all lovers of Art.

GEORGE LOWELL AUSTIN.

Cambridge, Mass.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF R. BROOKS, ESQ.

THE MOUNTAIN-SHEPHERD.

J. Linnell, Painter. C. Cousen, Engraver.

THIS, to our mind, is a very beautiful example of the veteran painter, Mr. Linnell; it is also *unique*, inasmuch as the figures and animals occupy a more prominent position than the landscape, a mode of treatment very rarely adopted by him. The young shepherd, bringing up the rear of a large flock of sheep, stops for a few minutes' gossip with a young girl in charge of some rustic children. Near the tree are a boy and girl the latter with her arm over the neck of her brother, it may be presumed—who offer to a ruddy but half-clad child fruit of some kind which they have gathered; but the youngster is held back from accepting the gift, and struggles to release itself from the grasp of an older and stronger boy. These figures are capably arranged, and clearly show a motive throughout: their effect is also enhanced by being made the chief points of light.

From these the eye is gradually carried away into the middle distance by the sheep wending their way over the undulating ground towards the wood; behind this the high lands or mountains, whose broken outlines stand boldly out against the far-off sky—the upper part of which is according to Mr. Linnell's favourite manner, the area being covered more or less with masses of floating clouds—show their white fronts to the sun. In the immediate foreground a narrow streamlet rushes rapidly between low banks to the base of the composition.

We cannot pass over the way in which Mr. Cousen has engraved this charming picture: his work is sparkling and delicate: we have rarely seen a more beautiful plate from his burin.

SCHOOLS OF ART.

YORK.—The annual meeting of the subscribers to this school and of others interested in it was held towards the close of the year. The report, read by Dr. Proctor, shows that the total number of pupils attending the classes at any time during the year was 103, the average attendance being eighty. The class of artisan and railway employees was in a very satisfactory condition, proving that those for whom it was established desired to avail themselves of it. The school is somewhat in debt to its treasurer.

OXFORD.—The exhibition of works executed by the students of this school was held in their new building at the University Galleries, in the month of November. The *Oxford Journal* indicates, in its report, that the ladies of the family of Mr. Alderman Spiers, who has himself always exhibited much taste and judgment in matters of Art, seemed to have almost everything in the way of success in their own hands. Miss B. Spiers gained the second prize for a group of objects of *virtu*; while the landscape-sketches of this lady in Scotland, and those of her sister, Miss C. Spiers, in the vicinity of Oxford, were greatly admired. Miss F. Spiers was awarded the second prize in the elementary stage of design, for a study of foliage; the first prize being allotted to Miss Field. The drawings of ferns from nature, by Miss C. and Miss F. Spiers, attracted marked notice; and a fan painted by the latter young lady, showing sprigs of blackberry against a background of ferns, is spoken of in terms of high commendation. Some anatomical drawings from the skeleton of the human frame, by the Misses Liddell, were noted for accuracy and skillfulness of execution; yet one can scarcely compliment the artists upon their selection of such subjects.







ART IN CONTINENTAL STATES.

PARIS.—A committee of French artists, with M. Meissonier and M. Guillaume at their head, is organising a plan for aiding to relieve the unfortunate inhabitants of Chicago, suffering from the late terrible conflagration. It is proposed to make a collection of pictures and other works of Art, which will be sold for their benefit, in New York, after being exhibited in Paris.—The *Peuple Souverain* states that M. Charles Blanc, Director of the *Beaux Arts*, has determined that a number of clever young artists shall be sent to the principal museums of Spain, Italy, and Holland, for the purpose of copying there the *chefs-d'œuvre* of the great masters, which are to be taken to France.—The Roman students' works of 1870, which the untoward complexion of the times had withheld from exhibition, have had, in the month just past, the *amende* of a full review in the *Académie des Beaux Arts*—drawing, as uniformly occurs on such occasions, a stream of incessantly passing visitors, who, pausing in crowded groups before each work displayed, scrutinise and criticise and eulogise with an animation which betokens their strong sympathy with Art, and excites the fervour of the young exhibitors. The most striking works in the array were in sculpture; of these, much the most remarkable was a group by M. Barrias, entitled 'The Vow of Spartacus.' Two figures are here brought into striking contrast—the body of a man writhing in a horizontal crucifixion, and the young avenger standing rigidly by, and stamped with the expression of his vow. M. Barrias is fairly at the end of his pupilage, and he has already distinguished himself by his productions. This is quite a masterpiece—full of most difficult detail work, and full also of expression. Its prevailing characteristic is Michel Angelesque; but it has one serious fault, and that is in the too corpse-like aspect of the man's body. Nor is this redeemed by the beauty of the youthful figure which prominently occupies the foreground. M. Barrias should study the Laocoon as a corrective. In contrast with this group—and we should remark that it is in marble—were two very beautiful *alto-relievo* subjects: one of Hecuba finding the body of her Son; the other Actæon and Diana. Both these productions are singularly graceful, refined in treatment, and touchingly expressive. Among the paintings exhibited the most masterly is M. Machard's large canvas of '*Percussus s'apprête à tuer Gorgone*.' In this drawing is bold and free, and the tone of the composition classical, but not the classic of David. As it is unfinished, it could not be equitably judged in reference to pictorial merit. For colour a copy by M. Blanc of the celebrated Correggio Danae in the Borghese Gallery was extremely felicitous. Some most commendable architectural designs were exhibited on this occasion; such as the '*Restauration de la Villa Madame*,' by M. Benard, and M. Pascal's '*Restauration de la Palestre Palatine*.'

NEW SOUTH WALES ACADEMY OF ART.—We have received an account of the first *conversation* of the New South Wales Academy of Art, which was held at Sydney, on the 7th of August last, under the patronage of His Excellency the Earl of Belmore and the Marquis of Normandy. The public rooms of the Sydney Exchange, which have lately been judiciously improved, under the superintendence of Mr. Hayes, were specially fitted up for the occasion; which, whether as regards the character and number of the visitors, or the beauty of the objects exhibited, was admitted to be an entire success. Mr. T. S. Mort, the president of the Academy, Mr. E. L. Montefiore, the vice-president, and several members of the Council, received their Excellencies at the door, on their arrival shortly after nine o'clock. Among the works of Art prized and exhibited on this interesting occasion, the most remarkable were the marble statue of Burns's 'Highland Mary,' by the late B. E. Spence, and a bust of Franklin, by William Power, an American sculptor. The former was purchased by the district Judge, Josephson, from Spence himself, for £700. A *replica* has been commanded by Her Majesty, for the Royal Gallery at Windsor

Castle.* Both these marbles came from Mr. Josephson's gallery at Enmore. The president of the Academy sent, from his private gallery at Greenoakes, a beautiful marble statue of the Infant Bacchus, executed to the order of the late Duke of Devonshire, together with paintings by Vicat Cole, Prout, George Lance, and several New Zealand artists of eminence. Mr. William Wallace, from his large collection at Atherton, sent a Velasquez, a Van Dyck, a Murillo, a Correggio, a Van Ostade, a Reynolds, and ten or twelve other noteworthy pictures. The vice-president exhibited two water-colour drawings by Chevalier, the photographic reproductions of whose New Zealand sketches are such as to give a more faithful and striking representation of the romantic scenery of this distant portion of our Empire than can be elsewhere obtained. Mr. Mort, in an opening address, paid a tribute to the energy of Mr. Edward Reeve, the secretary and proposer of the Institution. He claimed the support of the Legislature for the Academy, especially on the ground of its including among its objects a School of Design. He expressed the desire to have in the galleries casts and copies of the most famous works which adorn the Academies of Europe, and play such a conspicuous part in the education of the European people. We are informed that the sister-colony of Victoria already boasts a magnificent collection of casts, and a not insignificant number of high-class paintings by eminent London artists. Professor Badham, in the course of a very long and interesting address, referred to the time when the chief information as to the galleries and museums of Rome was to be obtained from the work of Mr. Starke, who adopted the plan of indicating the degree of admiration he thought proper to be paid to any object referred to by the number of appended notes of admiration. He pointed out the importance of securing such copies of the drawings of the great masters, and representations of the most precious antique statues, as may now be obtained by the aid of permanent photographic reproduction. The lecture was attentively received by an audience of from 600 to 800 persons, and the visitors retired about 11 o'clock. Our contemporary, the *Sydney Morning Herald*, gives a long report of the proceedings on this occasion, and specially refers to the notice given of Spence's 'Highland Mary' in the *Art-Journal* of 1852. We have extreme pleasure in receiving testimony to the extensive circulation obtained by our Journal in this distant colony, and in aiding to make it known by how earnest and truly artistic a spirit the founders and supporters of this younger sister of our Royal Academy are animated and sustained.

MONTREAL.—Mr. Marshall Wood's statue of the Queen has been purchased by this city, and will be erected ere very long.—We regret to announce the death of Edward Sharpe, a young artist whose works gave promise of future eminence in his profession. He was son of Mr. C. Sharpe, the well-known London engraver, and came over to Canada about two years ago to practise his profession.—Some time since, the Abbé Chabert, one of the Professors in the Montreal School of Design, visited Paris. During his stay there he had an opportunity of meeting the Minister of Public Instruction and Fine Arts, and of commending the natural talent of Canadians for those studies. The result has been that His Excellency has sent to Montreal a collection of plaster-models, moulded from the originals, belonging to the Museum of the Louvre; ten copies of the work of M. Leroy—'*Fac-similes* of Drawings of great Masters'; and a copy of M. Ravaissin's 'Models for Teaching Drawing,' besides other works of Art amounting to a considerable value.

* There must be some mistake in this statement, unless Spence, who died in 1865, executed a *replica* of the 'Highland Mary' for Mr. Josephson, which is not improbable. The original statue, from which our engraving was taken, belonged to Mr. Meigh of Shelton, in Staffordshire. At the sale by Messrs. Christie and Co., in 1870, of the works of this sculptor left unsold at the time of his death, a statue of 'Highland Mary' realised only 121 guineas. We have also some doubt as to the statement of the Queen having given a commission for a duplicate of the work to any sculptor; and certainly not, as intimated, to Spence.

SKETCHES FROM THE EAST.

A SERIES of sketches made by Mr. Edward A. Goodall during his recent visit to the East has been exhibited in the studios of the Company's School of Art, Science, and Literature, at the Crystal Palace, in which establishment Mr. Goodall conducts the class for water-colour painting. Only the students and their friends, with some persons who were invited, were admitted, and the sketches were removed at the close of the day. Mr. Goodall left England, with his brother, Mr. F. Goodall, R.A., on October 1st, 1870, and returned on the 7th of April last. During the interval he visited Egypt, and, in about five months of industrious work, produced no fewer than ninety-six important sketches, besides a number of small studies. These were exhibited on the occasion we speak of. They who are acquainted with Mr. E. Goodall's remarkable power of sketching, the precision of his effects, his quick appreciation and grasp of artistic detail, not less of figures and animals than of landscape and architecture, will not be surprised to learn that the collection constitutes one of the most various and important that has ever been brought from the region he visited. The sketches were made principally at Cairo, and in its neighbourhood. In the city itself he found crowded street-scenes—mosques and bazaars, the tombs of the Caliphs and the Memlooks, the gates, so important features of an Eastern city, and many subjects immediately outside the gates. Thence he made excursions to the plains, where range the Pyramids, from Geezeh to Mitrahenny (ancient Memphis), into the desert, along the banks of the Nile, and in the open country out of the beaten artistic tract. One distinguishing feature of many sketches in the collection is that they present to us views of the open landscape of Egypt and its curious natural features, often so marvellously touched by the art of man, and are not merely records of isolated monuments.

Several subjects of extreme beauty are found in the long-stretching causeways supposed to have been formed for the transport of stones to build the pyramids. Near some of these causeways pools of water have accumulated, and they give curious picturesqueness to these scenes. 'Under the Shadow of the Great Pyramid' is a sketch of such delicate yet forcible treatment, and so finished as to seem almost a completed picture; and another of 'The Great Pyramid of Sakkarah' is most interesting. The foreground is literally strewn with bones, and whole or broken mummies. Just at the time Mr. Goodall was there, Mariette Bey had excavated a deep trench on the spot, and thus carelessly disintered so many of those who had rested without disturbance for so long. But among the most valuable of the studies outside Cairo are those of Bedouin camps and details of desert life; more particularly a rich series of studies from camels. Mr. Disraeli, in 'Lothair,' makes Mr. Phœbus observe, when he speaks of going to paint a picture in Syria, 'Can any one make anything of a caravan of pilgrims? To be sure they say no one can draw a camel. If I went to Jerusalem, a camel would at last be drawn. There is something in that.' The sneer is in a certain sense true. Few artists have studied the camel from nature, and painters have been prone to copy each other's camels to the creation of a conventional animal. Some, however, have broken this pernicious practice by taking the advantage of going to nature; and among these, few have accumulated such valuable studies, or so many, as Mr. E. Goodall. Of scenes in Cairo, the most notable he has brought are the following:—'The Coppermiths' Bazaar,' 'The Silk and Calico Bazaar,' 'The Mosque of Sultan Hassan' (three sketches), 'The Mosques of Taylool' (the oldest in Cairo, with early pointed arches), 'Misdada,' and 'Thurawee,' the Gates 'Bab Zooaylen' and 'Bab é Nusr,' 'The Aqueduct of Cairo.' There are several most interesting studies, too, from Mitrahenny. We shall probably see some fruits of this journey in the next exhibition of the Water-Colour Society, of which the artist has for a considerable time been a member.

THE PUBLICATIONS OF MESSRS. NELSON AND SONS.

MESSRS. NELSON AND SONS, of Edinburgh and London, have sent to us eight books, prepared expressly for Christmas and the New Year; but they are such as may give pleasure and profit at any season. Gracefully bound, nicely printed, and adorned with good, if not high-class, wood-engravings, they are excellent gift-books to the young from the old, and certainly may be welcomed by readers of any age. We cannot afford to them the space to which they are entitled, but we may pass each of them under brief review, especially as we are enabled to introduce engravings from two of the best of the works.

The first is our old familiar friend "ROBINSON CRUSOE." For about the five hundredth time, he comes to us in pretty binding, clear printing, and on fine paper, with one hundred embellishments—engravings from the designs of Keeley Halswelle. Moreover, it is prefaced by a concise, yet comprehensive, life of Daniel Defoe, and is in all respects the best edition of the great book that has been placed before us.

"ON THE BANKS OF THE AMAZON," by W. H. G. KINGSTON. Mr. Kingston is always welcome, not only to the young, but the old. He may not be at all times original, and it is not likely he has actually visited the many wild countries he depicts; but he is ever full of strange adventure, escapes from perils, brave encounters with dangers from enemies animate and inanimate; and with these, and such-like, he judiciously mingles descriptions of natural wonders no less singular and startling than the marvels he records when following in the footsteps of his heroes through lands where delights are mingled with perpetual apprehensions. We consider this book his best; the stories are exceedingly exciting: if we have read them with pleasure, what will our boys do? Yet to amuse is by no means the author's sole purpose; a vast amount of useful information may be gathered from these pages. The book is lavishly and thoroughly well illustrated; the engravings are of great excellence; we are not told who is the artist, but he merits a paragraph of praise, although probably he is the inventor of the scenery he pictures.

The other six works are from the pen of one author, who, under the signature of "A. L. O. E.," caters for the young of the generation.

"THE LADY OF PROVENCE." A. L. O. E. is known as a writer who always aims to introduce Bible history into her fictions; and in this very interesting story she has woven with considerable skill the story of NAAAMAN THE LEPER. The author thinks with us, that the connection between the employer and the employed is too frequently regarded by both as a mere matter of bargain. She hopes her tale "may lead some masters and servants to feel that their connection, like any other social tie, may be ennobled and strengthened by the faith that unites into one body all the ransomed people of God." To that we devoutly say, Amen.

"THE GOLDEN FLEECE." This is not one of Mr. Nelson's semi-religious tales, though, like all that falls from the valuable pen of A. L. O. E., it has meaning in its progress, and a treasure at the conclusion.

"THE HYMN MY MOTHER TAUGHT ME," and other stories, is a much smaller volume than "The Golden Fleece." It is a volume of those semi-religious tales which it evidently delights A. L. O. E. to write, and is valuable in families who are careful as to what secular books are read by their children on the Sabbath-day.

A. L. O. E.'s "PICTURE STORY-BOOK" is a gorgeous book for the nursery or school-room table, containing several of A. L. O. E.'s tales—given in former volumes, we believe; at all events, we recognise the first and another. No doubt this "picture-book" will find numerous readers during the holidays, and give delight to all in whose hands it may be placed.

But "A. L. O. E." must be advised to eschew poetry; she has no mission for it. Her Sunday "PICTURE BOOK," illustrating the life of Christ, is a mess of doggerel, calculated to prejudice the taste of any child-reader. The evil is to be

lamented, for the coloured prints are many and good. We marvel that Messrs. Nelson did not read the "poem" before they determined to print it.

"THE ENVIRONS OF JERUSALEM" is gracefully written and prettily illustrated. It assumes to be "pictorial and descriptive," and so it is; but



FROM "ROBINSON CRUSOE."

there are so many books on the subject, that we imagine the Rev. Dr. Tweedie might without much difficulty have found a theme more original, if not of greater interest.

Messrs. Nelson's series of Christmas books | excellent as some issued by that firm in previous years; and lacking variety, inasmuch as the majority of them are from one pen—and that a pen which, though of undoubted worth, has not



FROM "ON THE BANKS OF THE AMAZON."

yet, so far as our knowledge extends, obtained large renown for the mind by which it is guided.

AN EXTINCT MANUFACTURE.

THE OLD PONTYPOOL JAPAN-WARE.

PONTYPOOL, semi-Welsh in its language and its customs, straggling up the steep side of the beautiful mountain-scenery of the west of Monmouthshire, in a district most rich in historic and romantic associations, has no tale to tell except what is connected with its extensive collieries and ironworks. An old Roman road—as perfect here and there as when its stones were laboriously wedged side by side into the earth while the ancient city of Caerleon, not far distant, was in its pride—runs up the hillsides and down the dingles close beside it; every other town in the county has its ruined castles and its records of fierce contests between Romans and Silures, Kymri and Sassenachs, Danish invaders and patriotic defenders; but Pontypool is altogether a thing of modern date, and its history goes little further back than that of the “old Japan-ware,” for which it was once famous, and the manufacture of which has long since ceased, never, probably, to be revived.

The Hanbury family, who came from Worcestershire, may be called the founders of the town of Pontypool, as they have since continued to be its patrons and benefactors. Their connection with it dates back to the reign of Queen Elizabeth, though the Hanbury who then owned ironworks here was not a direct ancestor of the present heir of Pontypool Park. The cottages of the workmen attracted to the lonely wilds of Trevethin formed the nucleus of the town, which was long before it could rise to the dignity of possessing a market. Among these workmen came, in 1660, one Thomas Allgood, a native of Northamptonshire. This Thomas, we are told, “made various experiments to extract copperas and oil from coal, and finally invented the method of lacquering iron plates by a brilliant varnish in the same manner as the Japanese lacquered wood.” The consequences of the arrival of the Hanburys and the Allgoods are described in some verses by Thomas Thomas, who, towards the end of the last century, kept the Punch House (now the Greyhound) Inn, in Pontypool. These verses were published in the *Monthly Visitor* in 1800, and had been recited in the theatre at Pontypool in the previous December. The poet-pubman makes “the genius of Great Britain” prophesy and promise to send her son, “a Worcester scion true,” to take the “rubbish” of the wilds of Trevethin “in exchange for gold,” and their “name emblazon in the book of fame.” A Hanbury is then brought upon the scene, and the poet thus proceeds—

“Soon infant art through every vale ascends,
And rustic ignorance to science bends;
Each son of genius, to your fathers dear,
Fled to your spot, and found a patron here;
While every artist a new treasure brings,
Till from the lonely waste the hamlet springs.
Industry now remotest corners fill,
And house o’er house ascends each craggy hill.
Now belching pyramids their smoke disgorge,
And Cyclops, iron-nerved, assail the forge.
Impelled by him, your fathers from afar,
First brought the art to bend the stubborn bar;
’Tween massive rolls its serpent form to glide,
’Till plates elastic show their purple side;
In heated pots the Cambrian smelter glows,
And quick o’er satin sheets it smoothly flows,
When to the astonished idle they soon present
What none but they or angels could invent.
With wondrous skill, and art the most refined,
They made the sturdy rod instinctive wind;
From side to side its tedious paths they trace,
Till ringlets fine as hair the black-house grace,
And far as Britain has her flag unfurled,
Those gay Herculean tresses deck the world.
Though last, yet noblest, utmost stretch of Art,
They made the dross from scaly iron part,
The yielding sheets assume an endless form,
And figures gay the polish’d black adorn.”

The poet, in notes to his verses, explains that the “belching pyramids” were “iron furnaces, whose stacks were built in the form of a pyramid about three-fourths finished;” that the early improvements in the iron trade were first brought to this country from Germany by the ancestors of Mr. Thomas Cooke,* a native of Pontypool,

agent to Major Hanbury; and that the “Cambrian silver” alludes to tin-plate being first made in Great Britain at Pontypool by Major Hanbury. Wire-making, “the ringlets fine,” succeeded (now carried on at Pontypool by Mr. Riley, as manager for Mr. Henley, of the North Woolwich Telegraph Works); and at last came “the crowning stretch of Art,” the making of Japan-ware.

Thomas Allgood, alluded to above, was unable to perfect his discoveries. That honour was reserved for his son Edward, who found a congenial spirit and patron in Major John Hanbury. Major Hanbury was the first of his family who fixed his residence permanently in Pontypool. His house and the adjacent “Town Forge” both stood in what is now known as “The Grove,” and both have disappeared—the mansion of the present representatives of the family being built on the opposite side of the river. The house was called Ynys-glen-Torfaen, and took its name from the ancient title of the stream, “Torfaen” (the Rock-Render), now called “Afon Llwyd” (the River of Discoloured Waters), which ran beside it. Within the memory of old people living, this river, in which you may now look in vain for signs of animal life, abounded with trout, and sewin and salmon were frequently taken in its then clear and sparkling current. There floats in the memory

of those old people the remembrance of an older Welsh song, the words of which are forgotten, detailing the awkwardness of the interviews between a young Englishman and a Welsh girl who was servant at Ynys-glen-Torfaen. Neither could understand a word the other said; but Love found a language all his own, and the enamoured couple happily came to understand each other, and were duly mated. Major Hanbury died in 1733. He had promoted Edward Allgood to be one of his agents, and from him obtained great improvement in the manufacture of wire. And here comes something that rather staggers one, and leaves it open to question as to how much of the honours claimed for Edward Allgood as inventor of “the Japan” are really his due. Archdeacon Cox, the historian of Monmouthshire, who had his information from another Edward Allgood (described as grandson of the inventor), then living, at the close of the last century, in Usk, aged eighty-five years, tells us the works at Pontypool were “deficient in the way of polishing to that established at Woburn, in Bedfordshire; and for the purpose of discovering the secret, Edward Allgood (son of Thomas) repaired to Woburn in the disguise of a beggar, and, acting the part of a buffoon, he actually obtained access to the workshop, and by this means acquired the art of making the *leys*—the principal ingredient—and



NO. 1. THE HOUSE WHERE THE EARLIEST PONTYPOOL WARE IS ASSUMED TO HAVE BEEN MADE.

giving a more brilliant polish to the wire.” This is elsewhere spoken of as “the important secret of *Japanning* iron wire.” Edward Allgood established a manufactory for coating objects for domestic use with the Japan lacquer, “which was long unrivalled.” The poet-pubman, Thomas Thomas, thus speaks of the ware, and “the figures gay which the polish’d black adorn:”—

“The swelling urn its lovely blue displays,
And beauteous tortoiseshells are viewed on trays.
O’er brilliant lines your pencils oft were wont
To glide from narrow crimson to Stormont;
Your wreaths to pluck, a host of daubers try
With gaudy glare to catch the unskilful eye.
But worth superior yet belongs to you;
’Tis yours to lead, ’tis theirs but to pursue.”

His brother John was rector of Bryngwyn, and afterwards Head Master of King Edward’s Grammar School at Birmingham. The picture on tin by Barker is now in the possession of Mr. T. E. Cooke, at Newport, Monmouthshire. It represents Mrs. Edwards (wife of one of the Allgoods, as “Edwards and Allgood”), and her two daughters, one of whom afterwards became wife of Mr. Cooke, of Goytre, and the other wife of the Rev. Evan Davies, of Llanfarnham. The extraordinary likenesses of these children continued to their death. Miss Cooke, now living at Clifton, is daughter of one of these ladies. For this information I am indebted to the courtesy of John James, Esq., J.P. of Llanosar, Caerleon, brother-in-law of the late Mr. Cooke, of Goytre. All answers to my inquiries point to Benjamin Barker, who painted the “King’s Arms,” as being the painter of the picture here alluded to.

The “tortoiseshell” alludes to brown spots in the black ware; and the “narrow crimson to Stormont,” to peculiar patterns. The original manufactory at Pontypool was, the poet tells us, called “The Cabbage Leaf;” and the imitators in other places were called “The Butterflies,” a nickname that still sticks to the Usk people.

Owing to the loose manner in which the registers at Trevethin Church were kept until 1812, it is impossible to trace the history of the Allgood family, which is identified with the Japan manufactory. Tradition says that Edward Allgood, “the inventor,” died at his sister’s, and was buried at Llanfarcha; and that the stone designed as his monument was never used as such, but was, a short time back, to be seen turned upside down, and used as a hearthstone, at the house of Mr. Williams, a carrier in Caerleon. One of his grandsons (?), the Edward from whom Archdeacon Cox obtained his information, “through the medium of Morgan Davies, an ingenious young man employed in the manufactory” removed to Usk in 1761, and there established a rival manufactory. An old lady, Miss Ann Hughes, related to the family, tells me that Edward’s brother, who remained at Pontypool, was named John, and that this John was father of “Old William Allgood,” the last male who carried on the manufacture in Pontypool. This is doubtful, and there is such a con-

* The Cookes came into Monmouthshire with Major Hanbury, and purchased Goytre House Estate, where they lived, and erected the Clydach Iron Works. One of the descendants, Mr. Thomas Cooke, accepted the Secretaryship of the Monmouthshire Canal Company.

fusion of Johns and Williams in the registers, without ages or parentage being given, that the task of identification is hopeless. It is clear that at the commencement of the present century there were several families named Allgood in Pontypool, no doubt all belonging to the same stock, delighting in the same common names; yet at the present day there is not a single direct representative of the family in the neighbourhood, for old Miss Hughes only claims to be related by marriage. One John Allgood executed some curious paintings on glass which I have seen. I cannot find out whether this is the same John who was brother to "Old William" above mentioned. John (the brother of William) went to sea, came back, and "married beneath him," and was not too proud to fiddle at dancing-parties. Another brother, Henry, went to Birmingham, and was there offered a large sum to disclose the name of only one ingredient of the *leys*, but he refused. The families were dispersed here and there, and in the beginning of the present century the manufactory at Pontypool was carried on by "Old" William Allgood and Son" (William). In 1800 the Japan works at Pontypool were described, in Evans's "Tour in Wales," as "well worthy of inspection," and the ware as being superior to the imitations made in Birmingham and in other places; but, in 1813, the "Cambrian Traveller's Guide" speaks of the manufacture as

"declined exceedingly," and the ware as eclipsed by the improvements of Baskerville and Taylor at Birmingham. "Old William Allgood" died suddenly in London, whither he had gone to transact business, and was buried there. His widow continued the jappanning after his death, in the house represented below (No. 2), her son William travelling for her and managing a branch business in London. His mother afterwards set him up in business as a grocer, at the top of Lower Crane Street, and he eventually went to America. Widow Allgood was also assisted by a young man, John Hughes, who afterwards went to his uncle at Usk; but she dropped the jappanning and took up the chandlery business. She died in 1822; and the manufacture was never revived at Pontypool. One John Lewis had, contemporaneously with her, done some jappanning in a small way in Crumlin Street. One of Widow Allgood's daughters married a gentleman named Radcliffe, and went to Liverpool; the other married Mr. Thomas Jones, a native of Denbigh, who was an assistant-surgeon in the battle-field of Waterloo. She died in 1848; and with her the secrets of the Pontypool Japan manufacture are popularly supposed to have perished.

Mr. James Bladon, of Albion House, in a recent communication to the *Pontypool Free Press*, says:—"The superior hardness and lasting polish of the Pontypool ware were far

an old lady named Allgood (probably "Old William's" mother), a room being set apart, free of charge, for the Baptists to worship in, the ministers being entertained by Mrs. Allgood, junior. Two families from Birmingham, employed by Mrs. Allgood, afterwards resided there. The old pulpit, used there by the Dis-senters of most sects, who now have stately chapels in the town, is still preserved. Among the preachers who therein held forth was the celebrated Rev. Edward Jones, "The Prophet of the Tranch," who was an earnest believer in fairies and hobgoblins, wrote a "Book of Apparitions" to prove their existence, and founded Ebenezer Chapel at Pontnewynydd, in obedience to a "call" which directed him to select sites in then uninhabited and apparently ridiculous places. Parts of the building were also used as schools by schoolmasters and schoolmistresses. Some of the elder Pontypool folks still living were taught by Candy James, a bustling, intelligent, little old widow, in that part of the premises entered through the round-headed door seen on the right of the sketch. Old Candy stoutly asserted that she, when a child, was spirited away by the fairies, was detained by them seven days and seven nights underground in a field called Cae-Garrow, at Pontnewynydd, and had been led away by them to the wild glade at Cwm Llicey, near the summit of Mynydd Maen. Children in those days were solemnly warned to "mind how they behaved themselves, or they would be carried underground at Cae-Garrow, like Candy James was." Poor old Candy's fairy friends could not save her, for, one Saturday night, she accidentally set herself on fire, and was burned to death, notwithstanding the efforts of Dr. Sloper's wife, a bright-eyed brunette, who is remembered as sharing with "James George, the glazier's wife," the distinction of being one of "the two handsomest women in Pontypool."

At the corner of the "Old Japan House," one John Saunders was shot dead by his own father, William Saunders, on the 6th of April, 1802. The son, the tale goes, had threatened to murder the old man because he would not supply him with money; and the father, standing on the steps which led to his own door, immediately behind the "Japan," levelled the gun (which was loaded with "slugs" from a blacksmith's shop) at his son as he approached up the lane seen on the right of the sketch, and brought him down a corpse. The father was tried for murder, but was acquitted; some say, on the ground that he acted in self-defence, others that he only intended to frighten his son, and was not aware that the gun was loaded. The ruins in the foreground are those of cottages occupied by workmen employed by the Allgoods. One of these, Stockham, has given his name to an adjoining piece of ground, still called Stockham's Garden. The Stockhams were among the cleverest painters of Pontypool ware, and some of them migrated to Usk, and worked on the ware made there. Among the workmen at Pontypool was one named Pemberton, a Birmingham man. He lived in one of the cottages in the Church Wood, and there, in January, 1790, was born his son, Charles Reece Pemberton (baptized July 14, 1792, at Trevelth Church, as Thomas Charles, then aged two years, at the same time with his brothers, Richard Reece, aged four years, and William Dobson, sons of William and Jessie Pemberton), actor, author, and traveller. I have taken some pains to identify the house, and believe it to be the uppermost of the three, the second from the largest cottage (built by Mr. Walker). Charles Pemberton, in his "Autobiography of Pel Verjuice," has left on record, in florid and exaggerated style, that, when he revisited his native place in 1828, he was so disgusted with the change which had been wrought in the neighbourhood by the opening of numerous iron and coal works, that he fled from it without communicating further with the inhabitants than bestowing a couple of penny loaves on two hungry pigs, which he found in a sty at the cottage where he was born. The beauty of the scenery round Pontypool at the present day is, however, very great. A gentleman at Newport possesses a picture on tin, by Barker, who is said to have been foreman at



NO. 2. THE PREMISES IN WHICH THE ALLGOODS LAST MANUFACTURED PONTYPOOL WARE.

before any that could be produced by any other hardware town in the kingdom. Its superiority was demonstrated by old Billy Allgood, as he was familiarly called by his friends. Being one evening at his neighbour's, the Red Lion, a Birmingham traveller in the same line being present among the company in the bar, the conversation turned upon the Japan trade, and the traveller asserted that he could produce a superior article to those of Allgood. A wager of five pounds was offered and accepted. Upon the traveller's next journey each was to produce a snuff-box, and the persons then present agreed to sit as assessors. At the appointed time, the boxes were produced, and submitted for inspection to the judges. The finish of each article was equally good; but, in the design, the Birmingham box was declared the best, when up starts 'Old Billy,' shouting out, 'Now for the test,' calling to the landlord to bring the kitchen tongs. He had previously desired the landlord to have a good, clear, red fire ready. The tongs were brought, when the traveller wonderingly inquired what he wanted with them. 'Why, to put the boxes in the fire, to be sure,' replied Billy. 'If that is it,' said the traveller, 'and you really mean to put them in the fire, I shall give in; I do not guarantee my box to stand fire.' 'Now,' said Old Billy in the highest glee, 'now you shall see what real Pontypool Japan is!' He held the box in the fire for awhile, and, after cooling, laid it on the

table uninjured, proving (by the old ordeal of fire) the superiority of Pontypool Japan."

The very premises in which the manufacture was carried on at Pontypool are known but to very few. Tradition alleges that the oldest are situated at the back of the Star Tavern, in Trosnant, and are now used as a brewhouse. This old building, of which an engraving (No. 1) is here given, is now tottering to the ground in ruins, over which the mantling ivy creeps. This is said to have contained the preliminary process of annealing at a house on Rock Hill, not far distant. In the engraving a new-fangled iron pump has been omitted, as being of very recent date.

Within a court, leading from Upper Crane Street, stands a dilapidated building, of which an illustration is introduced, dignified by the name of "The Old Japan House." This structure, though interesting, was certainly not the original manufactory. In the last century it was the residence of a widow lady named Macnamara, and had in front a fair garden, extending to the street. After her death it passed through the hands of Mr. Halliday and Mr. Harris, into those of Mr. Richard Probyn, who kept the King's Head Inn. "Old William Allgood" rented it; and it was devoted to a variety of uses. Part was occupied as a residence, and part as a warehouse; and after "Old William" had removed down to Lower Crane Street, the house was tenanted by

the jappanery in the last century, an untaught man, but evidently a genius, and the father of two artists, Benjamin Barker and his brother. The parish documents show that, in 1774, one Benjamin Barker painted the 'King's Arms' for Trevelthyn Church, and was paid £6 6s. for doing so; but the father of Thomas Barker, who painted the celebrated "Woodman," now at Bath, is said to have been a barister. Thomas was born near Pontypool, in 1769, and a notice of him appeared in the *Art-Journal* in 1848, but there is no record of his death in the Trevelthyn register.

The "Old Japan House" being given up by the Allgoods, they removed their business altogether to the premises shown in the illustration, situate in what is now known as Lower Crane Street. The oven was in that part of the building seen through the archway. Mrs. Greenway, a widow lady now living in Bristol, who was brought up by her aunt, the Widow Allgood, tells me that *this* is the place in which the Japan goods were manufactured from the commencement. I incline to this belief, and that the Trosnant brew-house could only have been a branch, as *these* premises were immediately contiguous to the now-destroyed "Town Forge," in which Edward Allgood, "the inventor," was employed by Major Hanbury. The Widow Allgood used part of the house containing four windows, up the slope on the left of the sketch, as a shop, in which she sold Japan goods, ironmongery, stationery, &c.; it was also used as a kind of post-office. The oven in which the goods were jappanned was bought by Mr. Morgan, who kept the first regular post-office (opened in 1827) in Pontypool; it is now at the back of Mr. Roderick's house in Commercial Street, where it has been used as a water-tank.

The manufacture at Usk was, after the death of Edward Allgood (Archdeacon Cox's acquaintance), carried on by Mr. Hughes, of "The Elman," said to be his nephew. After Mr. Hughes's death, the manufacture was continued by Mr. Pyrke for a few years; Mr. Hughes's nephew John, who had been apprenticed to William Allgood, at Pontypool, working for him. After Mr. Pyrke's death, the manufacture was taken up by the late Mr. Evan Jones, who removed it from Market Street to Bridge Street; he died in 1860. With him the manufacture ceased in Usk, and the greater part of his stock of Japan goods was dispersed by auction in 1862.

All who were engaged in the manufactures at Pontypool and at Usk are now dead. The secret is, I am at liberty to state, not irretrievably lost. Mr. Bytheway, solicitor, of Pontypool, still holds it, having acquired it from an old man formerly connected with the works, and for whom he was engaged in a lawsuit. He is willing to treat with any gentleman who may desire to endeavour to revive the manufacture.

In an unsuccessful hunt in Trevelthyn churchyard for the tombs of the Allgoods (Widow Allgood and her daughter, Mrs. Jones, rest in the little Baptist burial-ground at Penygarren), I found the monument of Mr. Thomas Cooke, mentioned by the poet-publisher. He died August 1, 1739, aged sixty-six years, having survived Major Hanbury six years, and was buried in the churchyard, north of the chapel which contains the stately monument of the Hanburys. His tomb bears the following epitaph:—

"With most religious truth it may be said,
Beneath this Stone an *Honest Man* lies dead:
Vice he abhor'd, in Vertue's path he trod;
Just to his Master, humble to his God.
Useful he lived, and void of all offence;
By Nature Sensible, well bred by Sense:
His Master's interest was his constant end:
The Faithful's servant and the truest friend:
For him his heart and head were always join'd:
And love with duty strictly was combin'd;
Together through this Vale of life they pass'd;
And in this church together sleep at last.
For when the Master's fatal hour was come,
The Servant sensible, and follow'd to the tomb.
And when at the last day he shall appear,
Thus shall his Saviour speak, and scatter fear:
Well done, thou faithful servant, good and just,
Receive thy well-deserv'd reward of rest.
Come where no time can happiness destroy,
Into the fullness of thy Master's joy."

W. H. GREENE.

Pontypool.

THE SOCIETY OF BRITISH ARTISTS.

SECOND WINTER EXHIBITION.

Of the numerous contributions to this Exhibition a great proportion consists of small pictures; and it may be said that, generally, in these minor studies the better qualities of the collection reside. Indeed, it is intelligible that the larger and more important pictures should be reserved for the exhibition of the year. It would tax too severely the average capabilities of humanity, to sustain two exhibitions in each season according to the exigencies of the present day. Here the selections of topics from our literature are often felicitous, but frequently the propositions are extracted from obscure and remote sources, and yield but little pith when even most successfully treated. On this occasion the imaginary situations and incidents are those which proclaim their meaning most distinctly; and are consequently the most attractive. In the story of 'Charles I. and Lady Kate D'Aubigny' (192), T. Heaphy, the relations of the persons are such as to require a title and a quotation. With these the narrative would be plain enough. The lady has been charged by the king with the delivery of a despatch, which she has torn up, and having curled her hair with it, so bears it safely through Cromwell's lines. On the other hand, nothing can be more distinctly set forth than 'The Romance of Queen Eleanor and the Fair Rosamond' (175), T. Davidson, but the artist has not deemed it essential to penetrate beneath the surface of his theme; and the mechanism is deficient in character and decision. For the illustration of a principle which is outraged every day, although universally recognised, many similar comparisons might be drawn.

In the painting of 'Lady Teazle' (3), A. J. Horsford, there is a striking display of knowledge and power. The lady is seen as in the third scene of the fourth act of *The School for Scandal*, where she stoops listening behind the screen. The pose is the worst that could have been selected, being so little consistent with ordinary conceptions of such a presence, and the froward buoyancy of the character. Yet as it is, the study is entirely successful. Another scene, drawn also from a common source, is 'Lady Jen's Courtship' (105), J. Bouvier, from 'Peppy's Diary,' 'Asleep on Duty' (21), J. T. Peele, is a picture showing great patience in study, and unceasing care in execution. The circumstance has been painted a hundred times, being simply a little girl who has fallen asleep while watching her baby-brother in his cradle. Near her lies a fine collie-dog, but he also has betrayed his trust. It is surprising the artist should have ventured to introduce such a multitude of objects into this composition; but it is yet more surprising that he should have had the power of harmonising such a medley. If he has worked it out as an exemplary masterpiece, he succeeds perfectly. There is everywhere an entire absence of ostentation, and the manner is firm and substantial. As a signal instance of diffidence and modesty on the part of the painter, we must cite 'The Fern-Gatherer' (523), J. R. Powell, in which appears a man seated on a wayside bank resting. The distant horizon is closed by a thunder-cloud, from which the lightning is vividly flashing. This illustrates a curious instance of misconception, as open to a much higher range of interpretation than that to which the title would limit it. The figure may represent a man sinking at last under the burthen of accumulated crime, and who can now no longer evade the retribution that pursues him. In the surrounding gloom there is not a single ray of hope. The avenging Nemesis directs the storm that is about to overwhelm him; and this is the most obvious reading of the sentiment indited on the canvas. 'A Little Poorly' (43), F. Morgan, is highly commendable for simplicity of treatment and purity of colour. 'A Shepherd' (211), J. J. Hill, is prominent for its rendering of the gradual fading of twilight into night. The shepherd stands thoughtfully leaning on his staff, reminding us by his style of the rustic figures of our earlier school. The result proposed is most perfectly

carried out. In 'Under Surveillance' (13), C. S. Lidderdale, appears a young Spanish lady attended by her duenna, and the expression of both the girl and her guardian—although differing *toto celo*—tells us that a gallant is near. The treatment is wanting in nothing. 'A Venetian Water-Carrier' (34), C. Baxter, is a very careful small study; and by the same artist is a head of surpassing sweetness called 'Maidenhood' (158). 'Adelaide' (99), M. Backhouse, is also a girl's head, well painted, and treated with much taste. Very successful in demonstration of the serio-comic is a small picture (103), by W. Hemsley, 'The Competitive Examination—the Clever Boy at Fault.' The examination is conducted by the clergyman, and the aspirants are the boys of a village school. The anxiety of the master and the embarrassment of the pupils are described to the life. Much is to be said in favour of many of the solitary ladies painted by E. C. Barnes, as in 'A Quiet Walk' (106), and 'Perfectly Satisfied' (112); though in a variety of attitudes and situations, it is impossible to secure an equality of attractive grace.

On the other hand, we note 'Haidee' (108), H. T. Manns, taking occasion to remark that an artist is perhaps the last to hear of the injurious impressions he creates by the assumption of a title to which his picture bears no kind of reference. In 'Carting Hay on the Banks of the Thames' (115), W. W. Gosling, there is a daylight aerial quality much more estimable than even the best points of his sylvan scenery. The contributions of A. Clint, the president of the society, are smaller and less elaborate, but certainly not less pleasing, than his larger works: one is 'Sunset on the Coast of Devonshire' (125), and another, 'Rough Sea' (195). Of sea-views by other painters are 'Early Morning—Boats Returning, Scarborough' (73), E. Hayes; and, by the same, a small view of much excellence, 'Rose Dale Pier—Storm-Drum up' (87). 'Daisy' (38), J. H. S. Mann, is a most charming head-study; and by the same hand are 'Silent Prayer' (126), and 'Going to Market—Britany' (191), both of which are very agreeable in colour. Other works, with many commendable points, are 'Mischievous' (118), Edwin Roberts; No. 242, B. G. Head, a young lady with a white parasol, catalogued with that least satisfactory of all descriptions, a quotation instead of a title; 'Flight in the Desert' (140), S. Bird; 'Granny's Pet' (145), J. Gow; 'Clarissa' (213), T. Heatherley; 'A Tangle,' J. Morgan; 'Bruges' (216), with others, by A. B. Donaldson. The site pictured in 'Winter' (17), G. Sant, is a very ordinary passage of wooded scenery, having, indeed, not one feature of picturesque interest; hence the greater is the merit in rendering attractive a subject so bald. The leafless trees present an example of patient and very profitable labour. A 'Kentish Homestead—Winter Evening' (10), G. A. Williams, as an opposition of light and dark, looks very easy of production, but the conclusion is a result of great experience and careful study. By J. Peel are several successful works: 'Rydal Mere, Cumberland' is cited as an example of an autumnal picture, which, although presenting every propriety of the season, we think less agreeable than his versions of the earlier maturity of the year. 'Moonlight on the Rhine' (218), G. F. Teniswood, instances very favourably a class of effect to which this artist gives much and very profitable attention. There are also worthy of note, and not the less meritorious that they are not described in detail, 'The Ptarmigan Hills' (3), H. L. Rolfe; 'On the Thames near Wargrave' (47), T. F. Wainwright; 'The Well' (58), V. W. Bromley; and by W. Bromley 'The First Steps' (62); 'An Interesting Story' (77), T. Roberts; 'In the Forest gathering Fuel' (109), A. J. Woolner. Nos. 143 and 144, respectively 'Bardon Beck' and 'Bardon Towers, Yorkshire,' J. P. Pettitt, evidence a decided change in the taste and feeling of this artist, in some respects much for the better; also may be named 'A Shady Beechwood' (147), B. E. Warren; 'On the Medway—Moonlight' (492), W. E. Bates; and 'Left at School' (526), J. Morgan, wherein appears a young school-girl amusing herself with a skipping-rope. It is curious that this artist should have worked

out thus elaborately a subject seemingly so ungrateful; of this studious care, however, the end is a very attractive performance. 'An English Farmyard' (177), J. F. Herring, much resembles other pictures which have been exhibited under this name; there is, however, some good drawing and solid painting in the work: in 'Going to Market,' by the same painter, there is less of repetition. 'In the Meadows, Wiltshire' (102), C. Jones, is a very favourable example. There are also, as pastorals, 'Lambs at Play' (74), J. W. Cole; 'Highland Pasture' (84), A. Corbould; 'Going to the Tryst' (139), J. S. Noble, jun., and some others. Several brilliant and otherwise successful flower-compositions, and also some fruit-pieces, are in the rooms; among the latter 'Autumnal Fruit' (37), M. S., is remarkable for its perfect imitation of nature.

The exhibitions of this Society have always consisted in part of water-colour drawings, among which, as a rule, there has never been wanting a conspicuous proportion of good Art. Young painters in water-colour have, with respect to the exhibition of their works, greater difficulties to contend with than those who practise oil-painting. Having for a long series of years been accustomed to mark closely the advance or decline of some of those aspirants who have first been publicly known on these walls, we are bound to say that, by the liberality of this Society, many have grown in public favour, and have attained to eminence.

SOCIETY OF PAINTERS IN WATER-COLOURS.

THE Winter Exhibition of sketches and studies is now open. It is always very interesting; more instructive and ingenious, indeed, than brilliant and powerful; but that is as it should be. The number of works is 381; the majority are landscapes, with a variety of discursive subjects, and only a sprinkling of conceptions to move æsthetic meditation. Some of the members regard their winter exhibition as a matter as serious as that of the summer, while the great proportion consider it an occasion of relaxation. Hence, here a famous figure-painter meets us as a student of botany; there, another, distinguished for the beauty and delicacy of his heads, comes forward as an essayist in still-life; another, who pictures the sea in its wildest moods, condescends to the simplest features of landscape economy; in short, their transmigrations are fitful to such a degree that in these, which they may consider their easy, slipped styles, they are much more difficult of recognition than when in full dress for the athletic exercises of the so-called season.

There are six subjects by John Gilbert, which are among the first to address themselves to the visitor. A 'Halt of Cavalry' (26), and 'In Battle Array' (91), are two sketches in the special direction in which this artist has become so eminent. The former is what may be called a finished sketch, while the latter resembles more a freely-touched vignette, though not less indicative of muster and array far beyond the site on which we are placed. In those two essays we hear only the champing of bits, and the commands and cautions given to maintain the dressing of the lines; but in a scene on the battle-field of Flodden (173) we hear the dread thunder of the battle, and see "the sword play and the lance's thrust;" and yet in the mind of the artist it would seem that there is more than an undetailed sketch can express. Attention is particularly drawn to this sketch by its expression of the din in battle in that admixture of rushing lines which we feel so sensibly in certain of the works of Rubens.

But still, remembering how Mr. Gilbert refines upon some of his works, it may be remarked, that inasmuch as all his ideas are equally and effectively available, he is not uniformly faithful to himself. It is profitable to note what would be accounted by a multitude of persons the heresies against the established canons of painting which have grown out of inquiries into the conditions of ancient Art. It may be simply stated that 'The Garden' (238), A. H. Marsh, presents an arrangement of six persons, all seated, in what may be said to be generally the same attitude, on a garden-bench, and looking before them. The costume marks the fifteenth century. The composition is according to the very essence of simplicity, yet it would be an interesting study to re-adjust the company according to propositions left us by Raffaele, Paul Veronese, or even according to the precepts of Reynolds. G. J. Pinwell's 'Earl o' Quarterdeck' (194) takes us back also some centuries, but it has much to say for itself. Mr. Pinwell is most ingenious as to his situations, in which there is no want of appropriate language. The quotation accompanying the title is not necessary to tell the sentiments of the pair at the helm.

A 'Study' (111) of two heads, E. Lundgren, has to recommend it much of palpable roundness, a life-like aspect which it is not easy to secure, besides remarkable elegance of pose. In strong contrast to these, being of a complexion especially favoured by water-colour, are two heads by W. C. T. Dobson, A.R.A., 'Rowena,' and a 'German Peasant Girl,' both of which are characterised by that sweetness of face which belongs to all the studies of this painter. 'Evensong' (10), H. S. Marks, A.R.A., is a head of an old woman, with an excellent arrangement of white drapery—simple, but masterly. And, with an opposite feeling—the romantic sentiment of youth—the 'Chiaretta' (219), of F. Smallfield, also a profile, shows how an almost impossible certainly a wearisome—attitude may be utilised. 'The Brigand of Sonmino' (183), Carl Haag, may have been drawn from a model, but the figure has much the appearance of veritable portraiture: by the same artist are other interesting sketches. 'Woodland Hunting—Full Cry' (183), Frederick Tayler; and by the same, being an example of his figure-drawing, 'A Highland Lassie' (18), are quite up to the general quality of this artist's works. No. 211, called 'A Study,' J. D. Watson, presents a lady with her back turned to the visitor. She holds a fan, and is looking over her shoulder. 'A Study of a Man's Head' (273), F. Smallfield, is so tender in its treatment as to belie the gentleman's military equipment—a gorget and buff coat. The face is pale and feminine, but considered apart from the presumed vocation, admirable in drawing and remarkable in its individuality. The 'Otter Hounds—the Find' (224), and 'The Death of the Otter' (285), Basil Bradley, are two drawings of extraordinary merit, the former especially, in which two of the dogs appear upon a rock in the centre of a rapid stream. The drawings are broad and bright, and the species of the animal is well marked. If anything were desirable, it might be that the backgrounds might be strengthened a trifle.

'The Tower of St. Ouen and Street in Rouen' (2), John Burgess, is one of the best drawings this artist has lately exhibited. His subjects are principally street architecture, which are generally well chosen and

effective, but wanting in colour. 'An Anti-quarian Visitor—Scene in Sussex' (7), Jos. J. Jenkins. This appears to be the ruin of Hurstmonceaux, seen by a very skillfully-managed twilight effect. Mr. Jenkins is a painter of figures, but he signals himself not less as a professor of landscape-scenery. 'Off Brodick Bay—Misty Morning' (14), Francis Powell, is very successful as realising the aspect it purports to describe. On the very tranquil surface of the water a few boats are distributed, and here and there the shore is suggested by indications of rocks and cliffs. The same artist, in a drawing (38), shows the sea in a very different mood. A 'Rough Sea—Early Morning' affords an excellent representation of a vast expanse of water in a state of violent agitation. The principal masses are perhaps too formal. The contributions of Collingwood Smith are numerous: there is a 'Frame of Four Subjects' (94), some of the drawings in which, as in another similar frame, are of great beauty; but to us the most captivating work is 'Sunset—Streatham Common' (15). In No. 36, S. P. Jackson, there is a peculiarity of character which announces it at once as a 'Study on the Thames.' Mr. Jackson is a large contributor as well in coast-scenery as landscape. 'A Moorland Beck' (37), G. Dodgson, with all its merits, does not in any way represent the powers of this artist, which shine in sentimental composition: his works here are principally landscape. No. 190, 'The Mumbles Lighthouse, South Wales,' and 'Douglas Head Lighthouse, Isle of Man' (182), are strictly within the vocation of E. Duncan, and are realised with his usual command of resource; but transcending these, in substance, calm, and bright daylight, is his 'Norham Castle' (351). Under the Haycock fast Asleep' (41) is the title of a study by F. W. Topham, wherein we see a boy asleep, and two girls about to cover him with hay: this is Mr. Topham's only contribution. Those by Birket Foster are numerous, considering the labour bestowed upon them. The subjects vary from scenes of immense complication, as 'Newcastle from Gateshead Fell,' 'Newcastle and the River Tyne' (192), and 'The Falls of the Tummell' (162), to those very modest rural sites rendered attractive by the neatness of their dressing. 'On the River Falloch, Argyleshire' (82), T. M. Richardson, is a large sketch of a very effective piece of rough and rocky bottom—one of numerous contributions by its author, many of which are charming in colour. Other works which must draw attention are, 'The Miniature' (83), E. Lundgren; 'The Porch of San Fermo Maggiore—Verona' (101), W. W. Deane; 'Waterfall—Loch Scavaig' (127), F. Powell; 'A Scene near Burnham, Somersetshire' (149), W. Brittan Willis, with others by the same hand; 'Wray Common, Surrey' (158), C. Davidson; 'Procida, Bay of Naples' (167), and others, by E. A. Goodall; 'Stepping-Stones—a Sketch' (206), C. Branwhite; 'Hazy Night—Yarmouth Roads—Herring-lugger taking in Salt' (215), G. H. Andrews; 'Sunset—New Forest, Hampshire' (234), Alfred P. Newton; 'At Cullercoats, Northumberland' (257), J. D. Watson; 'Hastings—Fisher Girls watching for their Father' (30), and others, by Margaret Gillies; 'The South Stack Lighthouse, near Holyhead' (33), H. Gastineau; also frames with small drawings by the same.

The screens in this room are always well-cared-for specialties, being hung with select jewellery. These examples are generally small and of superior lustre.

THE INSTITUTE OF PAINTERS
IN WATER COLOURS.

THIS, the sixth winter exhibition of this society, is, we think, much the best of the supplementary displays that have appeared on their walls. Here as elsewhere the drawings are still called sketches and studies, though each work is as carefully finished as if for the summer exhibition.

'Chelsea Pensioners at Church' (10), H. Herkomer, shows an enterprise from which many artists may have been deterred by sameness of colour and uniformity of plane, yet as we see the drawing here, its better points outweigh these objections. 'Facing the Enemy' (38), Henry Tidey, is the bright and tender form of a little girl standing, all but undressed, contemplating the sea in which she is about to be plunged. From this little one we pass to others illustrating Mr. Tidey's successfully fanciful manner of dealing with portraiture. Thus No. 38, called 'Sunbeam,' is a head of a young lady (a daughter of Mr. F. Elkington), which appears through a break in clouds that may be supposed to conceal the rest of the person. Again, 'Ariel' (305) pictures the youthful brother of the above, himself winged, yet careering on the bat. It may be urged that these ideas are not new, but it will not be denied that they have never been more charmingly realised, and the fact of their being portraits is sufficiently insisted on. By Charles Catmole are several drawings of various degrees of merit. 'The Young Heir's Birthday' (92) is the most perfect and most striking of his works, being throughout very fascinating in colour and picturesque as to its point. His 'King's Sword-Bearer' (166) is a study of a *cap-à-pie* suit of plate armour of the time of Henry VIII.; the face of the man wants intelligence and character. 'A Study from Nature' (238) is the best of several contributions by Guido R. Bach. It is a small life-sized head and bust, apparently a portrait, very minutely worked, representing an artist in the act of making an outdoor sketch. 'The Blind Monk' (66) is also by this artist; and there are some effective heads, of which 'At the Helm' (144) is the most characteristic. Head-studies are not numerous, but in those that are shown the conceptions have been satisfactorily worked out, as in that numbered 106, by Edward H. Fahey, which is at any time a picture. 'The Lute' (173), John Absolon, is a bright study of a lady playing the instrument; and this refers us to 'The Last Load—a Study for a Picture,' also by Mr. Absolon, a drawing of great excellence. Being intended as a preliminary essay for a larger picture, it is not, therefore, final. In 'The Wayside' (14), G. G. Kilburne, is an old woman sitting knitting, of which the remarkable point is the face, which has the substance of an oil-picture; and another composite but less coherent as to its elements is 'Michaelmas Time' (190), V. W. Bromley, which invites attention not from any absence of mechanical powers. It represents simply a lady alarmed by the menaces of a flock of geese; but the figure and embodiments from the sensational scenic romance of the present day are out of place in a scene of this kind. From this the eye is immediately attracted to a 'School in the Temple of Lukosr—Thebes' (193), Carl Werner, a small but beautiful drawing, worked out to the utmost perfection of water-colour Art, and yet without the slightest hardness or loss of

breadth. Another, equal to this in every way, is by the same hand, 'A Court at the Great Temple of Medinet Haboo—Thebes' (286).

In 'A Suspicious Guest' (258), A. C. Gow, there is a well-told story. The scene is a country inn, where before the fire stands the mysterious guest, the very impersonation of a highwayman of the last century. It is very harmonious in colour, and pointed in expression. The works of W. L. Leitch are always highly attractive, but we fear not estimated according to their rare merit. Exquisite are the small drawings exhibited by this artist, as the studies 330, and again 343, framed in triplets, which are all Mr. Leitch contributes; and not less perfect in their different directions are two drawings by R. Beavis, 'Cattle—near Southampton Water' (335), and, let us be particular, 'Running out of Portsmouth Harbour—Strong Breeze' (343), curious as thoroughly well-developed instances of an amphibious yet healthy nature. By the secretary, James Fahey, the contributions are numerous: the subjects are selected with taste; and in tone reproduce faithfully what we may suppose to be the natural aspects of such localities as 'Hawes Water—Westmoreland' (205); 'Near Eastbourne—Beechy Head' (285); and far away from these, 'The Head of the San Theodule Pass' (354). Very striking is 'A Quiet Room in an Old House' (58), and 'The Doorway of the Hall, Cothele' (50), both by D. H. McKewan, as departing so entirely from the even tenor of his former way. 'Castel-a-mare—Kingdom of Naples,' T. L. Rowbotham, gives a highly-coloured version of the beautiful scenery round the bay. There are many drawings by this artist. A liberal contributor also is J. H. Mole, by whom 'Stoke Gabriel—South Devon' (61), and a frame of four subjects (223), evidence great command of the means of effect. The drawings of J. Mogford, which are also numerous, offer considerable diversity, and evince a marked advance on all antecedent productions. 'On the River Dwyfawr, near Crickieth, Carnarvonshire' (110), H. C. Pidgeon, is broader, better in colour, and firmer than recent works, and these improved qualities appear in other views by this painter. Many very masterly drawings are exhibited by E. Hargitt, some of which present charming phases of nature; and with different taste, though not with less of natural emphasis, the drawings of J. Orrock present most effective combinations admirably rendered, as 'A Mountain Range near Aber, North Wales' (40); 'Penmryn Mawr, from the Sea—Wind against Tide' (104); 'A Windy Day in Surrey' (204), in which is instanced a quick and perfect apprehension of phenomena very different. 'Two Sketches of St. Mark's, Venice' (52), W. Telbin—picturesque nooks in the cathedral—are not true in colour, but in spirit and composition have been very rarely surpassed. 'Yarmouth Sands' (77), Edwin Hayes, is a drawing we much prefer to his smaller oil-pictures. In L. J. Wood's study, 'At Forder, South Devon' (88), is a marked and successful leaning to our earlier school of water-colour; it is a drawing of much force and firmness; and again, J. W. Whimper's 'Hindhead, Surrey, from Blackdown, Sussex—Mist in the Valley' (103), recalls to us the spirit of some of the most earnest of our 'old masters' in water-colour.

There are numerous other works of merit, both on the walls and the screens, to which we would gladly refer if our space at command permitted.

PICTURE EXHIBITION,
168, NEW BOND STREET.

It is not necessary to supplement in anywise the discussions that have arisen regarding the authenticity of Gainsborough's famous picture, although the subject is again brought under notice by the exhibition of a 'Blue Boy' at 168, New Bond Street. It is believed that there exist three 'Blue Boys,' but it is not, we think, distinctly shown that Gainsborough ever painted more than one. It is not the acknowledged portrait of any individual; if it had been, there might have been reasons for its repetition. In the account prefixed to the catalogue before us, the 'Blue Boy' now exhibited in Bond Street was offered by auction at a sale of the effects of Mr. Buttall; but when "no one bid sixty guineas it was said to be withdrawn." This was in 1799; and again, in 1802, at Mr. Nesbitt's sale, "the 'Blue Boy' price was sixty-five guineas." Hence may be inferred the value at which the picture was estimated in those days. *Repliche* were not so common in the last century as they are now; but if it can be ascertained, without question, that Gainsborough repeated the picture twice, a certain value attaches to all three. If this cannot be proved, it may be gravely suspected that two of the three are copies. In the absence of such proof, judgment goes by default, and a presumptive decision could only be arrived at by the crucial test of placing the three pictures side by side—a proceeding in which it is not probable that the Marquis of Westminster would concur. To 'The Summit of Calvary,' by P. R. Morris, we referred in our notice last year of the Royal Academy Exhibition; it has since been touched upon, and is here better seen. The Cross is still standing, from which the body of our Lord has been but recently removed. A shepherd has approached the spot, and is looking intently at the writing which was placed over the head of the Saviour. The composition is severe in its exaltation; there is nothing in it that does not help the sacred theme. The shepherd seems to read and think aloud; he and his flock prefigure many shepherds and many flocks. The picture is professedly simple, but it is a result of profound and felicitous thought, and sets forth to the mind a vision of the early history of the Christian Church.

The other works in the gallery are of the usual mixed character. Among them is Macleise's 'Robin Hood and Richard Cœur de Lion in Sherwood Forest' (4), which has been described more than once in the *Art-Journal*; it is, however, always worth a visit. 'The Ladies in the Shell-Seat at Strawberry Hill' (28) is the best production we have seen from the hand of Mrs. Robinson; and an 'Afternoon at Chioggia' (35) is the largest composition ever exhibited by J. H. S. Mann: and possesses, indeed, so many points of excellence, that it is somewhat surprising Mr. Mann does not paint other similar subjects. 'Help for the Vanquished' (40), John Ritchie, has, with some weaknesses, much merit. There are two small scenes in Switzerland by H. Bright possessing many attractions. Both are rather dark, yet are very impressive in the masterly tact of their dispositions. We see now but few of the works of this painter. 'Putting his Foot in it' (50), T. Earl, is an episode of puppy-life, admirably drawn and painted. Other commendable works are 'Deeply Interested' (48), E. C. Barnes; 'A Sketch' (53), artist unknown; also several landscapes by Corot, sketchy, yet very attractive, from the perfect apprehension shown by the artist of the use of tender gradations. And with estimable qualities of another kind, B. W. Leader's 'Betws-y-Coed' (14) is not less noteworthy. By Van Marcke are two very good cattle-pieces (64 and 65); and yet better than these, 'Horses in a Stable' (22), E. Fort; also remarkable are pictures by J. W. Oakes, A. Hold, J. Dupré, J. C. Thom, W. Gale, W. H. Smith, Mrs. E. Melville, and others. There are a few small sculptural works, some of which are of exquisite beauty, especially 'Titania Sleeping,' and an 'Indian Siesta,' both by F. M. Miller.

THE NATIONAL GALLERY.

NEVER since the institution of the National Collection, now considerably more than forty years, has the attention of the public been so earnestly directed to its contents as recently: first by the acquisition of the invaluable Peel collection; and now by the munificent presentation by Sir Richard Wallace of Terburg's *chef-d'œuvre*, which he purchased at the price of £7,280; and also by the exhibition of the Colonna Raffaele, estimated at the yet unheard-of price of £40,000. A few years ago the Art-world was shocked by the sum given by the French Government for a Murillo. The times can scarcely be called practical in which such prices are given and asked for pictures. In order to arrive at intelligible conclusions as to the worth of their property, the public will appeal to the testimony of figures in preference to yielding faith to every flowery hypothesis put forward by enthusiastic admirers of fine Art. Not very many years ago the real devotees to the cause of fine Art were few; but the large sums granted from time to time for the purchase of pictures have awakened an interest at least very extensive in these questions, whereon supervenes a consideration of the National Gallery as an investment.

The whereabouts of a picture so famous as the Colonna Raffaele has always been known to collectors; and by those who have written on the artist and his works, it has ever been regarded as among his most remarkable pictures, but one particularly interesting from its presumed revelations of periods and manners. It is the result of a commission received from the nuns of San Antonio at Perugia; and is supposed not to have been finished until Raffaele had visited Florence, at that time the great Art-centre of Italy. It may be presumed to have been completed about 1505. It remained in the possession of the house of San Antonio considerably more than a century and a half. In 1663 the nuns, it may be supposed under pressing circumstances, parted with some of their pictures to Queen Christina of Sweden, and in 1678 this picture was sold for 2,000 *scudi* to Count Bigazzini, and subsequently became the property of the Prince Colonna, from whose representative it was in 1802 purchased by the King of Naples. It remained the property of the Neapolitan royal family until 1860, when it was presented to the Duke of Ripalda, a Spanish nobleman, who removed it to Madrid; and thence, in 1869, to Paris, under apprehension of political convulsions in Spain. It was exhibited in Paris for some months, and was offered to the Government for a million of francs, the price demanded on its arrival in this country. It is now lodged temporarily in the National Gallery—that is, for six months, under conditions agreed to by the Directors and the Chancellor of the Exchequer. It is placed on an easel in the room beyond the principal Italian room. The picture has been painted on a large panel, nearly square, and is surmounted by a lunette in which appears an impersonation of the Deity, with an adoring seraph on each side, and above, two cherubim similarly disposed. The lunette has been very much injured. In the principal composition the Virgin-mother is seated on a richly-decorated canopied throne; she holds the infant Saviour on her lap, and St. John, also a child, approaches him in an attitude of adoration. Immediately on the right of the Virgin is St. Catherine of Alexandria, holding in her left hand the palm of martyrdom, and with her right hand resting on the wheel. Beneath stands St. Peter holding the key. On the left of the Virgin stands another female martyr, whose name has never been determined; and below her, and corresponding with St. Peter, is St. Paul, with his right hand resting on a sword, and holding before him an open book. Much plausible speculation has been wasted as to presumed evidences of transition of manner; but a close comparison of the picture with the splendid Perugino in the next room will show very little departure from the style of the master. The draperies in both pictures are painted very much in the same method, and without any approach to the freedom and breadth of the

drapery of the St. Paul in the cartoon imported directly from Masaccio's figure in the Brancacci Chapel at Florence. The heads of the Virgin and the two female saints are of Perugino's model. The same we see in the Spasazio, but by no means do we recognise the same in the Madonna della Seggiola; nor in others—the Dresden picture, for instance. If there be a difference to dwell upon, it may be in the admirable painting of the heads of St. Peter and St. Paul. Among points which mark indisputably the Peruginesque character of the picture are the feet of St. Peter, which are disposed in a manner peculiar to Perugino alone. This appears in all his drawings, and markedly in the 'Entombment' in the Pitti Palace, Florence. For a special critical examination of a finely-painted surface, the light in which we see the picture is not favourable; it is, however, sufficiently obvious that it has been repaired by unskilful hands. The retouching has been done with a very coarse brush, and by a person utterly ignorant of drawing. This is seen at once by reference to the hand of the Divine Infant which is uplifted in the act of blessing St. John; the hand was left by Raffaele with all the clear definition peculiar to Perugino and his school, of which beautiful instances are seen in the 'Adoration of the Virgin.' But to treat of all the sufferings of this really valuable and beautiful picture, it would require more space than we can devote to the inquiry. It suffices, however, to say that the price demanded in the first place ought not to be thought of. It is said that the sum now asked is £25,000, and that £10,000 has been offered, on private account we believe, and declined.

Terburg's picture hangs in the last room on the right in continuation of the Italian Gallery. By all who knew this painter while living, and wrote of him and his works after his death, this is justly considered the most famous of his works. It is called 'The Congress of Münster,' and represents an assemblage of dignitaries and official personages, who met on the 15th of May, 1648, in the Rathaus at Münster, for the ratification and exchange of copies of a treaty between the plenipotentiaries of Holland, six of whom are present, on the one part, and two Spanish representatives on the other. The picture measures about 22 inches by 16. It remained in the possession of the painter's representatives at Deventer until late in the last century, when it passed into the famous Van Leyden Gallery, whence it was purchased by Prince Talleyrand, whose collection was bought, in 1817, by Buchanan, the well-known English picture-dealer. From his possession it was transferred to the gallery of the Duc de Berri, and subsequently, in 1837, to the famous San Donato collection of the Prince Demidoff. It was one of twenty-three pictures bought by Prince Demidoff at the sale of the Duchesse de Berri's collection for £13,000, and which, on the occasion of the late distribution of the San Donato collection, realised £54,000. It presents undoubtedly the most wonderful assemblage of miniature portraits that ever was painted in oil, and in order to obtain perfect likenesses of all who were present at the ceremony, it was found necessary to introduce all the personages in positions so as to be recognised by the observer. Thus there are about thirty figures placed as it were in a row; an almost entire monotony of black and sad-coloured raiment. The moment represented is when a clerk reads the clause of ratification, and at the same time Barthold Van Gent, representative of Guelderland, on the part of the Provinces, holds a copy of the paper, and by his side the Count of Peñaranda, on the part of Spain, does the same. In his time, Terburg valued this picture at about £600 of our money, and certainly, in possessing it, we have one of the most extraordinary productions of the Low Country schools. It is difficult to believe that any picture of the same size can show such an amount of patient, skilful, artistic elaboration. It is in excellent condition, and will always be one of the wonders of the National Gallery. When it is told that this picture was purchased by the Marquis of Hertford at Prince Demidoff's sale, and, on the dispersion of the Hertford collection, became the property of Sir Richard Wallace at the price named, its pedigree of possession is complete.

AFRICA.

FROM THE GROUP OF SCULPTURE BY W. THEED.

THIS completes the series we have engraved from the four large groups of sculpture, emblematical of the four quarters of the world, which decorate the Albert Memorial in Hyde Park.

The continent of Africa forms a most interesting subject for reflection and illustration, as that portion of our earth of which we have the earliest records and evidences of civilisation, in Scripture history, and in the monuments still existing in Egypt and along the shores of the Mediterranean. In strong contrast with the ancient remains on the eastern and northern borders of Africa are the yet barbarous races of the interior, and the western and the southern coasts, where no signs of such civilisation are to be found; and, lastly, hope in the future is excited by the spectacle of what at the present time is going on, under British influence, for the amelioration of the natives.

In embodying these three phases of African life and condition, Egypt, the most important portion of the continent, has been adopted by the sculptor as the centre of the group: she is personified by the figure of a woman habited in the costume seen in the ancient statues and wall-paintings of the country. She is about to dismount from a dromedary, which has been made to kneel as having completed its journey; thus signifying that the ancient civilisation, of which she is the type, has come to an end.

On the left of this figure, as it is seen in the engraving, is that of a Troglodite, or inhabitant of the desert lying between the Nile and the Red Sea, indicating the utmost Eastern limits of the continent; near to him is the half-buried statue of a sphinx—a remnant of the monumental glories of the past: this object is not visible from the point of view taken by our artist when he sketched the group. Neither is a figure representing a European instructing a chief of one of the tribes of Southern Africa; the back of the latter is turned towards the spectator in the engraving, and his rapt attention is suggestive of the dawn of rising civilisation.

In the immediate foreground the present commerce of the interior and of the northern coasts of Africa is personified by an Arabian merchant, half kneeling by the side of his merchandise, which consists of bales of cotton, minerals, vegetable drugs, elephants' teeth, and other native productions.

It will be obvious, from this brief explanation of the group, that Mr. Theed well thought over his subject before sketching it, or modelling it in the clay, so as to give to it historical value. Looking at the work from an Art-point, it presents many noticeable features in the spirit with which the component figures are brought together, no less than in the studied ease and gracefulness of each individual. The animal is also exceedingly well modelled; and its rich caparisons, together with the adornments and flowing draperies of the daughter of Egypt, and the scarcely less attractive costume of the turbaned merchant, with the feathered waist-girdle of the barbaric denizen of South Africa, give a picturesque character to the whole composition. In fact, there is not one, either of the principal or of the inferior—inferior only in the matter of size—of these Albert Memorial groups, that does not evidence much poetic feeling in the artists who designed them.





AFRICA
(THE ALBERT MEMORIAL, HYDE PARK)

JAPANESE DECORATION IN ENGLAND.

ATTENTION has been awakened, by our own columns and by other means, to the extraordinary merit of the decorative work in Japan. Commerce is not slow to minister to fashion: Japanese articles, in *laquer*, in metal, or in silk, fill the windows of some of our costliest shops. Messrs. Christie have recently passed under their hammer such specimens of old Japanese enamel as have never before been seen in England. But it is Messrs. Bontor and Collins, of Oxford Street, who have been the first systematically to adapt Japanese materials to English work: this firm is known for the speciality of folding screens, which they manufacture of all sizes. Within the last few months they have produced screens ornamented with the drawings, the coloured prints, or the gorgeous silks and embroideries of Japan; and the effect is so happy, that we do not doubt there will arise a brisk demand for these elegant articles, at once useful and novel.

In connection with this application of the silk and paper of Japan to the decorative Art of this country, it is interesting to remark that the desire we expressed in our October number for information as to the manufacture of paper in Japan has been not only experienced, but acted upon, by that eminent and regretted statesman, the late Earl of Clarendon. It is now two years and a half since his lordship desired Sir Harry Parkes, our diplomatic representative at Yedo, to furnish information to the Government on that important subject, and we have now before us the reports made in consequence. The novel and admirable idea of a pictorially-illustrated Blue Book is one that may well take the ordinary reader of such documents by surprise. When we add that the illustrations are by Japanese artists, that feeling will not be diminished.

In those magic and forcible smudges of colour which are familiar to all acquainted with Japanese Art, an unnamed draughtsman has brought very distinctly before the readers of the report the process of an industry which is now twelve hundred and sixty years old in Japan, and which resembles, except in the greater excellence and variety of the materials, the manufacture of paper in this country before the application of machinery to that purpose.

The first of these illustrations presents us with the shrub-like growth and large palmate leaves of the paper mulberry (*Broussonetia papyrifera*), which is the plant principally used for the supply of fibre. Without any pretence to botanical or even graphical accuracy, this sketch would yet enable a stranger to recognise the plant. This is followed by a large number of sketches and descriptions, all illustrating and explaining the mysteries of the craft.

Upwards of 250 distinct species of paper are manufactured in Japan. Many kinds made in the distant provinces are submitted to a distinct process in Yedo, and each kind has its distinctive name. Specimens of all these have been deposited, by the care of the Foreign Office, at the South Kensington Museum. We have little doubt that the manufacture of paper in this country will be affected by the acquisition of this valuable knowledge as to the mode of preparation of an article very superior to our own. The point most against the introduction of the bark of the *Broussonetia* to our mills is, that it is not until the fifth year that the stools or shoots of the tree, resembling the shoots of the hazel in English coppices, are available for bark. The importation of the peeled fibre will probably be attempted. The substitution of a finer vegetable paste for a coarse and inferior size is no doubt one great cause of the excellence of the Japanese paper. The Tororo root would probably bear exportation as well as the fibres. If perfectly clean and pure fibres and roots were introduced, and Japanese workmen induced to show the process employed by them to the foreman of one of our mills, there seems little reason to doubt that, with the aid of our excellent machinery, we should soon produce such admirable paper as the world has never yet seen.

SCULPTURE BY F. BARZAGHI.

'THE Presentation of the Child Moses,' by the Cavaliere F. Barzaghi, of Milan, was one of those sculptures but imperfectly seen at the International Exhibition, because it was impossible to place every work of merit in the light best suited to it. It is now on view at the establishment of Mr. Barker, jeweller, 164, New Bond Street: we are therefore enabled to do justice to a very grand and beautiful example of sculpture. The conception is that of the removal of Moses from the water, in his floating cradle, by the servant of the Princess, who calls the attention of her mistress to his remarkable beauty. Thus the group consists simply of the woman and the child. The contours and proportions of the entire figure are very elegant; indeed, in the extremities, the artist has inclined rather to Greek traditions than to Egyptian individuality. It is scarcely possible that any other description of the act could yield so large a portion of gracefully flowing line. To the head and each of the limbs are assigned their proper offices, auxiliary to the subject. The head is a fine study; the drapery is that seen in Egyptian monuments, from beneath which the hair falls on each side in ringlets, and here it is surmounted over the forehead by an asp. The sight has been very carefully cut in the eyes, and thus also necessarily in those of the child, a practice not common with our artists. The intelligent head and comely form of the boy, which might be objected to, as not belonging to a child of a few months old, are circumstances complying with sacred authority.

Signor Francesco Barzaghi has risen into eminence only within a few years; yet the brilliancy of his career seems to have eclipsed the fame even of the most lustrous of his contemporary celebrities, of what nationality soever they may be. Relative to one who seems destined to figure so conspicuously in the story of the sculpture of his day, a few notes cannot be otherwise than acceptable. He was born in 1839, and studied at the Royal Academy of Milan. Even from his early youth he carried off the highest prizes in the academic competitions at Milan and Bologna; the results of his achievements in this field being two gold and twelve silver medals. In 1857 he received from the Emperor of Austria a grant of a three years' pension for the continuance and furtherance of his studies. He executed a monument to Don Pedro, for erection at Lisbon, but which was also exhibited at Oporto, and so satisfactory was this work, that he was knighted by the King of Portugal. Since his production of this memorial he has been decorated and knighted by the King of Italy, on account of the excellence of his works generally, such as 'Hercules strangling Antæus,' 'Silvia at the Fountain,' 'The First Lesson in Riding,' 'Raffaello,' &c. But Signor Barzaghi's greatest triumph was gained in 1869, when he carried off the premium of 4,000 francs, offered in a competition for the best work of Art, by the Crown Prince of Italy. His work on this occasion was his 'Mosca Cieca,' or 'Blindman's Buff,' with which he prevailed against all competitors—painters as well as sculptors. That he should receive patronage in this country was to be expected. Sir Dudley Coutts Marjoribanks purchased the original group of 'The Presentation of the Child Moses' before it was exhibited; hence repetition became necessary, and that now in Bond Street is to appear at the exhibition at Vienna in 1872.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—On Saturday, 9th December, being "the 103rd anniversary of the foundation of the Royal Academy of Arts," the gold and silver medals and other premiums awarded to the most successful students in drawing, painting, sculpture, architectural design, &c., were distributed by Sir Francis Grant, P.R.A., in the Lecture-room, Burlington House, in presence of a numerous body of Royal Academicians, Associates, and students. The premiums were thus distributed:—

For the best historical painting—subject, one of the acts of mercy treated Scripturally; gold medal and books—Miss Jessie Macgregor.

Best historical group in sculpture—subject, Ulysses drawing the arrow from the foot of Tydides; gold medal and books—Robert Stocks.

Best design in architecture—subject, design for a building to accommodate the learned societies; gold medal, books, and a scholarship of £25, William Goldsworth Davis.

Best painting of a landscape—subject, "Early Morning;" the Turner gold medal, Alfred Fitzwalter Grace.

Best copy made in the School of Painting of the Countess of Grammont, by Sir Peter Lely; silver medal, Robert William Wright.

Best drawing from the life; silver medal and books, Frederick George Cotman.*

Second best drawing from the life; silver medal, Thomas Matthew Rooke.

Best drawing from the antique; silver medal and books, Miss Julia Cecilia Smith.

Second best drawing from the antique; silver medal, Charles Edward Black.

Third best drawing from the antique; silver medal, Miss Julia Bracewell Folkard.

Best model from the antique; silver medal and books, William J. S. Webber.

Second best model from the antique; silver medal, Edward Francis Theed.

Best restoration of an antique torso; silver medal, Edward Francis Theed.

Best architectural drawing of a section and plan of the round portion of the Temple Church; silver medal, with books, Arthur Hill.

Best drawing in perspective and sciography; silver medal, Alexander Henry Kersey.

The one year travelling studentship in architecture; R. Selden Wornum.

Best drawing executed in the antique school during the year, £10, Charles Edward Black. This closed the distribution.

It is very gratifying to find in this list the names of three young ladies, one of whom, Miss Jessie Macgregor, stands at its head as a gold medallist. She is not the first, and is not likely to be the last, to merit that honour. How much longer, it may be asked, will the Academy refuse to admit females to the highest positions in the profession?

THE OLD MASTERS AT THE ROYAL ACADEMY.—Foremost among contributors to the approaching Exhibition is the Queen. Her Majesty will, it is understood, lend twelve pictures; some of them, no doubt, have been engraved in the Royal Gallery, published in the *Art-Journal*. We hear of aids tendered by other collectors; and we have no apprehension of any falling off in the gathering of 1872.

INSTITUTE OF WATER-COLOUR PAINTERS. Mr. Walter May has been elected an Associate-member of this society; he paints marine subjects chiefly, and engravings from his drawings of this class have appeared in our pages.

SOUTH KENSINGTON MUSEUM.—With a view to the completion of the collection of water-colour paintings illustrating the history of that art, Mr. William Smith,

* Mr. Cotman had two prizes awarded him last year, one being for the "best painting from the life."

Vice-President of the National Portrait Gallery Trustees, has allowed Mr. Redgrave, R.A., the Inspector-General for Art, to choose from his choice and valuable collection as many rare specimens as in his judgment would illustrate the early period of this national art. The works selected by Mr. Redgrave have been presented by Mr. Smith to the nation.

MR. E. Y. COX, of the firm of Cox and Sons, of the well-known ecclesiastical warehouse, has published a new edition of his "Art of Garnishing Churches at Christmas and other Festivals." It contains a large additional number of designs, admirably adapted for their intended purposes.

THE STATUE OF MR. BRUNEL, standing on the Thames Embankment, to which reference has before been made by us, should be consigned to oblivion as soon as possible. It is a feeble and odious caricature of a great mechanical genius—and, in its present position, with relation to the statue of Outram, looks like a single pawn left on a chess-board near a king.

THE INTERNATIONAL EXHIBITION.—Matters remain *in statu quo* as far as concerns the position of General Scott and the "authorities," and the principal Art-manufacturers of England. A letter has been published, signed by Messrs. R. Attenborough, A. B. Daniell, and Forster Graham, "movers of the resolutions adopted at the meeting" held on the 7th of November. They reiterate their warning that if the "authorities" persevere in their plan of a Bazaar at South Kensington, the result will be to separate them from the more valuable of their supporters. They vehemently complain that "measures are being taken by the executive to promote the contemplated scheme, notwithstanding the strongly-expressed objection to it—measures which will augment the difficulties the Royal Commissioners will have to encounter in dealing with the subject, especially as regards foreign exhibitors." We earnestly hope the Executive of the Commission will gracefully give way. If they do not, of a surety the Exhibition of 1872 will be very inferior to that of 1871. So convinced are we as to the certainty of such issue that our arrangements may be made to engrave eight, in lieu of twelve pages monthly, in the parts of the *Art-Journal* from May to November; if the best of our manufacturers do not put in an appearance, there may not be, in 1872, materials sufficient to supply us with subjects for engraving. In fact, the consequence will be disastrous for British Art-manufacture; the French will no doubt have another, and even more productive, harvest, but England will be "nowhere" at South Kensington. Under any circumstances it will not be easy to get together works in Art and Manufacture that will make an exhibition, but if the authorities persevere, there will be no "surplus" at the end of the year. A deputation has been received by the Commissioners, who intimated that they will consider the case.

BRITISH MUSEUM.—Mr. S. Palmer has presented a complete collection of his etchings to the Museum.

MR. WOOLNER, A.R.A., has nearly completed a statue of Sir Bartle Frere, late Governor of Bombay, which is intended for the Town-Hall of that city.

THE PORTRAIT OF THE QUEEN, painted by Mr. Lowes Dickinson, at Windsor, in 1870, has been shown in several of the cities and towns of England, with a view to obtain subscribers to the engraving, now nearly completed. It is a production of very great merit, and will gratify many thousands of Her Majesty's loyal subjects. The portrait

is of the Queen at the best period when a portrait can be taken—when it is desired to be historical. Youth has long been passed, but age has not yet arrived; the features indicate anxious thought, yet conscious power; a fine and high intelligence combined with dignity, gives strong impression to a countenance that commands homage, and at the same time suggests affection. We can honour and love the Queen, of whom this is the semblance. As a painting it is of considerable excellence, and it promises to be thoroughly well engraved. Of all the portraits of the Queen, this will probably be the one that will be kept for a future—when Her Majesty will be remembered as the sovereign whose reign will have left many sacred memories, and no solitary blot.

THE BRONZE STATUE OF THE LATE LORD HOLLAND, the joint work of Messrs. Boehm and G. F. Watts, R.A., is finished, and will soon be placed in Holland Park, Kensington.

MESSRS. MARION, the most extensive photographic publishers in England—perhaps in the world—are about to issue a series of views in Ireland, which they term 'Beauties of Irish Scenery.' They are chiefly of Killarney and Wicklow; and although with the charms of these marvelously beautiful localities very many persons are familiar, no doubt those produced by Mr. Payne Jennings, last year, will have attractions beyond those of his predecessors. Though a hundred photographers have "done them," there is no artist of note who has accorded justice to scenes singularly lovely; its mountains, valleys, rocks, waterfalls, and lakes, supply themes to the artist such as are not to be found elsewhere in the British Islands. We know every spot that can be thus pictured—in Wicklow and in Kerry more especially—and hope the photographer will take a more extensive view than the Dargle, in the one county, and Muckross, with its vicinage, in the other.

THE MUNICH SCHOOL.—Messrs. Marion have also published a series of fifty photographs from paintings by famous masters of this school. In the list of artists are some with whose works the British public are but little acquainted; yet not a few of these prints—which are of a large size—evidence that in Munich is a flourishing school of *genre* and landscape-painters.

MR. JOHN PETER WILDSMITH, one of the Assistant-curators of the National Gallery, died on the 30th of November, having nearly completed his eighty-second year. The presence and courteous attention of this venerable gentleman will be much missed by visitors to the Gallery; and especially by those who required the information he was always ready to give. Mr. Wildsmith had held the post since 1824.

THE CHROMATOGRAPH is the name given to a method of ascertaining, by means of a "Spectrum Table," the contrasts, harmonies, and combinations of colours. It is the invention of Mr. C. C. Benson, and by the simplest form of calculation imparts the knowledge it assumes to teach. The chromatograph is nothing more than a small sheet of folded cardboard, on which are printed the table and the necessary instructions for using it.

WARWICK CASTLE.—It is a public calamity—the fire that has consumed so much of the beautiful—perhaps the most beautiful—of all the castles of England. Happily, however, the pictures, so many of which are of remarkable value, were saved. The old Hall, and its rare and curious contents, have perished. Among the latter were Cromwell's helmet, the armour of Montrose, the "blood-spotted" doublet of Lord Broke,

and the famous warder's horn. Of the pictures, Limousin enamels, and other objects, we gave details in the *Art-Journal*—July and August, 1870—when describing and illustrating Warwick Castle as one of the series of "Stately Homes of England."

MESSRS. DE LA RUE have issued their *Annals* for 1872. As usual they are the best of their class. There are no pocket-books, note-books, and diaries, so perfect as theirs, [and we imagine they have the market to themselves. Solidly, yet neatly, bound, carefully printed, containing a large amount of useful information in a small compass, they are indispensable to all who require aid from memoranda. To us they are absolutely needful; we are reminded of their value every day of the year. To give them novelty is not easy, perhaps it is not desirable; but this year a new feature has been introduced, so as somewhat to vary the form; giving greater space under each date, and rendering a pretty little book of sentences a lengthened record.

MR. RIMMEL'S ISSUES FOR CHRISTMAS AND THE NEW YEAR are, as usual, very attractive and very varied. They are, in all cases, the productions of Paris; the famous city maintains its supremacy; the lesser as well as the greater products of Art are still unequalled for the graces of fancy, and novelty is even now its special merit. The "nick-nacks" of France come to us in great abundance, and keep the market in spite of rivalry. To examine the several items of Mr. Rimmel's importations is a task that requires time, but it will be time well spent at this season of the year, when amusement is almost a duty. "Perfumery" in some sort or other (which it is the business of Mr. Rimmel to invent or improve) supplies the basis of many of these ingenious toys. Tiny bottles peep out from the hearts of roses; an exploded cracker exposes a scent-box; all the cards appeal to the two senses of sight and smell, but there are a hundred other objects that appeal as pleasant novelties to excite a laugh, and often a clapping of hands, at a merry party on the merry day of the year.

THE EXHIBITION OF ART AND ART-INDUSTRIES IN DUBLIN.—A meeting has been held to forward this project, in the board-room of the Exhibition Palace, the Duke of Leinster presiding, supported by the Lord Mayor and a very large number of the "notabilities" of Ireland. All the pecuniary advances necessary will be made by Sir Arthur E. Guinness and his brother; and the management, under the advice of a Committee, will be in the hands of Mr. Edward Lee, a gentleman of great experience and large capability. An address was delivered by the Hon. J. P. Vereker, who, having alluded to the Dublin Exhibition of 1855, which originated in the liberality of one of its citizens, Mr. Dargan, complained—and very justly—that Ireland had not been helped, as England had been, out of the "Imperial funds." It is a real "grievance" that South Kensington absorbs so large a grant of money, and that none is given to Ireland. Our present object, however, is to direct attention to that part of the scheme which invites contributions to a *Loan Museum*. If the Irish in England will aid this department, it cannot fail to be very rich, very interesting, and very useful also. But there are Irishmen in all parts of the world, who may be most useful contributors. There are hundreds of Englishmen and English ladies who might send important loans, and so second the patriotic efforts of the two estimable gentlemen, the sons of a veritable patriot, who are thus making large sacrifices for their country.

REVIEWS.

A HISTORY OF THE GOTHIC REVIVAL. An Attempt to show how the Taste for Mediæval Architecture, which lingered in England during the Two Last Centuries, has since been encouraged and developed. By CHARLES L. EASTLAKE, F.B.I.B.A., Author of "Hints on Household Taste." Published by LONGMANS & Co.

THE multiplicity of books coming into our hands for notice at this busy season of the year compels us to dismiss them somewhat summarily, even when the character of a work demands enlarged treatment. This must be an apology for the small space devoted to Mr. Eastlake's "History of the Gothic Revival."

The fact of this "revival" meets us on all sides, whether the edifice erected be for ecclesiastical or domestic purposes. Modern Gothic architecture may, and does, often take a form very questionable, but the principle of the style underlies whatever strange anomalies one sees. The influence of Wren and his followers, in the seventeenth century, prevailed over the Tudor and Elizabethan of preceding centuries, till architecture became utterly degenerate: it is from this condition, thanks to the ability and genius of earnest men, this country is rapidly rising, both in Gothic and in what is known as "classic" architecture.

Mr. Eastlake takes a comprehensive view of the manner in which the change has been effected, from the time of Horace Walpole and his Strawberry Hill whimsical villa, to our own day. He traces the progress of the Gothic revival not only in the buildings which have been erected, but also in the lives of the architects who aided the movement, and in the literature, illustrated or otherwise, that directed public attention to the subject: his narrative has interest for others than the professional builder—an interest which a large number of well-executed woodcuts materially increases. An appended list of the principal Gothic edifices erected in this country during the last half-century shows not only what has generally been accomplished, but also what has been done during the time in building new churches throughout the land.

CATALOGUE OF SPECIMENS in the Museum of Practical Geology, illustrative of the Composition and Manufacture of British Pottery and Porcelain. Second Edition. By TRENHAM REEKS and F. W. RUDLER. Published by EYRE and SPOTTISWOODE.

We briefly reviewed this work a few months since, but are tempted to revert to it at greater length, for it deserves a more extended notice.

In 1855 the late Sir Henry De la Beche and Mr. Trenham Reeks jointly issued the first edition of this catalogue at the cost of Government, and, as might naturally be expected, the whole edition was speedily sold, and copies of the work have become extremely scarce, and in many instances have realised remarkably high prices. From that time till the present year no new edition has been issued, and it is, therefore, as a matter of course, all the more welcome now it has appeared. Since 1855, the collection in the Museum has very materially increased, both in extent and in value of its specimens, and many new discoveries have, thanks to the researches of able collectors and writers, and to the series of articles which have for the greater part of that time appeared in the *Art-Journal*, been made, and new facts added to what was already known. Mr. Trenham Reeks, and his able coadjutor Mr. Rudler, have, to some extent, availed themselves of these additional sources of information, and in the new edition they have just issued have added a *résumé* of several earthenware and china works not included in the former one. In the introductory part much useful general information will be found, including a history of the art of pottery, dissertations on clays and prepared "bodies," and the progress of the art in different countries. Next is an excellent chapter upon "raw materials"—kaolin and other clays, china-stone, and flints—and this is succeeded by an

account of the manufacture of earthenware. Then follows a chapter on glazes of different countries and wares, and upon colours and lustres; and then the catalogue proper commences with Greek pottery, and so passes on through Roman, Anglo-Saxon, and Mediæval, down to early Staffordshire, including Ebers ware, Wedgwood ware, and all the principal makes, down to the present day. Following this are notices of the various famed English porcelain and earthenware works—Bow, Chelsea, Derby, Pinxton, Plymouth, Bristol, Rockingham, Worcester, Swansea, Coalport, Nantgarw, Leeds, Liverpool, Nottingham, Lowestoft, Fulham, Lambeth, Delft, and a score of others, each of which notices is just sufficient for the purpose of giving an insight into the history of the works, examples of whose productions are preserved in the Museum. Here and there, of course, errors are to be found; many of these, we may remark, *en passant*, might have been avoided by a close perusal of the histories of the various works which have appeared in our pages from time to time. The work closes with a descriptive catalogue by George Maw, F.S.A., of specimens illustrating the clays and plastic strata of Great Britain, and by other interesting information. It should be added that the volume is illustrated by more than 150 engravings, all of which are well chosen and carefully executed. We heartily commend the "Catalogue" to all lovers of the ceramic art, and desire to express our thanks to its able editors for the pains they have bestowed in its preparation.

CABINET PICTURES. Published by MACMILLAN & Co.

Such is the title given to five chromolithographs. There is no letter-press; but the prints are mounted on cardboard and contained in a portfolio. We are not told who printed them, or why these five were specially selected as examples of English Art. They are, however, well and wisely chosen: a better by Birket Foster might, perhaps, have been obtained, although it represents a pretty English cottage; but 'The Fighting Temeraire' of Turner; 'The Cornfield' of Constable; the 'Crossing the Bridge' of Callcott, are among the best productions of the great masters. They are, of course, coloured from the originals, which are well known. As pleasant specimens of the art, of convenient size for framing, they will be welcome to many, although in the project of the publication there is nothing novel or striking. It is encouraging and gratifying to find a firm so much respected and with so large an influence as that of Macmillan "going in" for Art: we should, therefore, give this publication a cordial greeting if it had less merit than it has—as a forerunner of better things to come.

DECORATIVE ART, OR STUDIES FOR ART-DESIGNERS AND MANUFACTURERS; being a Series of Designs for the most effective and beautiful details proper for Ecclesiastical, Domestic, and other Buildings developed after the manner of the Romanesque, Gothic, and other Styles, &c. By JOHN GIBBS, Architect, Oxford.

This elaborate work quite fulfils its intention, and supplies a want in the present advanced state of decorative Art in our country. It must have cost its excellent author years of thought and labour, as there is a completeness and maturity about it which is seldom found elsewhere. It has been designed for the use of all those who are interested in the development of the architecture and ornament of the Romanesque, a style which the author considers capable of a vast variety of treatment, and peculiarly suitable to every kind of building. According to his idea it possesses the grandeur of the classic combined with all the beauty and richness of the Gothic. Certainly the illustrated examples exhibit this combination with much purity of feeling. Architects and Art-designers generally would do well to possess this work, the drawings of which are finely and boldly conceived, and executed in tinted lithography. It ought to find a place, too, in all Schools of Art, and wherever

drawing is taught; while to the sculptor and carver, and worker in iron and brass, it must prove a valuable series of suggestions for the formation of figures, foliage, metal and other work. Mr. Gibbs is the author of numerous other productions, and the designer of several of our best national monuments; we hail with pleasure this his latest, but we hope, in the interest of Art and architecture, not his last work.

PICTURES BY C. R. LESLIE, R.A.; with Descriptions and a Biographical Sketch of the Painter. By JAMES DAFFORNE. Published by VIRTUE & Co.

For reasons which readers of the *Art-Journal* will be at no loss to comprehend, we can do little more than announce this publication. It is placed before the public with all the advantages derived from graceful binding, fine paper, and perfect printing. It contains nine line-engravings of the very best order, not printed from worn plates (for science enables us so to multiply engravings that a million impressions might be taken, the latest as good as the first), but each as sharp and brilliant as "a proof." The choicest examples of the great painter are here, those that made his fame, and by which it will be perpetuated. We are justified in saying that no book of the season is so desirable as a gift-book to those who love and can appreciate the excellent in Art.

HARTLAND FOREST; a Legend of South Devon. By Mrs. BRAY. Published by LONGMANS & Co.

We are glad when Christmas comes, to feel permitted to throw aside the stilts that during the earlier year condemn us to confine our reviews—and almost our reading—to works connected with the fine and the industrial Arts. At this merry time we revel in juvenile literature—and books whose illustrations are with pen—not alone pencil. Here is one whose author bears a name honoured not only by time and labour, but by an intelligence as spotless as it is expanded. When we arrived at the end of the chronicle of "Hartland Forest," we had so much enjoyed the story, its development of character, its incidents, and above all, its freshness, that we could hardly believe it was written by a lady whose acquaintance with Art and literature was known and acknowledged before we had thought of winning our spurs. Yet her mind is as fresh and vigorous, blossoming with faith and hope and charity, as when, guided by the piety and earnestness of a husband who worked with her in his beautiful rectory in Devonshire, she rendered homage to the varied beauties of the "Tamar and the Tavy," and chronicled the doings of "Fitz Fitzford."

We can recommend "Hartland Forest" to young and old, as a picture of Devonshire life in 1720, and assure them we could not lay down the book until it was finished. It will be so with all who take it up—whether for pleasure or instruction. It is full of pictures—written though not painted. The book is fresh and young as if the author had barely passed her teens.

'THE MOTHER OF MOSES.' Engraved by CHARLES A. TOMKINS, from the Picture by F. GOODALL, R.A. Published by PILGERAM AND LEFÈVRE (Successors to E. Gambart & Co.)

Few who visited the Royal Academy in 1870 will have forgotten the very beautiful picture which Mr. Goodall exhibited as his *chef-d'œuvre* of the year. It was admirably painted, and the touching subject was conceived with thorough knowledge of Nature as well as Art. The young mother is about to consign her boy-babe among the rushes that skirt the Nile: "and she laid it in the flags by the river's brink"—the after-leader and lawgiver, and warrior and prophet of the "peculiar people," whose holy destiny was in the future guided by the one God. There is nothing in the picture to characterise the race of the mother, who stands semi-nude up to the knees in the water, pondering with eager and suspicious look over the fate of her child, whom she still carries in her arms. But it tells the

story emphatically and well; and, as an engraving, it will delight many; it is an excellent work of Art, one of the best productions of the artist, and it has received ample justice at the hands of the engraver.

We rejoice again to welcome Messrs. Pilgeram and Lefevre as publishers of prints. England greatly needs such ministers to Art-lovers.

THE BOOK OF GRACIOUS PROMISES. For Illuminating. Published by J. B. BUNYARD.

There are many ladies—there may also be many gentlemen—who employ their leisure in illuminating. It is a graceful pleasure. They often want guides, correct models to follow, and cannot readily procure them. They will find them in this elegantly-bound and printed book; carefully-selected passages from Scripture, in old English, are surrounded by appropriate emblems in *outline*, as are some of the words. The designs are very charming; no doubt, in several instances, they are copies or adaptations from ancient missals; we believe others are original. At all events they are good, and can lead no student astray; not complicated, yet sufficiently full. The book is so bound as to open easily, thus to facilitate the progress of the colourist; it is produced at small cost, considering its value.

NON ANGLI SED ANGELI. By Mrs. T. H. PASSMORE. Published by T. BOOTH.

Modern literature is not given to allegory: the present age is too realistic—has too much to do with the actual—to devote its time and attention to unravel allegory. Mrs. Passmore, however, is resolved that her readers, if they desire to find, shall seek. In the few words that preface her very luminous and picturesque volume she forbears to offer "any explanatory notice of the many intents it is designed should be conveyed under the guise of the varied imagery employed, in the hope that the purpose throughout held in view will be found, not only in its entirety, but also in its every detail, manifestly revealed by the nature and handling of the conceits themselves." We have rarely met with a volume so full of suggestions for illustration, and even if the readers of "Non Angli sed Angeli" do not always catch or fathom the author's meaning, they cannot fail to enjoy the imagery that is enshrined in this highly imaginative and graceful volume.

FAIRY TALES. By HANS CHRISTIAN ANDERSEN. Illustrated by E. V. B. Published by SAMSON LOW & CO.

Each of these tales is well known to English readers—to the whole world, indeed; they are models of their order—gracefully written, highly interesting, and teaching valuable lessons to all humankind. Few compositions have been more popular in our day. These are "newly translated;" we cannot, at the moment, compare the new with the old; but two hands—those of H. L. D. Ward and Augusta Plesner—ought to have done, and we presume have done, much to improve them in their English dress. Twelve large prints accompany the very attractive volume; they are coloured from drawings by the amateur-artist E. V. B., whose facile pencil has graced many books. They are of considerable merit, drawn with much knowledge, and full of rich fancy. Young people will probably appreciate them better than will old; those who like colour will value them especially; but, perhaps, their merit would be more obvious if they were less rich and gay. The book is a good book, and may rank among the best productions of its kind of the season.

GEMS OF DUTCH ART. Published by SAMSON LOW & CO.

We have here a very elegant volume, in so far as all the externals are concerned; but the term "elegant" cannot well apply to Dutch pictures, which are, for the most part, coarse—at least to English eyes. "Drinkers" and "smokers" and "ale-houses," although Van Ostade painted them, are not the most agreeable

themes for Art. This book, however, is valuable on other grounds; it presents us with good examples of seven great Dutch masters, whose works, in their way, have never been surpassed; with brief descriptive notices and biographies, concisely and ably written by Mr. Reid, keeper of prints and drawings in the British Museum, a gentleman of large experience and great ability. The photographs, twelve in number, are admirable specimens of the Art—taken by Stephen Thompson; the book is therefore calculated to be useful and instructive, and to have enduring worth at any season of the year.

NOTABILIA OF CURIOUS AND AMUSING FACTS ABOUT MANY THINGS. By JOHN TIMBS. Published by GRIFFITH AND FARREN.
POPULAR SCIENCE. By JOHN TIMBS. Published by GRIFFIN & CO.

We class these together, although issued by different publishers. If the mine were not inexhaustible, Mr. Timbs would have worked it out long ago; but the British Museum has wealth enough to furnish a hundred such volumes. Mr. Timbs has the rare faculty of seeking and finding the grain of wheat in the hay-bundle, of separating the ore from the dross, and giving us valuable information within reasonable compass, and at small cost of time and money. There is a world of wisdom in each of these books; every page tells us something that readers and thinkers will desire to know. Few more liberal benefactors of the pen have existed in our generation, and there is no man better entitled to national recognition and reward. The vein of precious metal cannot last for ever, and some day or other Mr. Timbs will find that even his indefatigable industry will pant for repose.

RAYS FROM THE EAST; or, Illustrations of the Holy Scriptures. Published by the RELIGIOUS TRACT SOCIETY.

This is in all respects a good book; it is full of useful teaching, and leads the reader with much tact and good results into lands that will be for ever sacred. A text precedes each chapter, which the author and the artist illustrate; for example, "skin bottles and their uses;" "neither do men put new wine into old bottles, else the bottles break." The passage from St. Matthew is followed by an interesting history of the ways and customs of preserving wine in the East. Another treatise is on the potter's art; another on water-carriers; another on corn-grinding, and so forth. An immense amount of information is thus brought together; and knowledge may be obtained on terms at once easy and agreeable; the artist conveying almost as much as the author. The book is designed mainly for the young; but the old may profitably read it.

NINE YEARS OLD. By the Author of "St. Olaves," &c.

CHRISTMAS CAKE IN FOUR QUARTERS. By LADY BARKER.

MOONSHINE. Fairy Stories. By E. H. KNATCHEBULL-HUGESSEN, M.P.

Published by MACMILLAN & CO.

We have here three volumes, good as are all the issues of Messrs. Macmillan. They are for the young, but not the very young; and each is by an author in high favour with the public.

"NINE YEARS OLD" is a pleasant and instructive book, from the hand of one who guides the pen carefully between the "too much" and the "too little," not burdening the minds of young readers, but never descending to puerility. The illustrations are by L. Frölich. They are of great excellence, admirably drawn and designed, full of humour, without a taint of vulgarity, and supplying artistic lessons to young readers.

"CHRISTMAS CAKE IN FOUR QUARTERS," a happy idea capably worked out, despite a little rough and ready carving—which, however in keeping with the "taste of the times," is hardly refined enough for Lady Barker; but the storytelling is vivid and sparkling, and the "Christmas Cake" will be a universal favourite.

It must suffice to say that the "Four Quarters" indicate the four divisions of the world.

Of the stories, the scene of one is laid in England; of the second, in India; of the third, in Jamaica; of the fourth, in New Zealand. These are rather four countries than four "quarters;" but he would be captious who objected to the title of a thoroughly pleasant and instructive book.

"MOONSHINE" is the production of a member of Parliament. "The House" would willingly give him "leave" to be thus employed. There are very many of our representatives who cannot be half as well occupied. If children as well as women are to have votes, his "return" is certain—as it ought to be, for a pleasanter book about "the good people" for the young people has rarely issued from the press.

"Moonshine" is so rich in "its infinite variety"—so splendid a gift from fairyland—that it at once takes its position at the head of modern fairy literature. Its imagery, however, is not so essentially poetic as what an Irishman would call the "tale original" fairy legends of Ireland or Germany. At times the fables are ponderous and the development is slow—this does not apply to the "Fern Fairy," whom both pen and pencil have treated with ample justice. Without any visible attempt at teaching or preaching, the core of each tale is sweet both to taste and memory.

The illustrations are admirable; but as they are by one artist, W. Brunton, cannot have the freshness and variety that distinguished the remarkable illustrations of Mrs. S. C. Hall's "Midsummer Eve," which contained so many by artists all of celebrity, exquisitely engraved. There is one little story in "Moonshine" worth the price of the volume, but it is not a fairy tale: it begins at page 177, and is called a "Christmas Morning." We do not envy either young or old who could read the winding up of this touching tale with dry eyes.

OSCAR, A TALE OF NORWAY, and other Stories.

ROUND THE WORLD, and other Stories.

ALFRED THE GREAT, and other Stories.

THE CHILDREN AND THE SAGE, and other Stories.

MOFFAT THE MISSIONARY, and other Stories.

LOUIS DUVAL, and other Stories.

Published by GROOMBRIDGE AND SONS, Paternoster Row.

All the above-named juvenile books have been published by Messrs. Groombridge, we presume as an experiment, to see how far the influence of their house may extend to sell them. They, as far as illustration and literary merit go, are much of the same character—"much of a munniness," as the young reader might say—without any aid from the names of authors, perhaps we might say *name*, as there is a decided similarity in the tales, the same style, the same train of thought throughout the six volumes. Though the subjects are very different, we believe them to be the productions of one mind and hand. "The Tale of Norway" is interesting; we think a book with two or three tales is likely to be more popular with children than a volume containing only one. "ROUND THE WORLD" is a *réchauffé* of the travels of Madame Ida Pfeiffer; but, strangely, the writer who has prepared these "Travels" for the press, would lead her reader to believe that the brave little traveller was still in this world. She has been dead some years.

There is a uniformity about the series, and though some of the tales, as for instance "ALFRED THE GREAT," is known to every child, yet the other stories, although historic, are not so familiar to our young friends.

We much prefer "The Young Emigrants" to the tale "LOUIS DUVAL," that gives name to another volume; indeed, the incidents of the French Revolution are matters of grave history rather than of a mere story, and hardly to be considered a wise introduction to young readers.

There is somewhat too much teaching and preaching in all the volumes to permit their being considered amusing Christmas books, and the illustrations are scarcely up to the mark nowadays, when Art in and out of books receives so much attention.

THE ART-JOURNAL.



LONDON: FEBRUARY 1, 1872.

THE
STATELY HOMES OF ENGLAND.
(OCCASIONALLY OPEN TO THE PEOPLE.)

"The stately homes of England,
How beautiful they stand!
Amidst their tall ancestral trees,
O'er all the pleasant land."

MRS. HEMANS.

By S. C. HALL, F.S.A.

THE ANTIQUARIAN NOTES AND DETAILS
BY LLEWELLYNN JEWITT, F.S.A.

CHATSWORTH.



CHATSWORTH, the "Palace of the Peak," perhaps more than any other house in England, merits its proud distinction as a "STATELY HOME." Situated in the most beautiful district of Derbyshire; possessing many natural advantages within the circuit of its domain—of hill and valley, wood and water, rugged rock and verdant plain; and rendered attractive by every means the most poetic imagination could conceive and unbounded

wealth accomplish, it is foremost among the finest and most charming seats in the Kingdom; where the delights of natural beauty, aided by Art, may be fully and freely enjoyed by all comers. Belonging to His Grace the Duke of Devonshire—one of the most enlightened and liberal-minded of our English aristocracy—Chatsworth, with its park and grounds, is thrown open to "the people," under such restrictions only as are essentially necessary to its well-being and proper conservation. Assuredly no mansion and grounds are more freely and liberally made available to the public, while none are more worthy of being visited. It will be our task, therefore, to endeavour to describe several of its beauties and attractions, and to unfold and spread out before our readers some of the rich treasures of Nature and of Art it contains.

And, first, a few words on its geographical position and history.

Chatsworth lies in the parish of Edensor, in the hundred of High Peak, in the county of Derby. It is three miles from the Midland Railway Station at Rowsley (of which we have spoken in our account of Haddon Hall), three and a half miles from Bakewell, two from Baslow, twenty-six from Derby, ten from Matlock Bath, nine from Chesterfield, twelve from Sheffield, fourteen from Buxton, and about one hundred and fifty-four from London.*

At the time of the Domesday Survey of William the Conqueror, Chatsworth belonged to the Crown, and was held by William Peverel, the entry being as follows: "In Langlie and Chetesuorde, Leucnot and Chetel had ten ox-gangs of land for geld [land for ten oxen]. This belonged to Ednesoure. William Peverel keeps them for the king. Five villanes and two bordars have two ploughs and one acre of meadow there. Wood, pasturable, one mile in length and one in breadth, and a little underwood. In the time of King Edward it was worth twenty shillings; now, sixteen shillings." The name of *Chetesuorde*, now altered into Chatsworth, was doubtless originally *Chetelsuorde*, from the name of one of its Saxon owners, Chetel. After the Peverels, the manor of Chatsworth was held by the family of Leche, who had long been settled there before they became possessed of the manor, and who held it for several generations. In the reign of Edward III. one member of this family, John Leche, of Chatsworth, whose father is said to have been of Carden (a line continued by a younger son),

was one of the surgeons to the king. In the reign of Henry IV. Sir Roger Leche, knight, held, among other property, lands at Glossop. They also held, with other property, the manors of Totley, Shipley, Willersley, Cromford, and the prebendal manor of Sawley. John Leche, surgeon to Edward III., was, it appears, grantee of Castle Warin and other lands, and had a son, Daniel Leche, whose son, John Leche, married Lucy de Cawarden, and thus became possessed of the manor of Carden. The family of Leche of Chatsworth became extinct in the reign of Edward VI., by the death of Francis Leche, who had, however, previously sold this manor to the Agards. One of the co-heiresses of Ralph Leche, of Chatsworth, uncle to Francis, married Thomas Kniveton of Mercaston, father of Sir William and grandfather of Sir Gilbert Kniveton; another married a Wingfield, and the third espoused Slater, of Sutton, in the county of Lincoln. Francis Leche, to whom we have referred, married Alice, daughter of John Hardwick, of Hardwick, by his wife Elizabeth, daughter of John Leake, of Hasland, a branch of the Leakes, Earls of Scarsdale. This Alice, on the death of her only brother John Hardwick, without issue, became one of his co-heiresses, with her three sisters—Mary, who married, first, Wingfield, and second, Pollard, of Devonshire; Jane, married to Godfrey Bosville, of Gunthwaite; and Elizabeth, better known as "Bess of Hardwick," who married, first, Robert Barley, of Barley—second, Sir William Cavendish—third, Sir William St. Loe—and fourth, Gilbert, fourth Earl of Shrewsbury. This Francis Leche,



CHATSWORTH PARK: THE GRAND ENTRANCE LODGE AT BASLOW.

as has just been stated, sold the manor and estates of Chatsworth to Agard, who shortly afterwards re-sold it to Sir William Cavendish, the husband of "Bess of Hardwick;"

* The direct route to Chatsworth, Haddon, Buxton, Matlock Bath, and the many other attractions of Derbyshire, is by the Midland Railway, from the grand station at St. Pancras. In the course of these papers we shall describe the line; that is to say, after Derby is left, and the picturesque scenery of the county begins. We take an early opportunity of expressing our thanks to the General Manager for his continued courtesy in aiding us to picture the beauties and attractions of Derbyshire, which have been our themes in several of these Visits. The photographs from which our engravings are made have been taken by Mr. J. Clarke, of Matlock, to whom our best thanks are due; Mr. R. Keene, of Derby; and Mr. E. Bampton, of Edensor.

and, consequently, the brother-in-law of Alice Leche.

The family of Agard is of very ancient origin in the county of Derby, being settled at Foston as early as 1310. In the reign of Charles II. the Foston estate was sold by John Agard, and about the same time, one of the co-heiresses of Charles Agard, the last heir-male of the main line, married John Stanhope, of Elvaston, the ancestor of the Earls of Harrington. Another branch of the Agards settled at Sudbury, in the same county, and one of them married the heiress of Ferrars, of Tamworth. The Agards, as feudaries or bailiffs of the honour of Tutbury,

were possessed of a horn (described in the "Archæologia"), which passed, with the office, to Charles Stanhope, Esq., of Elvaston, on his marriage with the heiress. Arthur Agard, born at Foston, in 1540, was an able and eminent antiquary, and was one of the members of the first Society of Antiquaries. His essays read to the Society

occur in Hearne's "Discourses," and a treatise by him on the obscure words in Domesday-book, are in the Cottonian Collection in the British Museum. He held office as Deputy Chamberlain of the Exchequer, and died in 1615. A John Agard founded a chantry at Lupton.

Shortly after acquiring Chatsworth by



CHATSWORTH: WEST FRONT AND BRIDGE.

purchase from the Agards, Sir William Cavendish pulled down the old Hall of the Leches, and began the erection of the mansion which, in a few years after its construction, was destined to become a place of historical interest. Sir William Cavendish, it appears, died before his plans for building had been carried out to any great

extent; and its completion, on a much larger scale than he had intended, was left to his widow (who ultimately became Countess of Shrewsbury), by whom Hardwick Hall and other places were erected; and of whom it was said that, having a firm belief she should never die so long as she continued building, kept on year after year; until at last, a ter-



CHATSWORTH: WEST FRONT FROM THE SOUTH.

rible frost coming on, the masons were thrown out of work, when she languished and died. The mansion, commenced by Sir William Cavendish, and completed by his widow, was a quadrangular building, the west front of which had a square tower at each end, and the entrance, in the centre, was between four angular towers. Of this

front of the building a representation is happily preserved at Chatsworth, which, through the kindness and courtesy of its noble owner, the present Duke of Devonshire, we are enabled to engrave.

It was in this mansion that that truly unhappy sovereign, Mary, Queen of Scots, was kept so long a prisoner under the

care of the Earl of Shrewsbury—the suite of rooms occupied by her being on the upper, or state-room story, of the east side of the quadrangle, and immediately opposite to the then principal entrance. The unfortunate queen was first brought captive to Chatsworth in May or June, 1570, from Tutbury Castle, probably spending a short time on her way at another of the earl's residences, Wingfield Manor: here she remained for some months, and here, it is pleasant to know, the severity of her confinement was in some degree relaxed; yet the surveillance kept over her by the Earl of Shrewsbury was enough to disappoint a scheme laid for her release by two sons of the Earl of Derby, and a Derbyshire gentleman named Hall. At this time the Queen of Scots' establishment consisted of thirty persons, among whom was John Beton, a member of the same family to which Cardinal Beton belonged. This faithful servant, who was her "prætorator"—an office in royal households of which frequent mention is made in the old writers of the Middle Ages—died while Mary was in captivity at Chatsworth, and was buried in the church of Edensor close by, where a monument, which yet remains, was erected by his attached mistress. Of this monument we shall give an engraving later on. During this same year at Chatsworth it was that the series of personal negotiations which kept hope alive in the breast of the fair captive was commenced, and in which Cecil and Mildmay, who were at Chatsworth in October, took part. At this time the project of removing her to Sheffield was mooted, and on his return to court from Chatsworth, Cecil wrote his memorable letter, allowing her a little horse-exercise about the grounds of Chatsworth.

"Now for the removing of yt quene, hir Maty said at the first that she trusted so to make an end in short tyme yt your L. should be shortly ac'cted of hir; nevertheless when I told her Maty that yow cold not long indure your howshold there for lack of fewell and other thyngs, and yt I thought Tutbury not so fit a place as it was supposed, but yt Sheffield was ye metest, hir Maty sayd she wold thynk of it, and wthin few dayes gyve me knolledg. Only I see her Maty loth to have yt Q. to be often removed, supposing that thereby she cometh to new acquyntance; but to that I sayd Yor L. cold remove hir w'tout calling any to you but your owne. Uponn motio made by me, at the B. of Rosse's request, the Q. Maty is pleased yt your L. shall, whan yow see tymes mete, suffer ye Quene to take ye ayre about your howss on horssback, so your L. be in copany; and therein I am sure your L. will have good respect to your owne company, to be suer and trusty; and not to pass fro yowr howss above one or two myle, except it be on ye moores; for I never feare any other practise amongst your owne."

This letter was followed by another, giving the irate queen's promise to remove Mary to Sheffield, whither she was taken a little before Christmas. It will no doubt interest our readers to be put in possession of a list of her attendants at this time. They were as follows:—

"My Lady Leinstoun,	James Lander.
dame of honour to the	Gilbert Courtl.
quene's Maie.	William Douglas.
M ^{re} Leinstoun.	Jaquece de Santie.
M ^{re} Setoun.	Archibald Beton.
Maistresse Brusse.	Thomas Archibald.
M ^{re} Gourcelles.	D — Chiffand.
M ^{re} Kennett.	Guyon l'Oyselton.
My Lord Leinstoun.	Andro Matreson.
M ^{re} Beton, m ^r howshold.	Estien Hauet, escuyer.
M ^{re} Leinstoun, gentillman	Martin Huet, m ^r cooke.
servat.	Piere Madard, potiger.
M ^{re} Castel, physition.	Jhan de Boyes, pastil-
Mr. Kaullett, secretaire.	lar.
Bastien, page.	Mr. Brusse, gentillman to
Balthazar Huylly.	my Lord Leinstoun.

Nicholl Fichar, servant to my Lady Leinstoun.
John Dunfry, servant to Maistresse Setoun.

The supernumerary servants allowed by the earl were—

"Christille Hog, Basti-
one's wyff.
Ellen Bog, the Mr cooke's
wyff.
Cristiane Grame, my Lady
Leinstoun's gentilwo-
man.
Janet Lindsay, M'rez Se-
toun's gentilwoman.
Jannette Spetell.

William Blake, servant to
Maistresse Courcelles,
to serve in absence of
Florence."

Robert Hamilton, to bere
fyre and water to the
queene's cysine.
Robert Ladel, the queene's
lacquay.
Gilbert Bonnar, hors-
keppar.
Francys, to serve M're
Castel, the phesician."

The earl, to insure her safe-keeping, taking to himself forty extra servants, chosen from his tenantry, to keep watch day and night. So this must, indeed, have been a busy and bustling, as well as an anxious time, at Chatsworth and at Sheffield.

In the autumn of 1573 Mary was once more at Chatsworth, but in November was back again, as close a prisoner as ever at Sheffield. Again in 1577 she was, for a short time, at Chatsworth, at which period the Countess of Shrewsbury was still building there. It was in this year that the countess wrote to her husband the letter endeavouring to get him to spend the summer there, in which she uses the strange expressions, "Lette me here how you, your charge and love dothe, and commend me I pray you." In 1581 Mary was again brought to Chatsworth, and probably was there at other times than those we have indicated. In any case, the fact of her being there kept a captive, invests the place with a powerful interest of a far different kind from any other it possesses.

It is also essential here to note, that during these troublous times, the ill-fated Lady Arabella Stuart—the child of Charles Stuart, Earl of Lennox, and of his wife Elizabeth Cavendish, daughter of Sir William Cavendish, by his wife "Bess of Hardwick"—was born at Chatsworth. The beautiful, much-injured, and ill-fated Lady Arabella, whose sole crime was that she was born a Stuart, is thus in more ways than one, like her relative Mary, Queen of Scots, not only mixed up with Chatsworth, but with the family of its noble possessor. The incidents of the life of this young, beautiful, and accomplished lady, which form one of the most touching episodes in our national history—the jealous eye with which Elizabeth looked upon her from her birth—the careful watch set over her by Cecil—the trials of Raleigh and his friends—her troubles with her aunt (Mary, Countess of Shrewsbury)—her being placed under restraint—her marriage with Seymour—her seizure, imprisonment, sufferings, and death as a hopeless lunatic in the Tower of London, where she had been thrown by her cousin, King James I., are all matters of history, and invest her short sad life with a melancholy interest. One of the old ballads to which her misfortunes gave rise, thus alludes to her connection with Derbyshire:—

"My lands and livings, so well known
Unto your books of majesty,
Amount to twelve-score pounds a week,
Besides what I do give," quoth she.

"In gallant Derbyshire likewise,
I nine-score headmen maintain there,
With hats and gowns and house-rent free,
And every man five marks a year."

During the civil wars the old hall of Chatsworth was taken possession of, and garrisoned, in 1643, for the Parliament by Sir John Gell, being then placed under the command of Captain Stafford, from whose company at Chatsworth in the latter part of the year, forty musqueteers were ordered to be drafted off, and joined to the army of Fairfax for his proposed march to Chesterfield and the north. At the end of the same

year the Earl of Newcastle's forces having taken Wingfield Manor, and other places in the county, made themselves masters of Chatsworth (which had been evacuated on his approach to Chesterfield), and garrisoned it for the king under Colonel Eyre, who the following spring received reinforcements from Tissington and Bakewell. In September, 1645, "the governor of Welbecke

having gotten good strength by the kinges coming that way, came to Derbyshire with 300 horse and dragoones, to sett upp a garrison at Chatsworth, and one Colonel Shallcross, for governor there. Colonel Gell having intelligence thereof, sent presently Major Mollanus with 400 foot to repossess the house; and having layn there 14 days, and hearing of the demolishing



CHATSORTH: THE GARDEN ON THE WEST FRONT.

of Welbecke, Bolsover, and Tickhill castles, was commanded by Colonel Gell to return to Derby."

A little before these troublous times, in 1636, Thomas Hobbes, best known as "Leviathan Hobbes" or "Hobbes of Malmesbury," who, before he was twenty years of age, became tutor to the sons of

Sir William Cavendish (then recently created Baron Cavendish of Hardwick), and who lived and died in the family, thus wrote of the beauty of Chatsworth, and of the nobleness of soul of its owner, his patron and friend:—

"On th' English Alps, where Darbie's Peak doth rise
High up in Hills that emulate the skies,



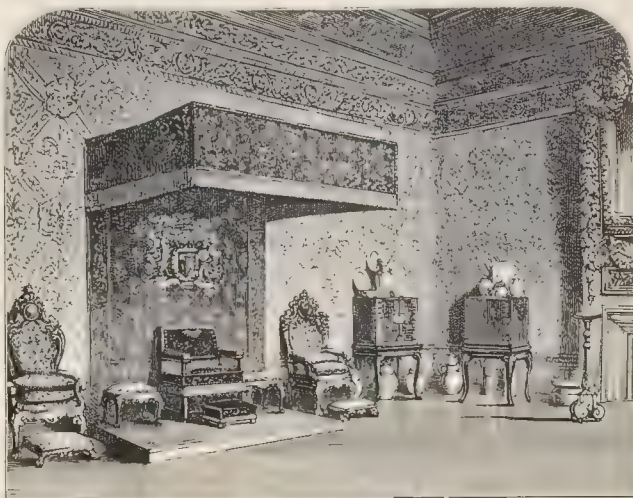
CHATSORTH. THE ITALIAN GARDEN.

And largely waters all the Vales below;
With Rivers that still plentifully flow,
Doth CHATSORTH by swift Derwin's Channel stand,
Fam'd for its pile, and Lord, for both are grand.
Slowly the River by its Gates doth pass,
Here silent, as in wonder of the place,
But does from rocky precipices move
In rapid streams below it; and above
A lofty Mountain guards the house behind
From the assaults of the rough eastern wind;
Which does from far its rugged Cliffs display,
And sleep prolongs by shutting out the day.

Behold, a pleasant Garden does appear:
Where the rich earth breathes odours everywhere;
Where, in the midst of Woods, the fruitful tree
Bears without prune-hook, seeming now as free;
Where, by the thick-leav'd roof, the walls are
made—
Spite of the Sun where all his beams display'd—
More cool than the fam'd Virgil's beechen shade;
Where Art (itself dissembling), rough-hewn stone
And craggy flints worn out by dropping on
(Together joining by the workman's tool),
Makes horrid rocks and watry caverns cool.

The water that from native Cliffs had source,
Once free and unconfined, throughout its course
By its own country metal is led on
Captured to rocks of artificial stone.
There buried deep, its streams it doubly throws
Into two circling Channels as it goes,
Through thousand crannies, by which art it o'er,
Then girds the Rock with many a hollow vein,
Fighting all under with surprising rain.

Thence turning it a marble font does store,
Until its lofty brims can hold no more.
And entering the house, obsequious is
To Cook and Butler, in their services.
And gushing up within the midst does spout
His crystal waters everywhere about,
Fit for the hands, from the tall cisterns out.
And thought to this but four vents we assign,
Calliopes not so fair that spouts from nine.



CHATSWORTH: THE OLD STATE BEDROOM.

The river turning off a little space,
Part of the garden's seen that fronts the place,
Two rows of crystal ponds here shine and dance,
Which trembling wave the sunbeams as they glance,
In which vast shoals of fishes wanton float,
Not conscious of the prison where they're shut.

What can more grateful or surprising be
Than gardens pendulous on high mounts to see?
Within the midst of all the waters stand
Caesarean piles built by a woman's hand.

Piles fit for kings to build and monarchs rear
In Cavendishian Lordships doe appear;
The petty products of a female care,
But of fam'd Shrewsbury's great Countess this
The least of thousand commendations is.

From hence, on rising ground, appears a neat
And fair ascent up to the Palace gate.
Royal, august, sublime without 'tis seen;
Large, neat, commodious, splendid, rich within."



CHATSWORTH: MRS. NAPOLEONIN.

In 1687, William Cavendish, third Earl of Devonshire, who was afterwards created Duke of Devonshire, after making considerable alterations in the gardens and grounds, commenced rebuilding the house. The first part commenced was the south front, which appears to have been begun to be rebuilt on the 12th of April, 1687, under the direction of William Talman, the architect.

The east side next followed; the great hall and staircase being covered in, in April, 1690. In 1692 Sir Christopher Wren came down and surveyed the works, at which time it appears that about £9,000 had been expended. In 1693 the east front and the north-east corner were commenced, Talman receiving £600 in advance for the work. In 1700 the east front appears to have been

completed, and about the same time the principal, or west, front of the old mansion was taken down and the rebuilding completed in 1706. In 1703 the old south gallery was demolished and rebuilt, and in 1704 the north front was removed, and the building of the new one to take its place commenced. The whole edifice appears to have been finished in 1706, but its noble owner, whose munificence and taste reared the magnificent pile, did not long live to enjoy its beauties, for he died in the following year, 1707. Dr. White Kennett, Bishop of Peterborough, who preached the funeral sermon of this nobleman, wrote at the time some account of the Cavendish family, in the course of which he introduced some highly interesting particulars relating to the mansion and grounds, remarking that "tho' such a vast pile (of materials entirely new) required a prodigious expense, yet the building was the least charge, if regard be had to his gardens, waterworks, pictures, and other of the finest pieces of Art and Nature that could be obtained abroad or at home."

Of the old house as it existed in 1680-1, we have, fortunately, a very graphic word-picture, preserved to us in Charles Cotton's "Wonders of the Peak;" and an admirable pictorial representation in one of Kniff's careful drawings, engraved by Kipp, of the same house, when the south front and other parts had been rebuilt, but the west front with its towers was remaining entire. Cotton's friend and companion of Izaak Walton—description of the place is so clever and so graphic that it cannot fail to interest our readers. We can, however, find room for but a few passages:—

"This Palace, with wild prospects girded round,
Stands in the middle of a falling ground,
At a black mountain's foot, whose craggy brow,
Secures from eastern tempests all below,
Under whose shelter trees and flowers grow,
With early blossom, maugre native snow;
Which elsewhere round a tyranny maintains,
And binds cramp nature long in crystal chains.
The fabric's noble front faces the west,
Turning her fair broad shoulders to the east;
On the south side the stately gardens lye,
Where the scorn'd Peak rivals proud Italy.
And on the north several inferior plots
For servile use do scatter'd lye in spots.

Environ'd round with Nature's shames and ills,
Black heaths, wild rocks, bleak crags and naked
hills,
And the whole prospect so informe and rude,
Who is it, but must presently conclude
That this is Paradise, which seated stands
In midst of deserts, and of barren sands?"

The engraving from Kniff's drawing illustrates, to a remarkable degree, the description of Cotton, but for our present purpose it is not necessary, perhaps, to enter further into it.

The Duke seems to have determined to erect a true Palace of Art, and for that purpose he employed the best artists of the time in its decoration. Among the painters employed to decorate the ceilings and walls of the various rooms with the creations of their genius, were Verrio, Laguerre, Sir James Thornhill, Ricard, Highmore (sergeant-painter to William III.), Price, and Huyd. The carvers in stone and wood, whose names appear in the accounts, were Caius Gabriel Cibber, Samuel Watson, Henry Watson, his son, Mons. Nadauld, J. T. Geeraersius, Augustine Harris, Nost, William Davies, M. Auriol, Joel Lobb, and Lanscroun. The principal ironworker appears to have been Mons. Tijou, a French smith, whose daughter was wife of Laguerre the painter; and the lead-worker, who did the regular plumber's work, as well as the lead-piping of the willow-tree, and other water-works under the guidance of Mons. Grillet, was a Mr. Cock, of London, whose bill came to about £1,000.

(To be continued.)

HOLBEIN'S RIVAL MADONNAS OF DRESDEN AND DARMSTADT.

BY J. BEAVINGTON ATKINSON.

THE Holbein Exhibition in Dresden was the last turning-point of one of the most interesting Art-controversies that can be recalled. Side by side were placed for close comparison two versions of Holbein's greatest work; on the left was the pride of the Dresden gallery, on the right its rival from the palace of Hesse Darmstadt. This famous composition, only slightly varied in the two *replicas*, is so well known as scarcely to need description. The Madonna with the infant Christ in her arms stands in the midst, and around her reverently kneels the family of Jacob Meyer, the burgomaster of Basle. In Basle are still to be seen the original studies made by Holbein of Jacob Meyer, his wife, and daughter. The artist went to work in his usual way: the drawings in Basle and in Windsor show that whether he painted the family of Jacob Meyer, or of Sir Thomas More, his practice was to begin with broad and trenchant sketches in chalk of the principal characters, completed probably at a single sitting. It may be worth mention that this picture of "Jacob Meyer and his Family," though simple and most comprehensible in intention, has received conflicting and fanciful interpretations. According to a tradition, the youngest son of the burgomaster being sick even to death, was restored to the parents through the merciful intercession of the Virgin. At all events there seems little doubt that the work was a "votive picture," designed for an altar. The stately presence of the Madonna, the prayerful attitude of the grateful worshippers, not to speak of pictorial symmetry, dignity, and quietude, render the composition peculiarly well-suited to a church. But the further question has arisen, though I cannot think on sufficient grounds, whether the child in the Madonna's arms be not the sick son of the worshippers, while the child standing on the ground is the sick son restored to health, if not indeed the infant Christ. Mrs. Jameson allowed her fancy to be caught by this pretty idea. Mr. Ruskin, too, lends himself to the same poetic interpretation in the following persuasive passage:—"The received tradition respecting the Holbein Madonna is beautiful, and I believe the interpretation to be true. A father and mother have prayed to her for the life of their sick child. She appears to them, her own Christ in her arms. She puts down her Christ beside them, takes their child into her arms instead: it lies down upon her bosom, and stretches its hand to its father and mother, saying farewell." This passage is a striking example of how easy and pleasant it is for critics to make a picture mean more than an artist ever intended. One obvious bar to this stretch of imagination is that the religious sense of the age would never have tolerated so great a liberty to be taken with a theme held sacred and divine; in other words, would never have permitted that the infant Christ should be removed from its mother's arms and placed upon the ground. The spirit of Christian Art, the practice of the old painters, would pronounce such an act an outrage. This composition, then, now known in *replica*, will have to stand merely on its transcendent merits in point of art; the portraits have an individuality,

force, and realism rarely equalled; the Madonna has a dignity and even an ideality only surpassed by the great painters of Italy.

It is easy to understand how great must be the heat of controversy when not only this masterwork appears in duplicate, but when the actual picture which has long been revered as the original, is fiercely attacked as a copy by an inferior hand. The Dresden Madonna, we all know, was extolled in superlative terms, not only by ordinary tourists, but by critics such as Waagen, Kugler, Grimm, Gruner, Hübner, Förster, and Schnorr of Carlsfeld. Yet now it is put on its trial, and the reader is asked to listen in the sequel to the evidence on either side.

As to the pedigree or history of these two rival Madonnas, Mr. Wornum has justly observed "they have indeed no history." The difficulty is to account for the two; if there had been but one, all would be comparatively easy sailing. Yet thus much seems clear, that a composition answering equally to either of the two Meyer Madonnas existed at Basle in the first half of the seventeenth century. It had been bought from the Meyer family by Burgomaster Fesch; it became then the property of Lucas Iselin, who died in 1626. At or about this time, that is, within one hundred years, little more or less, of the painting of the picture, it is no longer heard of in Basle, and makes its appearance in Amsterdam. A certain Le Blond, of that town, who seems to have been of picture-dealing ill-repute, is known to have possessed himself of the treasure. Now it is from this time, that is, from about the middle of the seventeenth century, that two pictures may be supposed to appear on the testimony of two distinct authorities. Thus Fesch says that Le Blond sold this Meyer picture to Marie de Medici, while Sandrart asserts that Le Blond, who was his cousin, had parted with the picture to the bookseller Loessert. And yet even here it is by no means clear that more than one picture is spoken of, and some authorities have deemed the Marie de Medici story as apocryphal, partly because the ex-queen was not in a condition to buy pictures, and partly because the Meyer Madonna cannot be traced from her hands or among her effects. This romance of a picture, or rather of two pictures, has at this point another break. The Le Blond transactions date about 1640, and not till 1690 does the Dresden Madonna reach Venice, and it is not before the first quarter of the present century that the Darmstadt Madonna is resuscitated by a certain M. Delahaute, a picture-dealer in France. The Darmstadt Madonna, could it reveal its secret history, would possibly have to tell of strange wanderings during the century and a half which elapsed between 1640, when it was heard of in Amsterdam, and the comparatively recent date when it turns up in France. That it crossed the English Channel seems evident from the following inscription still legible on its back, "No. 82, Holy Family, Portraits A.D." That it should have been in England at all opens a field for interesting speculation. Some light may be thrown on this dark history by the fact that Le Blond, who possessed the work in 1640, was employed by the Duke of Buckingham to gather pictures on the continent. Another question of some moment arises from the two coats of arms on the Darmstadt frame. Herr Woltmann having identified one of these arms with the family of Cromhout; M. Suermond, of Aix, writes to say

that there exists an Amsterdam auction-catalogue of a sale, in 1709, of a picture answering in description to the Meyer Madonna, the property of M. Cromhout and M. Loskart. But, strangely, the picture is said to have a couple of wings or shutters. Herr Woltmann, of course, at once connects the arms on the frame with the name of Cromhout in the catalogue, and adds the plausible supposition that the Loskart, who sold the picture in 1709, is the descendant of Loessert, who bought it about 1640. But if the work thus remained in Amsterdam till 1709, how it could have found time to come to, and afterwards to leave, England *incog.* is not easy to understand. It must be confessed that after all the pains taken to build up a history, the Darmstadt picture has no pedigree a court of law would hold valid. This much alone is certain, that it was purchased in 1822 of the aforesaid French dealer, Delahaute, by Prince William of Prussia, and by him presented to his daughter, Princess Elizabeth, on her marriage, in 1836, with Prince Charles of Hesse Darmstadt. The sum given was about £420; it may be interesting to know that an offer of £8,000 from Saxony has been recently declined. Furthermore it is supposed that about two centuries ago Loessert paid £150, and Marie de Medici £450 for either this or the Dresden picture. The price given by the Elector of Saxony at Venice in 1790 for the Dresden example is variously stated at £300 and £600. Its value a few years ago could not have been less than £8,000 or £10,000. The doubts thrown of late upon its authenticity and the reputation won by its rival at the exhibition of last autumn, may have somewhat lowered its market value.

The pedigree of the Dresden picture is not more satisfactory than that of the Darmstadt; indeed the two panels may be said to have the same pedigree until they severally turn up, the one in France, the other in Venice. The Dresden picture, which was well accredited from Amsterdam as a genuine Holbein, reached Venice in 1690, and became the property of the Delfini family. There it was seen and described by Horace Walpole, but strangely enough it then passed for 'The Family of Sir Thomas More.' Walpole shrewdly says that the head is nothing like Sir Thomas, and accounts for the mistake by a confusion of Meyer with More. Ultimately, in the year 1743, Augustus III., Elector of Saxony, purchased from Giovanni Delfino the picture which in the Dresden Gallery long passed unquestioned as Holbein's masterpiece. It cannot then be contravened that the pedigree from Venice in 1690 down to the present moment is unbroken. Indeed the picture, if only a copy, is undoubtedly old. Supposing it to be original, its date would range from 1529 to 1531, the period of Holbein's second visit to Basle; and assuming it to be a copy, it may have come into existence even as late as 1640, at the time when Le Blond and Loessert had dealings which, as we have seen, imply the existence of two pictures. Mr. Wornum inclines to this opinion. The question, as it cannot be settled by external, must be judged by internal, evidence.

The dispute between Dresden and Darmstadt, which became too hot-headed to command much respect, would seem to divide itself under the following distinctive propositions:—

1. That the Darmstadt Madonna is original in the sense that it is prior in date and was painted by Holbein himself. This

statement now obtains all but universal acceptance.

2. The *ultra*, but apparently untenable, view, that the Dresden picture is not the work of Holbein at all, but of a scholar or a copyist. Herr Woltmann and Mr. Wornum, not to mention other weighty authorities, are on this extreme side. As to numbers, however, the majority incline to the next proposition.

3. That the Dresden Madonna is a *replica*, or, more strictly speaking, a second original painted by Holbein with the probable aid of his scholars. In support of this position appeared in the *Dresdner Anzeiger*, the following one-sided declaration, with the five-and-twenty names appended thereto:

"THE HOLBEIN QUESTION.

"The undersigned have united in the following declaration:

"We recognise in the Dresden example of the Maria with the Meyer Family, by Hans Holbein the younger (in spite of the incomplete carrying out of the accessories), a repetition by the hand of the master. For only he was capable of making in the chief points such free alterations and indeed such great improvements, as especially in the entire re-distribution of space, and in particular in the proportion of all the figures. But above all, only the master could have attained such height of ideality in face and attitude, such beauty and expression in the head of the Maria. The Dresden picture, which in these respects far surpasses the Darmstadt, is thus maintained at that summit in German Art which of right it has so long occupied.

"The Darmstadt example is unfortunately in such a condition of partial repainting and of entire darkening of the varnish, that a decisive judgment as to how far it is original becomes impossible."

Dated "Dresden, Sept. 1871;"

and signed,

"A. W. Ambros, H. Bürkner, Lorenz Clasen, L. T. Choulant, Ed. Daoge, A. Diene, A. Ehlhardt, L. Gruner, H. Gruber, A. Hopfgarten, Julius Hüblner, Rudolf Lehmann, Gust. Lüdert, Eduard Magnus, Th. von Oer, C. Peschel, C. G. Pfannschmidt, Friedrich Preller, sen., Ludwig Richter, Julius Schnorr von Carolsfeld, Julius Scholtz, Julius Schrader, W. Schurig, D. Simonsohn, F. Thessel."

Already these picture polemics prolong themselves after true German fashion into wearisome prolixity. While we write a library gathers on the table. Dr. von Zahn has republished his paper on the Darmstadt Madonna, illustrated with lithographs of the two pictures; Herman Grimm, the author of the *Life of Michael Angelo*, contributes a tractate on the results of investigations into Holbein's biography, one well-known result of recent discoveries being that Holbein, on the evidence of his will, died ten years earlier than before reputed. It may here be mentioned that Holbein's sketch-book in the Basle Museum furnishes suggestive data as to the artist's habit of thought and mode of study at the periods when the Dresden and Darmstadt Madonnas were under painting. In addition to the above a remarkably full and satisfactory statement of the whole case, with authorities appended, entitled "The Authenticity of the Holbein Madonna in Dresden," has been published by Herr Fechner. Furthermore the catalogue to the Holbein Exhibition sets forth the names of not fewer than fifty writers who have furnished at least as many contributions to the mass of literature which now overloads the subject. It seems probable that for the next half-century critics will continue to multiply words.

Having carefully compared the two

pictures as they stood side by side in the Dresden Exhibition, I may give in brief the results. The first impression is that the two *replicas* are wonderfully alike: the second impression is that there is scarcely a point in which they do not somewhat differ. The first persuasion is that the Darmstadt is the better work, the second conviction is that each picture is in certain points superior to the other, and that if it were possible to combine the special excellences of both the result would be a more perfect whole than either. The Darmstadt example has assuredly the advantage of being more carefully and evenly painted, indeed it is hard to point to any portion, excepting perhaps the retouched head of the Madonna, which is unworthy of Holbein himself. The colouring, too, is recommended by greater warmth and tenderness. Altogether it must be conceded that the Darmstadt is the better work and an undoubted original. That it was painted in Basle, where Meyer and his family lived, and where, for ten years, Holbein worked hard and well, may be accounted equally certain. Mr. Wornum correctly designates the style as that of the painter's "more finished early manner, with the elaborate drawing and the rich colouring of the portrait of Boniface Amerbach." We find that we have noted this portrait as "most speaking, marked, and forceable;" as in fact one of the most characteristic pictures in the Holbein collection at Basle. A tablet bears the inscription *Bon. Amerbachium, Io. Holbein depingebat. A. M. D. XIX prid. eid. Octobr.* Boniface Amerbach, a distinguished jurist, is known as the friend of Holbein and Erasmus, and the collection which still bears his name in the Basle Museum, contains the original chalk drawings made for the Darmstadt picture. That these drawings did not get to Amsterdam as did the Meyer picture was a happy chance. About a hundred Holbein studies and more than a dozen oil-pictures were on the very point of being sold to that commercial capital when the government of Basle determined to purchase. Thus the museum of that city still boasts of works which above all others throw light on the present controversy—works which show that at the time the Darmstadt picture was painted, Holbein had not only mastered the figure, but made himself acquainted with decoration, and was working out problems in perspective. The student in looking through "H. Holbein's Zeichnis Buch" cannot but be struck with the firmness yet delicacy of hand, with the German severity and yet Italian grace of line and composition, and especially will he mark the just balance, the measured symmetry, the perfect relation between the subject or composition and the space to be filled. Now these are the qualities possessed pre-eminently by the Darmstadt Madonna. Whether its rival, avowedly superior in composition, loses all claim to originality through inferior execution in certain parts, will be now considered.

The Dresden Madonna is disfigured by clumsy passages for which it is impossible to hold Holbein responsible. For example, the Madonna's girdle and the hair and forehead of one of the kneeling figures, must be the work of some bungler. On the other hand the Madonna's head, the child in her arms and the child on the ground, are so exquisite in modelling and painting that a German critic has been paradoxical enough to declare that if Holbein did not paint these portions a superior to Holbein must be sought for. And yet this inequality in execution is

easily explained. Thus Dr. Waagen has conjectured that Meyer "desiring to possess such excellent portraits of his own family devoutly engaged, as an ornament to one of his own rooms, was induced to give Holbein the commission to paint a repetition of the subject, which in the needy circumstances of the painter could only have been acceptable." The supposition is that Holbein made such alterations in the design as the changed destination of the picture seemed to require and then superintended his pupils while carrying out the work. Some portions, involving difficulties, he would naturally paint himself, but draperies, background, and accessories, under the pressure of other engagements he could only do by deputy. Analogous cases abound; for instance, while Raphael's earliest frescoes in the Vatican were carried out in great measure by his own hands, his later pictures were delegated to scholars. It is equally notorious how much was consigned to pupils in the studio of Rubens. It is obvious then that discrepancies in execution do not seriously militate against the authenticity of the Dresden picture.

But the Dresden picture is prejudiced not only by unequal execution, but by injudicious cleaning. By a curious coincidence the two rival Madonnas, when brought together, were found to have suffered in directly opposite ways. The Darmstadt picture is darkened by the blackening of the varnish, while the Dresden panel is whitened by reason of the old varnish having been skinned off. The one wants cleaning, the other has been cleaned too much; in fact neither work is in its normal condition. That these differing treatments in great measure account for the coldness of the one *replica*, and the warmth of the other, admits of ready proof. Thus it is found that a sheet of golden gelatine held before the Dresden picture brings the raw whites to the warm tones of the Darmstadt example. It of course may be taken for granted that neither panel after the misadventures of three centuries can be in an immaculate state, but without question the Darmstadt Madonna has found more mercy; the picture has suffered chiefly from neglect, and if the old and darkened varnish were removed, a surface all but intact might probably be revealed. The Dresden picture on the contrary has been flayed alive, and is beyond recovery. At what time, and by whose hands this masterpiece was massacred may remain for ever a secret. That foul deeds in the way of picture-cleaning have been done in Dresden, the Holbein Madonna does not alone proclaim.

The Dresden example, however, does not suffer only from cleaning, inasmuch as, on comparison with its rival, we at once see that the two pictures were, when first painted, in colour dissimilar. The Darmstadt picture, from the Madonna's robe to the Burgomaster's coat, down even to the carpet in the foreground, is comparatively light, bright, and warm. The disadvantage to which in contrast the Dresden picture is put, is so manifest, that it is hard to understand why the key struck in the earlier picture was not kept in the later. It is known, however, that Holbein did not with years improve in colouring. And yet it can scarcely be denied that the Dresden scheme of colour, if less agreeable, is in closer accord with the system of the old German masters. Indeed the Darmstadt example so far approaches Italian harmonies as to have suggested a doubt of its authenticity. The strong opposition of white and black pertains to northern schools, whereas in the Darmstadt picture we find that trans-

muting of white into golden tones, that trans-fusing of warm colour over shadow which belong to Venetian harmonies. It must be confessed that each picture presents in turn anomalies not easily accounted for.

Furthermore it is important to consider that the alterations to which I have pointed in the Dresden Madonna are not accidental, but intentional. Thus the increased height, especially in the space above the Virgin's head, is an absolute improvement. Again, the recasting of the colour, if scarcely commendable to the eye, is not a caprice, but a purpose carefully pondered, and consistently carried out. The altered tone in the Madonna's robe necessitated a change in all surrounding tones; the colours are altered accordingly. It is obvious then that the Dresden picture is something more than a copy. The changes introduced indicate that Holbein on receiving the second commission brought his mind again to bear upon the entire work for its revision and reconstruction. The conclusion then to incline is, that these rival Madonnas are severally in some sense original: the Darmstadt because it was first painted, the Dresden because it is more than a *replica* or copy. The whole case may be summed up in the words of Herr Grimm, the author of the Life of Michael Angelo, as follows:—Holbein on receiving the commission for the second picture "prepared a new cartoon, then left the carrying out in part to his scholars, but painted himself upon the panel as much as he deemed necessary."

The controversy which has waged hotly in Germany cannot but make itself felt in a country which became Holbein's home; in England, indeed, are still found very many of the painter's best reputed works. In London, in fact, it were possible to get together a Holbein Exhibition, which, save as to the rival Madonnas, would surpass the Dresden collection of last autumn. The interest felt in the question we have laid before our readers—as indeed in all which may concern a painter to whom we owe many of our most valued historic portraits—is testified by the fact that the "Arundel Society" has selected for issue to its members the subject of the Darmstadt Madonna, accompanied with a critical notice by Mr. Wornum.

THE VENUS OF MILO.

In one of the minor halls of the Louvre there stand, at this present time, and ranged in stately row, three castings of that unique statue, to which allusion has been made in recent numbers of the *Art-Journal*, 'The Venus of Milo.' Why they stand thus, in seeming competition, all the French Art-world knows. In a word, they await another "Judgment of Paris." The question which they illustrate has been thus brought to palpable issue through the resolute intelligence of M. Felix Ravaisson, the guardian of the Louvre's sculpture department, and to whom it is so deeply indebted for judicious arrangement and most valuable acquisitions. It is this—whether "a grievous fault" was not committed in the restoration of this great masterpiece of Grecian sculpture, on the occasion when it came into French hands and had its fragments united, some fifty years since.

That such was the case became a conclusion in the mind of Monsieur Ravaisson, to which some slight incidents attending the removal of the statue from the Louvre and its interment in the quarters of the Prefect of Police, during the reign of Communism, gave practical confirmation. This was succeeded, on his part, by a zealous effort to rectify the wrong in question, by—appeal to the artistic circle of Paris; by the publication of an eloquent demonstrative brochure,

in which the whole case is lucidly set forth, and finally, by the production of those illustrative casts, to which public attention is invited.

Sixty years ago this statue was discovered in a vault at Milo—an island in the Greek Archipelago, which has thus given its name to the work—by a peasant, and it was quickly obtained for France. After a voyage, in which it was transferred from one to another of three vessels, it arrived at the Louvre.

It was found to be divided into two main pieces and a few minor fragments. The union of the former—the line of separation being from hip to hip—rendered the statue in its front aspect complete. That the two great blocks, upper and under, should unite in pretty nearly even surfaces, is now a recognised fact. Their original juncture had been seemingly secured by two iron-clamps, inserted interiorly; but these had proved unfaithful to their trust; whether through their metallic expansion, or by some rude concussion, which had caused not only the greater severance, but also certain smaller fragmentary fractures backwards and towards each hip. "*Hinc ille lachrymæ.*" When, in the year 1821, and in the laboratory of the Louvre, the task of restoration was undertaken, it seems, through some irregular interference with the official *surveillance* of the guardian of antiquities, to have fallen into incompetent hands, and the statue was raised and placed for a permanence, up to these times, blemished by an unnatural pose, and in total violation of the dogma of drawing so simply laid down in these words of Leonardo da Vinci:—

"If the whole weight of a figure is thrown upon one foot, the shoulder, on that side, will always be lower than the other, and the hollow, or well, of the throat (*la fontanella della gola*) will surmount a line passing through the middle of the sustaining limb."

A further liberty appears to have been taken, in a like recklessness of spirit, with this statue, in the infelicitous epoch of 1821. The plinth on which it stands came mutilated to France. In its original position, it threw the figure backwards, so that the line of mid-juncture of the two great blocks would be horizontal in severe exactitude. When this injured plinth was inserted in a new pedestal this was overlooked, and the other error was aggravated.

All this is illustrated in the three casts now on exhibition in the Louvre: No. 1 being the Venus as she has stood since 1821; No. 2, her *pose* with a corrected central contact of the two main blocks; No. 3 carries out the further restoration of the plinth. About the result, there can scarcely be a difference of opinion—the statue No. 3, without losing in grace, acquires an obvious accession of grandeur and elevation. Thus, however, has the question been brought spiritedly to an issue by M. Ravaisson, with the accompanying pledge that, should the process of true restoration present any possible danger to the sound portion of the statue, he would not incur the responsibility of working it out.

In conclusion, M. Ravaisson deprecates all experiment in the way of restoring problematical arms to the Venus de Milo; and he commits himself resolutely to the opinion that the remains of antique sculpture should be left as time has transmitted them, both in tint and mutilation. In this he finds himself sustained by the judicious conduct of his official brethren in England, in their treatment of the Elgin marbles.

"At the commencement (he says) of this century, when the relics of the Parthenon sculpture were carried into England, unhappily much mutilated, but still sublime in their beauty, no daring hand was allowed to tamper with them—they were preserved with a respect which forbid the least attempt at repair."

We shall look forward with much interest for the ultimate, and, we trust, proximate, settlement of the nice question here at issue, which cannot fail to excite lively interest in Art-circles in every civilised land. Every fragment of good Greek Art possesses a value that can scarcely be over-estimated; and this statue, though its author cannot be determined with any certainty, must take rank with some of the finest yet discovered.

THE REPORT FROM THE POTTERIES.

THE trade year in the Staffordshire potteries closes at Martinmas; and a general survey of the history of the past year, with a glance at the prospects of the future, is then customary. Some of the facts of most interest at the present juncture we take from our contemporary, the *Staffordshire Advertiser*; to the opinions of which journal we are inclined to lend the more consideration, from the fact of their perfect accord with those we have ourselves expressed as to the results, with regard to ceramic production, of the Exhibition at South Kensington in the last year; and as to the effect produced on the minds of the English exhibitors from the breach of the compact under which they were invited to compete.

The first subject on which all parties must receive hearty congratulation is the spirit of harmony that exists between masters and men.

"It is pleasant," says our contemporary, "to recognise among the respective parties in the pottery trade, a friendliness of feeling leaning towards mutual confidence, and resulting, in almost every instance, in agreements satisfactory alike to employer and artisan." The yearly hirings which it is the custom of the trade to make at Martinmas, have passed over on the whole quite harmoniously. The long-standing question which is technically known as that about "good from oven," has been referred for settlement to a joint committee of masters and men. The Board of Arbitration has been re-established; and the appointment of Mr. Harry T. Davenport as its president, is regarded as a guarantee for its satisfactory working.

Before the outbreak of the war between Germany and France, the foreign projectors of "The International" invited the trades-unions in the Potteries to join the association. The operative potters engaged in the practical discussion of subjects affecting their own industry, wisely declined to cut off their own tails at the request of the French fox. Since the close of the war, the invitation has been renewed; but it is hoped that the plain and cynical avowal of the atheistic and anti-moral sentiments entertained by the fathers of the conspiracy, has been so disgusting to the most intelligent and respectable members of the trade as to defeat the desires of the foreigners.

The amount of business transacted during the ten months ending 31st October, bears a favourable comparison with that of last year, although not quite coming up to that of 1869. The exports of earthenware, parian, and china, for the three periods in question, were, 1869, £1,455,908; 1870, £1,377,835; and 1871, £1,423,110. The exports to the United States show an increase at the rate of 11 per cent. compared with those of 1870. British North America, the West Indies, and South America, have been larger purchasers than usual; and the shipments to Australia keep pace with the increase of population on that continent.

As to continental Europe, trade was, in the earlier part of the year, greatly impeded by the war; but business with the northern parts of Germany has rallied since the conclusion of peace. Southern Russia and the principal Mediterranean ports have maintained their average demand; but the effect of prohibitory duties in some parts of the Continent is unfavourable to commercial activity.

It is, however, stated that the profits of the manufacturers have not been on a scale by any means corresponding to the general good prospects of the trade. The cause of this is to be found not only in the high rate of wages now paid, but in the advance almost every kind of materials has undergone, which averages from 8 per cent. to 60 per cent. Lead shows the former advance, having risen in price from £14 to £26 per ton. Tincal shows the latter, having risen from £50 to £80 per ton. Borax and boric acid have advanced from £67 to £90 per ton; Cobalt from 9s. per pound to 12s. per pound; bone from £8 10s. to from £10 to £13. Straw, the normal price of which was formerly 50s. per ton, fetched £4 at the beginning of the year; in the summer it reached £4 15s.; and now, notwithstanding

the excellent harvest, it stands at £3 15s. The manufacturers are assured by the farmers that there is no probability of a return to the former moderate rates.

The increase in the price of coal is a matter of still more serious importance. In the potteries the advance has been from 7s. 6d. to from 8s. 4d. to 9s. 2d. per ton for coal, and from 3s. to 4s. 6d. per ton for slack.

The attempt of the manufacturers to recoup these losses have at present been simply confined to a modification of some of the extraordinary profits enjoyed by the retail trade, by limiting the gross discount to 30 per cent., and not allowing bills to be regarded as cash unless interest be charged. A slight increase has also been made on the cheapest classes of goods, viz., 3d. per scale on the dinner-ware, the same on the tea-ware, and 7d. on the toilet-ware. The London china-manufacturers have also unanimously agreed to a slight advance of prices.

The Exhibition at South Kensington, during the past year, has brought a flood of compliments upon the Staffordshire potteries. This seems to be the chief advantage they have derived from the expense and trouble encountered in preparing and transmitting so many articles for exhibition. As to the excellence of the manufactures, there can be but one opinion; yet the need of more generally diffused artistic education has been only too distinctly shown in design and ornamentation. This important subject has been fully discussed in the local Schools of Art. Foreign countries cannot make better ware; but their finish and decoration are frequently in purer taste than is the case with our own productions. The loss, Mr. Melly very justly observes, would fall in the first instance on the manufacturer without taste, and on the workman without technical education; but there is no individual in the pottery towns who would not ultimately suffer. This is a just and sensible view, and we rejoice to see it adopted by the persons most deeply interested.

Excepting in the case of two or three leading houses, no considerable number of orders can be traced to the effects of the Exhibition of 1871, which the industrial population of the colonies seem to regard as anti-national rather than international. "It is to be regretted," observes our contemporary, "that the conductors of the Exhibition, by radical defects in the arrangement of the domestic pottery, by annoying indifference to all suggestions under, by, or on behalf of the manufacturers, and by allowing to foreigners exclusively the privilege of selling articles on the spot, contrived to alienate the good will of nearly every one of the Staffordshire exhibitors. There appeared to be a general determination to decline to exhibit on future occasions, excepting under very different conditions to those now in force." Judging from the tone in which all remonstrances, whether from the misled and indignant manufacturers, or from the unanimous voice of the scientific and artistic public, have been pooh-poohed by the directors of proceedings at South Kensington, the Staffordshire manufacturers may be given to understand that all that was wanted from them has been obtained; that pottery is not to be exhibited again before 1881; and that therefore they may save their breath to cool their porridge. Meantime the goldsmiths and jewellers, whose support is solicited for the Exhibition of 1872, will do well to listen to the temperate, practical testimony of the potters. The English manufacturers feel that they have only been made use of to render more attractive a bazaar for the sale of foreign productions. In the jewellers' trade the regulations as to purity of metal have hitherto afforded a great guarantee in favour of the English workman. As far as we can see, that guarantee will be withdrawn in the case of the foreign jewellery which is to be exhibited in 1872. Under such circumstances, and while the contemptuous disregard of the claims of the English manufacturers that characterise the proceedings of the last few months is persevered in, we can hardly conceive that any English jeweller, who respects his own reputation, will turn a deaf ear to the experience of the potters.

PICTURE SALES.

RARELY in the winter months do dealers and amateurs assemble in the gallery of Messrs. Christie and Co. on the occasion of a sale of pictures; yet such a gathering took place there on the 18th of November, at the distribution of the collection of oil-paintings and water-colour drawings, the property of Mr. A. B. Anderson, of Prince's Park, Liverpool. It contained about 114 examples altogether; the oil-pictures being mostly of small cabinet-size. In the two classes respectively, were specimens of Constable, J. Phillip, R.A., Old Crome, John Linnell and Etty, J. B. Pyne, J. Barr, A. H. Barr, Oakes, W. Q. Orchardson, A.R.A., Bonington, Sir A. Callcott, Collins, W. Müller, E. Frère, P. F. Poole, R.A., Hillingford, D. Maclise, R.A., Sir E. Landseer, R.A., Gainsborough, S. Prout, D. Cox, Dewint, Carl Werner, Cotman, Copley Fielding, and other well-known artists. The more important works, estimated by what was paid for them, were the following:—

Drawings.—'Wreck of the *Betsy Cains*, East Indian, off Tynemouth,' S. Prout (65 gs.); 'Olivia returned to the Vicar and her Family,' E. K. Johnson (65 gs.); 'Tween Decks—near Dinner-time,' W. Hunt (80. gs.).

Oil-Pictures.—'King Charles I., after the Relief of Exeter, and his infant Son,' the finished sketch, and the large picture exhibited at the Academy in 1870, A. H. Barr (195 gs.); 'The Reapers reaped as the Sun went down,' and 'The Tiff,' both by the same artist (85 gs.); 'Gillingham Church,' W. Müller (75 gs.); 'The Interrupted Interview,' W. Q. Orchardson, A.R.A. (65 gs.); 'Ifriccombe from the Sea—Stormy Weather,' 'On the Calais Coast—Martello Tower and Luggers,' 'Peel Castle, Isle of Man,' and 'Heysham, on the Lancaster Coast,' from pictures by J. W. Oakes (185 gs.); 'The Coral-finder's Home, Isle of Capri,' P. F. Poole, R.A. (95 gs.); 'Christmas Preparations,' 'The Strolling Musician,' and 'The Haymaker,' three examples of John Barr (200 gs.); 'Sketch from the picture of *The Spae Wife*,' 'The Highland Piper,' 'A Highland Lassie,' 'The Spinning-Wheel,' and 'The Word of Truth,' five by J. Phillip, R.A. (120 gs.); 'The Bather,' and 'Landscape and Sleeping Nymph,' both stated in the catalogue to be the joint productions of Etty and J. Linnell (112 gs.). The names of the purchasers did not reach us.

At a miscellaneous sale of pictures in the same rooms, on the 2nd of December, the finished sketch for C. Stanfield's 'Opening of London Bridge,' in the possession of the Queen, was sold for 200 gs.; the purchaser being Sir Henry Thomson. W. Müller's 'Turkish Merchants fording the River Mangerchii by Torch-light,' was bought by Mr. McLean for 78 gs. These two works, with others of minor importance, were from the collection of the late Mr. Joseph Cooper, of Lynn.

In Paris a few sales took place towards the end of the past year. The collection of the late M. Otter Mündler realised about £2,391; the chief examples being 'The Shepherdess,' Boucher, £240; 'Fishing,' Boucher, £120; 'Landscape,' Frayonard, £168; and 'A Dutch Interior,' A. Van Ostade, £162. Another sale of pictures, &c., in which the owner's name did not appear, were 'A Bull defending itself from the Attack of a Dog,' Brascassat, £404; 'Cows and Sheep in a Landscape,' also by Brascassat, £110; 'An Old Man seated near a Cottage looking at some Children dancing,' Ary Scheffer, £164. And in another anonymous sale, we find the following works with the prices they realised:—'Flock of Sheep in a Landscape,' Rosa Bonheur, £1,380; 'Episode in the War between the Turks and the Greeks,' E. Delacroix, £840; 'Interior of the House of a Dutch Painter,' Baron Leys, painted in 1848, £1,080; 'The Road to Market,' Troyon, £804; 'Goats,' &c., Troyon, £324; 'A Hungarian Market,' Pottenkoffen, £228; 'Jesus and the Doctors,' £464; 'The Little Mariners,' £190; 'Greek Woman and Child,' £160: the three last-mentioned works are water-colour drawings by Decamps.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF LIEUT.-COL. RATCLIFF, WYDDRINGTON, EDGBASTON.

THE TAMBOURINE.

P. De Coninck, Painter. H. Bourne, Engraver.

THIS is the work of a young foreign artist, whose nationality may be described as Franco-Belgian. Pierre de Coninck was born at Meteren, a village near Bailleul, a few miles from the frontier of Belgium, and in the Flemish quarter of the *Département du Nord* of France. He commenced the study of painting at Ypres, in Belgium, in the Art-academy of that ancient town, under the direction of Professors de Bruck and Francis Bohen, and greatly distinguished himself there by carrying off all the principal prizes; but owing to the fact of having been born in France, he could not avail himself of the pension usually awarded to successful Belgians, which, otherwise, would have enabled him to continue his studies either in Antwerp or Brussels.

Another channel of instruction was, however, opened up: an artistic competition having been arranged at Lille, de Coninck entered the lists, and won the departmental pension, which secured him a course of study in Paris. There he entered the *atelier* of M. Leon Coignet; and, in the course of his first year, competed, though unsuccessfully, for the *Grand Prix de Rome*. Better fortune attended him soon afterwards, and he went to Italy with the reputation of having obtained the second grand prize. In 1860 he sent to Paris a work he had then executed in Rome, 'A Peasant of the Danube,' which was spoken of in our Journal at the time by our Paris correspondent, as 'an academic figure of great power.'

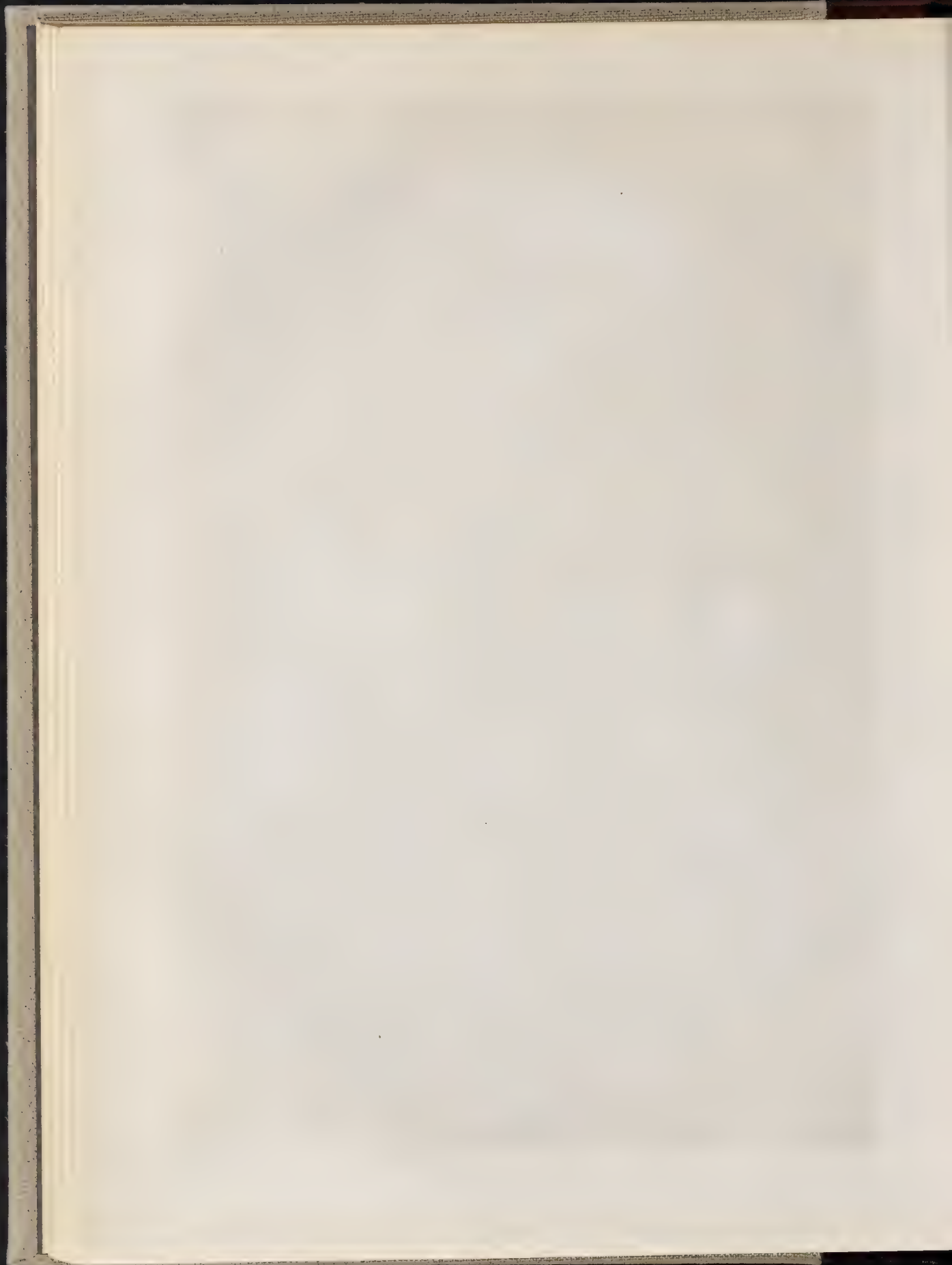
Returning to Paris, his first appearance as an exhibitor was in 1864: in each of the years 1866 and 1868 he won the gold medal.

With the exception of the picture here engraved, we must plead ignorance of the works of M. de Coninck: but a friend of ours, who has been long resident in Paris, and is well acquainted with the productions of the French school, and has visited the studio of this painter, says,—'I have seen several of his pictures, which are essentially distinguished by very sweet expression; in this, he is something Greuze-like. In colouring, he as yet ranks rather with the *suave* and delicate than with the forcible. He is, in drawing, quite worthy of the French *élite*: in a word, de Coninck is an accomplished and highly prepossessing artist.'

The qualities pointed out in these remarks are certainly evident in this young Tambourine-girl, the expression of whose face is peculiarly pleasing in its pensiveness, while her eyes are beaming with light and intelligence. She rests with folded hands on her tinkling instrument as if somewhat weary with travel and performance; the attitude seems constrained, but is far from common-place from an artistic point of view, and on this ground, if not on any other, is to be commended as showing freshness of idea. The costume of the figure is picturesque, and the composition throughout is characterised by taste and judgment. The accuracy of drawing is quite worthy of note, and fully justifies our friend's eulogium.

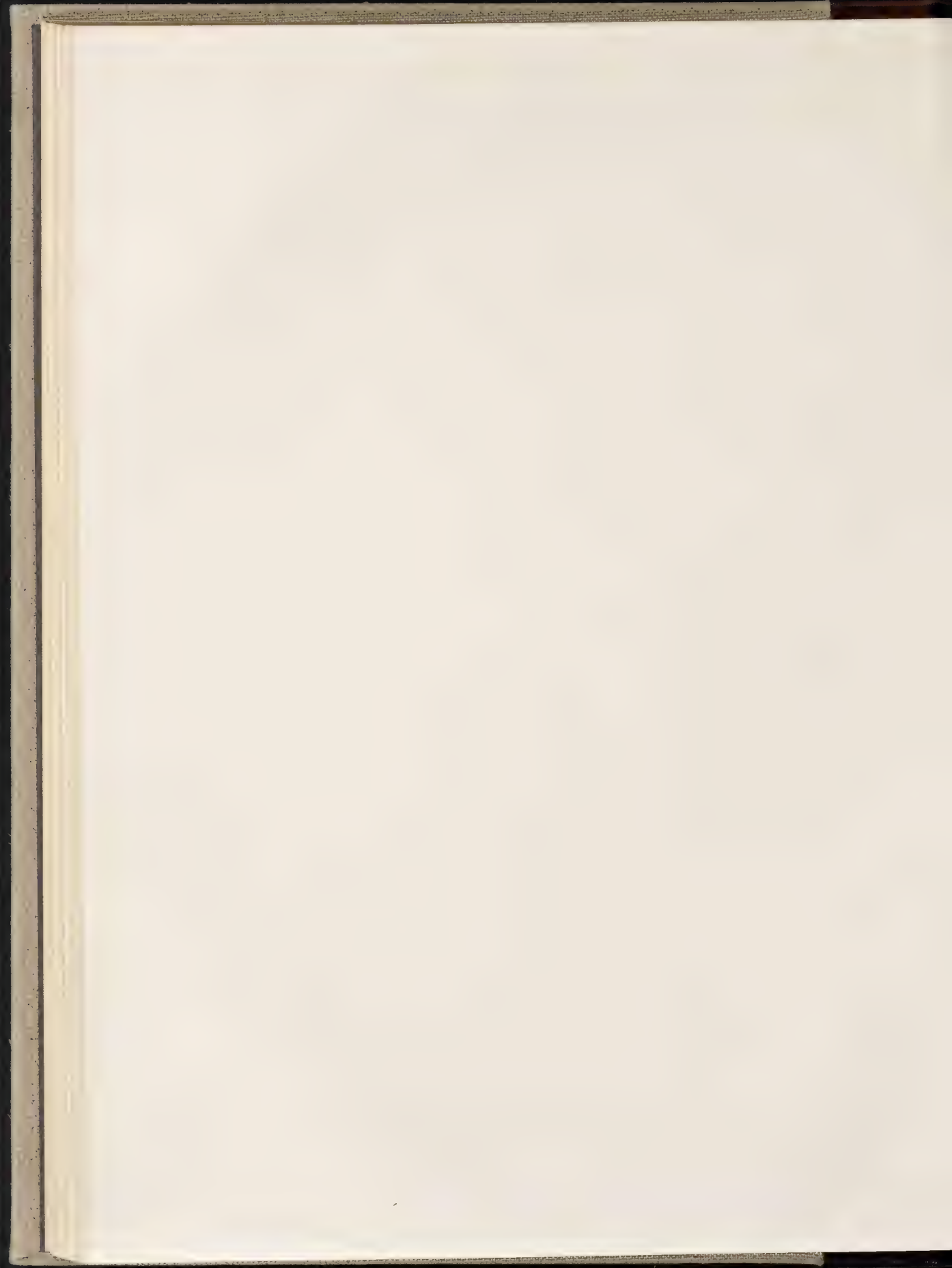
The picture is in the possession of a gentleman who is forming a small gallery of British and foreign works of undeniable merit. Those he has already acquired show that his selections do credit to his judgment and discrimination.







THE SILENT FILM



THE MUSEUMS OF ENGLAND, WITH SPECIAL REFERENCE TO OBJECTS OF ART AND ANTIQUITY.

BY LLEWELLYNN JEWITT, F.S.A., &c., &c.*

THE LEICESTER MUSEUM.

It may well be expected that in such a locality as that of *Rate*, whose history traces back to



THE NEWARKE, OR MAGAZINE, GATEWAY.

pre-Roman times, and within whose locality, through the Celtic, the Romano-British, and the

Anglo-Saxon periods, and so on through those of the Norman and mediæval times down to our own day, an unbroken and active part has been taken in the stirring events of the nation, abundant materials for the formation of a valuable illustrative Museum must be at hand. That such is the fact, and that its inhabitants have not been unmindful of the interest attaching even to the smallest fragments of long-past ages, is sufficiently proved by the admirable and extensive assemblage of relics which have been gathered together by loving hands, and carefully garnered in the fine and suitable building devoted to their pre-



THE JEWRY WALL, LEICESTER.

Legecestrum fieri preceperat. Erat autem subterraneum illud conditum in honorem bifrons Jani;—but they have all long since, with the exception of the Jewry wall, disappeared.

Under the Saxons, Leicester formed a part of the kingdom of Mercia, whose capital, and the burial place of its kings, was at *Rebandune* (Repton), in the adjoining county of Derby. Under Saxon rule it evidently continued to be a town of considerable importance and magnitude. During this period it is probable the first stronghold of the castle was erected, and to it some portions of other buildings, still existing, may with some degree of certainty be attributed. In 874 Leicester was taken by the Danes, who continued to hold it until 920: in the former year, "when the Danes defeated Burrhead, the last king of Mercia, Ceolred, the seventh and last of the Saxon bishops of Leicester, transferred his see to Dorchester." In 920 the Danes in Leicester were reduced by Ethelfleda, and the town "flourished as a Saxon earldom till, with the rest of the island, it fell before the conquering Romans." During Saxon times a mint was established at Leicester, and it is to this period its present name may be traced.

At the Conquest, Leicester Castle, formerly the residence of the Saxon Earls of Leicester,

was given to Hugh de Grentesmainell, and to this Norman period the erection of the castle, the keep, and the church is to be attributed. From this time Leicester has taken part in almost every stirring event of the kingdom from the time when, in 1088, it was captured by William Rufus, to 1175, when it was dismantled and its castle said to have been destroyed by Henry II.;



ST. MARGARET'S CHURCH.

thence we pass to the stirring and improved times under Simon de Montfort, during whose earldom

and that of his successors, the earls of Lancaster, kings and queens, peaceably visited the town and converted its castle into a regal residence and a "hall of kings," down to 1485, when Richard III. one day entered Leicester with his army, wearing his arms, and with all the pomp and circumstance of war about him, and slept at the Blue Boar; a few days later, after the battle of Bosworth Field, his corpse was carried in with sounds of execration, "as naked as evar he was borne, and in the New Warke was he layd, that many a man might se," and after-



ST. MARY'S CHURCH.

wards, as tradition asserts, was removed from his

* For the four small engravings upon this page we



ST. MARTIN'S CHURCH BEFORE ITS RESTORATION.

servation. Leicester is indeed, as has already been remarked of another locality, itself a Mu-

place of sepulture at the Grey Friars, whose nuns had begged his body, and thrown into the stream by the Bow Bridge; and so on from that time, through the siege of Leicester by Prince Rupert, to the present day. It is now one of the most important manufacturing centres of the kingdom.

Before describing the contents of the Museum it will be well to point out some of the more prominent objects of antiquity in the town itself, as the visitor to this interesting place must examine them before he can arrive at even an approximate idea of the extent and beauty of the remains he may have heard of. Of these the **JEWRY WALL**, a fine mass of Roman masonry, unequalled by any other existing example in England, is the most important. It will be found closely adjoining St. Nicholas' Church (which church, by the way, contains some interesting architectural features, and in whose tower it will be noticed that Roman tiles from the Jewry Wall have been inserted); the front now seen consists of four recessed arches, in one of which are inner arches; the former are 74 feet in length, nearly 30 in height, and about 9 in thickness. It has of late years been cleared down nearly to its foundation, and a railing placed along its front for preservation. On its inner, or western, side, now hidden from view, are two recessed arches, also of solid masonry. This venerable relic of antiquity—and a proud possession it is—belongs to a member of the corporation of Leicester, Mr. William Barfoot, whose love of antiquity will no doubt guard it, with scrupulous care, from further spoliation. Leicester boasts many buildings of great architectural beauty and of the most costly character, but the Jewry Wall surpasses them all in interest, and it is, indeed, the landmark by which Leicester will always be known. It behoves the people of the town to watch over its preservation.* The **CASTLE**, too, with the mound of its "Keep;" its "Turret Gate;" its grand old "Dungeon" with its rings and chains, now changed from a place of dread incarceration to a cellar for beer! and its "Hall," now converted into various rooms for assize purposes, and retaining its fine old Norman windows and other details of that period, is worthy of a lengthened examination; while the Norman church of St. Mary, with its wonderful details and its tower built down into the nave, and the churches of St. Nicholas, St. Martin, St. Margaret, and All Saints, are also noteworthy.

The **NEWARKE GATEWAY** (known as "The Magazine," from its having been used as a military store since 1632), being a part of the "New Work" of the castle built by Henry, Earl of Lancaster, is another of the many interesting buildings of the town. In it are several apartments, yet the most interesting object is a beautifully canopied, but mutilated, niche in the interior, and some marks and names in the masonry. The **GUILDHALL**, one of the most primitive and quaint of old municipal halls, and within whose walls plays in which Shakspeare himself is said to have taken part were formerly enacted, is a building which ought to be seen and carefully examined, for it is "the last of its race," and is doomed to be at no distant

day supplanted by a more pretentious rival about to be erected. The **ABBAY**, now almost destroyed, and many other old places in the town, including a small house in Lower Redcross Street, the

The Museum, a large classic building with a portico, is situated in spacious grounds in the "New Walk"—a wide footway of very considerable length in the heart of the town, studded with villa and other residences on both its sides, and planted as an avenue of trees. It was built in 1837 as a proprietary school, but in 1848 was sold to the corporation, who, at considerable cost, adapted it to its present purpose. The Museum was founded in 1835 by the Leicester Literary and Philosophical Society, and was at first held in High Street, afterwards in Welford Place, and in 1849 was removed to its present location, consequent upon an arrangement entered into between the Literary and Philosophical Society and the corporation, by which the former agreed to present their Museum to the town, and to pay an annual sum towards its maintenance, and the latter to provide a suitable building for its reception and for the future meetings of the society. The Museums' Act was therefore very wisely adopted by the town, and on the completion of the alterations of the building the collection was removed there; the opening of it as a free Museum being celebrated by a public *soirée* on the same day which saw the opening of the cemetery. It is therefore to all intents and

purposes a free People's Museum, being open without payment on five days in every week to all comers. Passing over the very extensive and valuable natural history, geological, mineralogical, and other collections, with the one general remark that they are so extensive, so fine, and so valuable, that the town of Leicester has reason to be proud of being their possessor; and directing the particular attention of visitors to the matchless examples of the Ichthyosaurus, the Plesiosaurus, the fossil fish, and the bones of the Mammoth from the limestone beds of Barrow-upon-Soar and other localities, I at once proceed to speak of the speciality of the Leicester Museum—its important collection of local antiquities, principally of the Romano-British period—the collection consisting of tessellated pavements, milliaris, portions of pillars, capitals, and other architectural fragments, querns, pottery and glass, instruments of flint, stone, bone, bronze and iron, *fibulae* and other personal ornaments, coins, arms, and other remains.

Among the Celtic remains in the Museum, from places in the neighbourhood, are some good stone-hammers, stone and flint celts, flints of various forms, a ball of flint, a stone ring, and a series of bronze-celts, palstaves, &c., as well as some examples of pottery, including a remarkably good and highly-decorated vessel and a so-called "incense-cup" of good character, which was found at Mountsorrel, and was stated, but surely in error, to have contained, besides the burnt bones, eight coins of the Roman period. One of the most interesting objects of this period is the human skull, with other portions of the skeleton, found about two feet below the surface, in 1868, in Sydney Street, Leicester, with a remarkably fine dagger of bronze, of unusual beauty and interest, the blade having no less than nine rivets along its upper margin, and the portion of the handle which has been found having the same number



Tessellated Pavement.

front of which bears a shield with a lion rampant, a *fleur-de-lis* and two griffins, in parqueting, may



Inscribed Urn.

also very profitably be visited. The old "Blue Boar," where Richard III. slept before the battle



Roman Pottery and Glass Vessels.

of Bosworth, has, to the disgrace of the town, been removed.

are indebted to Messrs. J. and T. Spencer, of Leicester, the publishers of an admirable "Guide" to the town.

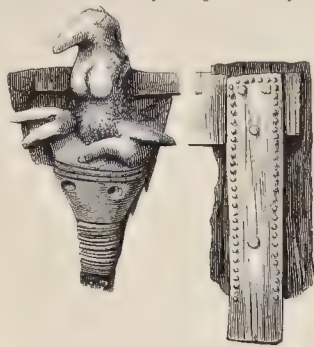
* Here let me say a word, in passing, of the excellent

plan which has been adopted in Leicester of placing on its historic sites bronze tablets, with inscriptions in relief, descriptive of the spot, or commemorative of the event

there enacted. Thus at the Jewry Wall, at Bow Bridge, at Robert Hall's chapel, and at numberless other places these will be seen. For this excellent plan carried

of rivets arranged in three rows of three each.

The portions of tessellated pavements are several in number, and of very good quality. One of these, preserved in the centre of the room, is a semi-circular pavement from the recess or apse of a villa, discovered and partially uncovered in the Cherry Orchard, near Danett's Hall and the Foss Way, in 1851—a locality now



PORTION OF ANGLO-SAXON BUCKLE.

thickly built and laid out in streets. This pavement, forming part of the flooring of a series of rooms, &c., which, from their arrangement and extent, must have belonged to a house of very considerable pretension, has a *guilloche* (wavy) border, with "fan ornament" centre, and figures of dolphins. When uncovered a short and beautifully formed circular stone pillar or pedestal was found lying upon the pavement. This probably had served the purpose of a domestic altar, or had been used to support the figure of the household, or patron, god of the family, the semicircular recess being the "Sacrarium," or place of domestic worship, parted off from the apartment itself by a curtain. This arrangement of a semicircular recess or alcove attached to a principal room of a house, is a peculiarity almost invariably found in Roman houses in Britain, and in almost all cases there is at either side a small advancing piece of the wall, or pier, from which the curtains could be drawn.

There are also six framed portions of what was a remarkably fine square pavement, found in Vine Street, in 1839. Its general design appears to have been a circle in its centre, with a half-circle on each of its sides and a quarter in each of its corners, these being bordered with *guilloche* pattern, and containing vases, foliage, &c., and the intervening spaces filled with flowers.

Another pavement, and undoubtedly the most curious found at Leicester, was discovered about the year 1675 in High Cross Street, and one portion of it (the only part preserved) will be found in the Museum. The present piece of pavement, which of course is but a portion of the flooring of a large apartment, is about 4 feet 3 inches square, and is formed of red, yellow, buff, white, and black *teserae*. It is of octagonal form, and surrounded by a single *guilloche* pattern of bold character. The central group represents three figures. In the middle is a stag with bold antlers, its head turned to the right of the spectator and looking towards a nude male figure who stands crossed-legged in front of its body, his right arm extended across the neck of the stag, and his left, over which and behind his right shoulder hangs a *pallium*, raised to his head. On the other side of the stag is a winged figure of Cupid holding in his left hand a bow, and in his right, which is pulling the string, an arrow pointed directly to the head of the deer; his mantle thrown over his left arm. The sub-

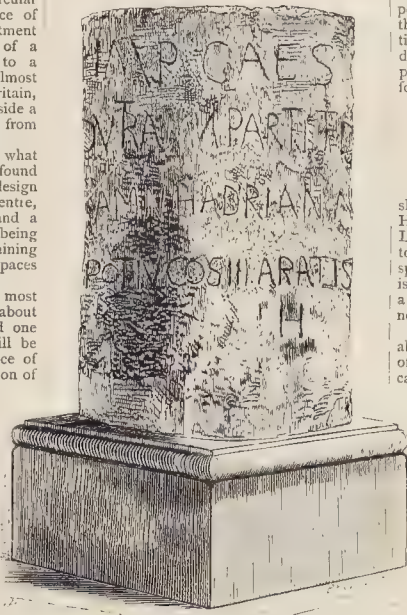
ject of this group (engraved on the opposite page) has led to much controversy among local antiquaries, but there can be but little doubt it represents the mythological story of Diana and Actæon.

And here it is quite essential to speak of another pavement—one of the finest and most



ANGLO-SAXON BUCKET.

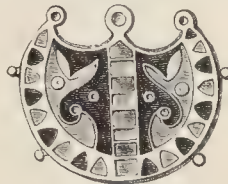
brilliant yet discovered in England—which at present remains *in situ* in Leicester, but which has been most wisely and liberally purchased by the corporation at a cost of £120, for the purpose, ultimately, of removing it to the Museum. This splendid pavement, which has been admirably



ROMAN MILESTONE.

figured by M. H. Ecroyd Smith, has, in its complete state, been about 24 feet square. It is of geometric design, consisting of nine octagonal medallions divided from each other by *guilloche* borders, with intervening squares and triangles filled with flowers or foliage. The central octagonal compartment bears a circular *guilloche*

border, in the centre of which is a square containing an interlaced pattern, or "endless knot;" two of the four corner octagons are filled with an elaborate pattern of circles and interlacing segments of circles with a knot in the centre, and the other two with an equally elaborate, and not common, scale-pattern with rose in the centre; the remaining four octagons bear in their centres flowers of eight petals, two of them being surrounded by scroll ornament, and the other two by elaborate and unusually elegant borders of foliage and flowers. Surrounding the whole pavement is a *guilloche* border, and outside this again another border of



ROMAN ENAMELLED LIBULA.

connected circles containing foliage and flowers. This magnificent pavement was discovered, in 1830, while making a cellar beneath a grocer's shop, at the corner of Jewry Wall Street, and here it has been, and still is, preserved, extending as it does under the street, to the opposite side. It is shown to visitors.

Perhaps the most important object in the Museum is the Roman milestone, found in 1771 while digging gravel by the side of the Roman Foss Way, about two miles from Leicester and one from Thurmaston on the Leicester side, and which was allowed to lie about almost uncared for until 1783, when the corporation took possession of it and placed it upon a square pedestal. Here it stood, capped by an extinguisher-shaped pediment surmounted by a lamp, in the principal thoroughfare of the town, and a suitable inscription placed upon its base. In 1846 it was taken down and removed to the Museum. It is a plain cylinder of stone, bearing on one side the following inscription—

IMP CAESAR
DIV TRAIAN PARTH F DIV
TRAIAN HADRIAN AVG
PONT IV COS III A RATIS
II

showing that it was set up by the Emperor Hadrian, at the distance of two miles from *Ratae*, Leicester, and thus identifying the name of the town and showing that it was found at the exact spot where originally placed. Another cylinder is also preserved in the Museum, supposed to be a milestone, but having only the letters IMP now legible.

In the same room are contained some remarkably fine and massive bases and other portions of circular columns; a fine and boldly-sculptured capital, two feet in height, elaborately carved in foliage, found between Talbot Lane and Bath Street in 1844; and other architectural fragments. There are also in other parts of the Museum a Roman water-tough, and portions of sculptured friezes; and among the tiles are some curious examples arranged in a mass of concrete; flue and drain tiles of various kinds; an inscribed tile with the mark of the eighth Legion "L. VIII;" and another on which is impressed the strongly nailed shoe of a man who had stood upon the soft clay.

A large number of querns, from Leicester, Ashby-de-la-Zouch, Twyford, Great Easton, Humblestone, &c., will be noticed.

One of the finest known assemblages of Roman sepulchral remains, from Barrow-upon-Soar, is carefully preserved in the Museum. The remains consist of the following articles. Three glass cinerary vessels of the finest character; one, square, with single handle; another, hexagonal, also with single handle; and the third,

out by the corporation, the town is, I believe, indebted to one of its historians, Mr. James Thompson. To him I am indebted for the woodcuts of the Jewry Wall and the Roman Milestone.

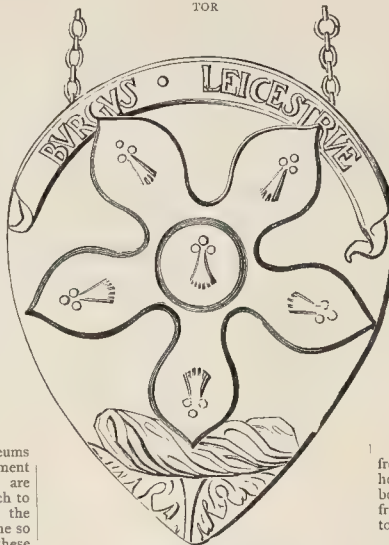
long hexagonal, with two handles; this latter example being of unusual form and one of the finest specimens ever found. These three glass vessels were covered at the mouth with sheet lead and contained burnt bones, as did also a large cinerary urn of red clay. A large two-handled *amphora*, about 2 feet 9 inches in height, likewise containing burnt bones, and fragments of *patera* were also found, as were two iron lamp-rests, or possibly lamps, with their iron supports still attached. These are remarkably curious and interesting, and exhibit better than any other examples the mode of attaching and suspending the lamp in the cist.

The place where these discoveries were made at Barrow appears to have been a Roman cemetery, and remains of no fewer than fourteen interments, some in rough stone cists, were uncovered. Other sepulchral vessels of glass will also be noticed in the Museum; one of the finest of these, the mouth covered with lead, found in Oxford Street, Leicester, in 1865, has its bottom highly ornamented. Among other remains of glass of this period are some lachrymatories, *unguentaria*, beads, &c.

The collection of fragments of Roman pottery is, as might naturally be expected, somewhat large, and there are also several perfect vessels of different makes. And here let me hint to the authorities of the Museum the importance of not only collecting together, but of keeping, every fragment of pottery which may be exhumed. I know it to be the practice of some Museums to discard, on the grounds of want of ornament and of quality, many specimens which are brought to them. Such a practice is much to be deprecated, and it is to be hoped that the Leicester authorities, who have hitherto done so wisely and so well in collecting together these fragments of ceramic art, will continue to do so, and will set their faces against the fashion of exchanging specimens with other localities, which has, in some places, done so much injury to local history. Each fragment tells its own tale in the history of a place, and each forms a fresh link in the chain of evidence as to its extent and its occupation. Among the Roman pottery in the Museum are some very notable examples of Samian ware—bowls, *patera*, cups, &c., some of which are highly decorated, and good examples of Durobrivian, Upchurch, Salopian, and other wares, and of cinerary urns of different makes and various forms. One of the most curious and interesting vessels is an indented urn of Durobrivian ware (unfortunately very imperfect, evidently through want of care in collecting the fragments when found), which is inscribed with letters and pendent ornaments in the usual white "slip," upon the dark smother-kiln surface colour of that description of manufacture. The letters on the portion now remaining are ME I I VI. It was dug up in High Street in 1869, and is engraved on p. 50. Some other remarkably fine and interesting vessels, of Durobrivian ware, of different varieties—some with raised flowing patterns in "slip," and others with the other characteristic decorations—will repay careful examination; as will also some highly-interesting examples of Upchurch pottery, one of which is of the peculiar variety with patterns in raised dots; and of Salopian ware,—among the latter are some vessels with encircling lines and bands, and with various ornamental borders, in red surface colour, and other fragments, on which patterns painted in the same colour occur. A portion of one vessel of this fine white ware has a beautiful female head, surface-coloured in red. There are also some vessels and portions of vessels which, I have every reason to think, must have been made at or near Leicester, and upon which future researches will, no doubt, throw some light. One feature of the ceramic collection in the Museum is the large number of fragments of *amphora* of various sizes and forms, and there are also portions of several *mortaria*, and bowls; upon the Samian ware and some of the rims of *mortaria* an extensive series of potters' names occur, which ought to be catalogued by some local antiquary. One highly interesting fragment of Samian ware is a portion of the rim of a *patera*, which is perforated

for the purpose, no doubt, of suspending around the neck of one of a pair of lovers, and on it are cut, in a bold manner, the following words:—

VERECYNDA
LV DIA LVC
IVS GLADIA
TOR



LEICESTER WAITS' AND OTHER BADGES.

There is a tolerable collection of Roman coins, among which are several interesting types. A pair of Roman sandals or shoes will also be noticed.

Among the Roman bronze articles may be



DUCKING-STOOL.

named a dolphin-formed *fibula*, from Hinckley; a remarkably beautiful and tasteful *fibula*, of Roman *champleve* enamel in red, blue, and yellow, in form of the small lunate shield or *pelta*, usually appropriated to the Amazons;

and some other *fibula* from other localities; a bronze figure of a cock, enamelled with red, from the Jewry Wall; a small bust; and examples of *styli*, spoons, *armilla*, *ligula*, rings, &c. There are also several bone pins and other interesting remains.

One of the finest assemblages of the Anglo-Saxon period, is that of objects found between Twyford and Borough Hill, consisting of swords, spear-heads, umbones of shields, amber and crystal beads, circular and other *fibula*, silver girdle-ornaments, small coils of twisted silver-wire, possibly from armlets, and the remains of a bucket, the handle-ornaments of which (one only is preserved) are of perfectly unique type—being the head of an ox, with horns and ears beautifully formed in bronze. This remarkable example must, when found, have been perfect; for the fragments of wood which remain, as well as the vertical and encircling bands of bronze, are firm and sound. It is much to be regretted that, doubtless through carelessness at the time of the discovery, much has been lost. We engrave the bronze-head, and for comparison give an example of a bucket from another locality, to show what its general form when complete would be.

An exceedingly fine *fibula*, from Billston (engraved in *Col. Ant.*), is well worthy of note, and it is interesting to add that to it, when discovered, some fragments of the cloth garment of the wearer were found attached.

Another good assemblage of Saxon remains, from Melton Mowbray, consists of swords, spear-heads, daggers, knives, beads, umbones of shields, bone counters, &c. Swords and other remains from Leicester, Lowesby, Ingarsby, and other towns are also preserved.

Among the more notable Anglo-Saxon pottery is a remarkable cinerary urn from Luffenham, in Rutland (presented by Mr. James Thompson), on which the Fyflot cross is impressed; and another on which a reticulated ornament appears.

In mediæval relics the Museum is tolerably rich, as it is also in miscellaneous articles of various ages and uses. Some of the more curious and interesting are the following:—A goodly number of early mediæval pitchers and other vessels; Bellarmine and ale-pots; specimens of green glazed pottery, and other examples of later ceramic art; a curious clock, made by Thomas Samber, a blacksmith, of Walton, in Leicestershire; two *ampulle* (pilgrims' signs), in lead, from Soar Lane; a pair of interesting horse-shoes from the hunting-seat of the Earls of Leicester, and others from different localities; a variety of pistol tinder-boxes, and three "leather bottles" or kegs of the usual form.

Some thumb and posy-rings, one of which bears the words "Amor Vincit Omnia," and personal rings, are worthy of notice; as is also a local relic, a dog-collar, with the words—"Charles Cokayne, Esq., of Elmeſthorpe, in ye County of Leicest.," who was of the same family as the famous Elizabethan poet, Sir Aston Cokayne; a number of antique spectacles, pipes, nut-crackers, keys, spoons, spurs, trapping-ornaments, &c. There is also a piece of lace, said to have been worked by Lady Jane Grey.

A "witch-stone," preserved for many generations in one family at Wymeswold, which was believed to prevent the entering of fairies into the dairy, and the turning of the milk, and to charm away warts, and keep off divers diseases, is the only one of its kind I have met with.

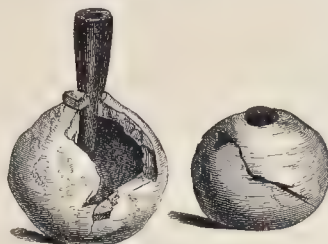
One of the most interesting relics is one of the silver badges worn by the Waits of Leicester, bearing in its centre the arms of the borough and the inscription, *BURGVS LEICESTRIE*, which we engrave, and of which some highly interesting particulars have been gleaned. Another badge, of brass, bearing the borough arms, and the words, "Edmvd Svton, Maior of Leicest. Anno 1676," is also curious.

And next it is needful to mention the old ducking-stool, formerly in use in Leicester, of which an engraving is here given; this, with another very similar, but with small wheels attached, and traditionally said to have been used as a whipping-chair, from Mountsorrel, is pre-

served in the Museum; and here, too, the old Leicester Brank, now in private hands, surely ought also to rest.

Other local relics are some hand-grenades of red earthenware, found in the old Magazine, or Newark, Gateway, near Leicester Castle, and, it is believed, perfectly unique in their construction. Two of these we here engrave: they are made of red clay, and fired in the kiln in the usual manner, and they have tusc-plugs of wood fitted into the opening at the top. There are also three fine carved oak corbels of figures from St. Martin's Church; the old font from Lutterworth Church, supposed to be that used by Wycliffe; a variety of encaustic paving-tiles from local churches; and a collection of casts of ancient seals. Among the tiles are many whose devices are of peculiar local interest, some of them bearing the cinquefoil of the arms of Leicester, and others various devices; among which are the well-known SOL IN ARLETE, and the Lombardic alphabet varieties.

Another important local feature is the extensive, most curious, and valuable collection of original documents, deeds, charters, guild-rolls, hall-books, autograph letters, &c., belonging to



HAND GRENADES.

the Corporation of Leicester, which are here carefully deposited. To add to the value and attractiveness of the Museum, too, the walls are hung with a series of views of old Leicester, and of its historical buildings, and with arms, and a general collection of curiosities.

One unusual feature in the Museum is an assemblage of coped tombs or coffin-lids, with raised crosses and other devices, from Little Dalby Church and from Leicester; two stone coffins, one of which has a raised cross on its lid, and a stone coffin, also with raised cross on its lid, from Elmesthorpe (presented by Lady Byron), which, when found, contained a human skeleton and the skeleton of a dog. There is also a series of casts of the remarkable external sculptured frieze from Breedon Church.

The "Sculpture Room" contains a number of casts of life-size statues from the antique, and other casts; and in the "Lecture Hall," besides a number of busts of eminent men, among which are some local worthies, is preserved the fine marble statue of 'Religion,' by Roubilliac, formerly belonging to Queen Adelaide, and afterwards to Earl Howe, by whom it was presented to the Museum.

It may also be noted that an excellent and highly-interesting Egyptian mummy, with some sepulchral slabs, and other remains of that period, are preserved; as is also a collection of raw materials from the Exhibition of 1851, and a series of examples of the progress of engraving.

It remains only to say that the Leicester Museum is under the management of a very watchful, liberal-minded, and unusually-gifted Committee, each department having its special Honorary Curator, all of whom are gentlemen of the highest scientific and literary attainments; and it has the good fortune to be under the care of a skilful and painstaking Curator, Mr. Wetherhead, to whom the public is much indebted for the very useful and legible labelling and arrangement of the specimens. The Museum is certainly, both for the extent, and for the variety and interest, of its collections, one of the best provincial institutions of its kind in the kingdom, and it eminently deserves the most liberal and extended support.

THE ROYAL ACADEMY.

EXHIBITION OF OLD MASTERS.

THE further these exhibitions proceed in their annual course, the more distinctly will it be felt that they most worthily supply those of the late British Institution. In the choice of works now hung there is conspicuously a discretion which places before us each picture on its own extraordinary merits, though even a pedigree of possession is wanting. It is scarcely to be thought that this selection can have been made without a particular design: if it have, it is a grand compilation of the happiest accidents. It seems to profess that the world is weary of *chefs-d'œuvre*, and to show the way whereby the glories of painting have been reached by genius of diverse shades. It is a collection of curiosities, if you like,—reflecting in no wise the pedantry of the art, but setting forth everywhere a struggle upwards; for we are surrounded by much that has been painted "in the dark." Thousands will say that Titian or Rembrandt did better than this, and why do we not see their best works? This is precisely what the student would avoid—he has been accustomed to contemplate these men in their highest state, and is glad of an opportunity of convincing himself that they passed through an ordeal of drudgery similar to the weary apprenticeship which he himself is still serving. Thus the Academy of to-day is the student's paradise; he may here take heart, and gain help in whatever direction his tastes and feelings lead him. He finds himself here amid memorials of men in whose renown he sees no speck to signify that in their difficult career they had ever been well-nigh borne down by despair. The collection speaks comfortably to all who have fallen into the delusion that the greatest painters had no weaknesses. We note mistakes in the catalogue, but we have never met with the first edition of a catalogue without errors. There are 274 pictures, conspicuous among which are the contributions of the Queen, the Duc d'Aumale, Mr. Pender, Mr. Henry Bicknell, Mr. Thomas Baring, M.P., the Duke of Buccleuch, Sir Richard Wallace, the Duke of Devonshire, Sir Coutts Lindsay, the Foundling Hospital, and, of course, a list of others necessarily long to contribute so many works.

We hail with a greeting of sincere welcome the presence of so many celebrated pictures. They meet us with a freshness proportional to their respective terms of absence, and which to describe would be to assume they were novelties to the public. Of these may be mentioned, 'The Life-School of the Royal Academy,' containing portraits of the first members, painted by Zoffany; Sir Thomas Lawrence's masterpiece, 'The Daughters of C. B. Calmody, Esq.,' which, having been engraved under the title of 'Nature,' had a European popularity; Hogarth's 'March of the Guards to Finchley,' and his 'Portrait of Captain Thomas Coram;' 'The Infant Academy,' Sir Joshua Reynolds, and by the same, 'The Portrait of Garrick between Tragedy and Comedy,' and 'Nelly O'Brien;' 'Mercury and Herse,' by Turner, a grand landscape, but little known to the public, although painted as a companion to 'Crossing the Brook,' to which it was preferred by Turner himself. There are also Rubens's famous 'Rainbow' landscape, which is said to have been in the collection of Prince Rupert; 'The White Horse,' and other landscapes, by Constable; 'The Penny Wedding,' 'Blind Man's Buff,' and others

by Wilkie; 'The Canterbury Pilgrimage,' by Stothard, &c.

The exhibition is designated generally as works of the old masters; and in order to vindicate its pretension to this title, the premises of its claim may be stated in a few of the headings wherein it is set forth. They have been all looked out as curiosities of the Art; many are of surpassing beauty—all are irresistible in their fascinations. It is not with a list of names we have here to do, but a selection of pictures strongly savouring of the salt of the old schools, and on which is based their claim to the distinction of antiquity. One of these were enough for an evening's lecture, therefore it will be understood that the justice we are enabled to do them is of the scantiest. We turn, therefore, to Gallery No. V., and note 'The Adoration of the Virgin' (217), Filippino Lippi; 'Christ Disputing with the Doctors' (218), Mazzolini da Ferrara; 'The Virgin and Child—Angels on either side' (221), Hugo Vandergoes; 'A Legend of the Madonna' (222), Bernard Van Orley; 'The Legend of the Wounded Hart' (224), Lucas Van Leyden; 'A Bishop beholding a Vision' (227), Joachim de Patinier; 'The Infant Saviour' (228), Domenichino; 'A Virgin and Child under a Canopy' (229), Mabuse; 'The Infant Jesus in the Manger, with the Virgin and St. John the Baptist' (232), Sandro Botticelli; 'The Adoration of the Magi' (233), school of Van Eyck; 'A Virgin and Child' (234), John Van Eyck; 'A Virgin and Child' (235), Carlo Crivelli; 'A Holy Family' (237), Garofalo; 'Herodias's Daughter' (238), Pinturicchio; 'The Call of Levi,' Quentin Matsys; 'St. Sebastian' (240), Jacopo Palma; 'Two figures—a study' (242), Andrea Mantegna; and others not less interesting and valuable; and after contemplating these we are again conducted into the light of history. Although distributed through the galleries are many works of equal antiquity.

We now turn to the splendours of the great room, wherein, occupying a place of honour, is a very small 'Virgin and Infant Christ' (95), by Raffaele, bright and gem-like, but without connecting itself in anywise with other similar works by the master. Indeed, the more we see of the pictures of the disciples and followers of Perugino, the more do the works of the last win on our affections. This one is flanked in touching and ingenious contrast by two of Holbein's finest and best preserved portraits (94 and 96), those of Sir William Butts, Principal Physician to Henry VIII., and Lady Butts, who strives to look her dignity to the full. The sunny glow which warms us up to these two portraits is instantly extinguished by Van Dyck's famous profile of Henrietta Maria (graciously lent by the Queen), the icy coldness of which is equalled by only one other of Van Dyck's works,—his own portrait at Florence, that with the gold chain baldric. It is right to say that here we are in immediate presence of certain very remarkable Spanish pictures, notably 'St. Francis at his Devotions' (93), by Zurbaran, in looking at which the visitor cannot help fully sharing the moving earnestness of the painter, and feeling the intense passion of the saint: here are seen, by striking comparison, the very diverse feelings with which different men approached work alike in sentiment. The comparison is established by a 'Holy Family' (97), by Ribera, and 'The Charity of St. Thomas' (98), by Murillo, both of them pictures of rare excellence and beauty. The eye will be attracted by a charming idea of Nicolas Poussin, called, 'Shepherds discovering an Inscription.' They are cer-

tainly examining a tree, and if it be so, they must surely have found the name of *Cenone*, which she so touchingly reminded Paris he had carved on a tree. Side by side with all the incontrovertible evidence that every eminent painter leaves us of his great powers, there are also attestations of what he cannot do. Here are two studies, one a 'Portrait of the Burgomaster Palekan' (90), the other, 'The Wife and Children of the Burgomaster Palekan' (101), wherein, to instance the absence of Rembrandtesque quality, it is scarcely necessary to refer to the magnificent portrait of the painter's mother in another room. One of the most brilliant examples of Van Dyck is a full-length 'Portrait of the Wife of Philippe le Roi' (128). She is described as only sixteen, but the artist having painted her up to the full bloom of womanhood she looks older. In 115 we have a 'Salutation,' by Sebastian del Piombo by whom also are other works; but they are not of those whence we seek a justification of Michael Angelo's opinion of the powers of this painter. By Titian is (114) a sketch evidently a preparatory essay for a larger picture: it is called 'La Gloria,' and shows the Father and the Son sitting in Judgment. The impersonations are not numerous, being intended simply to typify the orders of the human race. But there are others in which the master pronounces himself more distinctly, as (72), 'The Portrait of Alessandro de Medici,' well known as the Hampton Court picture, and 'Diana and Actæon' (73), large and loosely finished; and suggestive of this master is another (116), called a 'study of a head,' and described as of the Venetian school. It is a head and bust with a hand introduced; and inasmuch as there was a great peculiarity in the drawing of Titian's hands, the same character is observable here; but as he had many imitators, among whom Bonifazio will occur to the querist, the question of authenticity cannot be determined by any speculative decision.

From Titian we turn to Leonardo da Vinci, as represented by a 'Virgin and Child' (117), small and dark in tone. It is a relief to meet with anything diverging from the beaten path pursued by all painters of Madonnas. Being a modification of the features of Mona Lisa, portraits of whom Leonardo has left in such perfection among his drawings, it can scarcely be said that such a cast of feature is suited for a Madonna. He even in his time has felt this; but whither to turn for a change? 'The Expulsion of Heresy' (121), Paul Veronese, is that extraordinary picture from Hampton Court, so well known as not to require any description. A 'Rape of Europa' (126), by Titian, must not be forgotten. It is apparently a study for a larger work, and in parts is very vaguely painted, but yet possesses all the beauty of Titian's composition. In Hilton's grand version of the subject he seems to have hit upon the same idea, but his superb design leaves this sketch far behind. Rubens's magnificent 'Rainbow' landscape (125) has deservedly a very conspicuous place where it may be examined most satisfactorily. We see this picture very much in the key in which Rubens left it, but the same remark will not apply to the National Gallery picture. The distant portions of this work remind us forcibly of Rubens's wish that he might be Poelenburg if he were not Rubens, though in his landscapes we are continually reminded of Titian. There are in the gathering two smaller landscapes by him. From this picture we pass to Turner's 'Mercury and Herse,' the property of

Mr. Pender, which is noted in the January number of the *Art-Journal* in a description of the collection of this gentleman. That work alone is worth many visits to the Royal Academy as one of the great stars in the crowning glory of a man's lifetime. It was preferred by Turner to 'Crossing the Brook,' and being so recommended to Sir John Swinburne, the latter purchased it and removed it to the seclusion of his seat in Northumberland, where it remained comparatively unknown. From this we pass worthily to Mr. Bicknell's Turner, 'Palestrina' (11), another of the master's prodigious essays, where he steps beyond the narrow teaching of all recognised canons, and realises a fragment of the golden age, as poets have failed to describe it. A valuable landscape also conceived in another feeling, is Constable's 'White Horse' (118), one of that series which exercised such a marked influence not only on our own landscape Art, but also on that of other countries. 'Calypso' (137), by Francis Danby, A.R.A., we have always regarded as the perfection of the material manner professed by that artist. The goddess is on the sea-shore weeping the departure of Ulysses. The time is sunset, and her person is lighted by the glowing beams of the sun. Near this hangs a 'Portrait of Mrs. Robinson,' by Reynolds (143). It is pale, but still one of Sir Joshua's most lovely heads. The lady was of rare personal attraction, and sat also to the famous 'Jack Smith,' the crayonist, who was then living in King Street, Covent Garden. In the Great Room are also Wilkie's 'Penny Wedding' (130), and his 'Blind Man's Buff' (132), both lent by the Queen. These pictures are in perfect condition, which cannot be said of those of his works painted more recently, when this artist fell into the error of using such a profusion of asphaltum.

In room No. 1 is Etty's diploma picture, 'A Nymph surprised by Satyrs' (30), which contains some of the best and the worst of his work. Genial Etty was the idol of the students of his day, but even they who saw the greatest virtues of the painter's Art in everything he did, could not reconcile themselves to this nymph; while they were quite right in extolling the satyrs as far beyond anything that Titian or Rubens had ever done in this way. There are also by Etty 'The Triumph of Cleopatra' (23), and 'The Rape of Proserpine' (42). Wilkie's 'Letter of Introduction' (34) derives double interest from the story which the artist himself tells in reference to it. It is one of the stars of the princely collection of Mr. Mendel, of Manchester, which has been described in the *Art-Journal*. Again, and in a fine light, we are gratified by a sight of poor Hilton's 'Ganymede' (36), the grandest version of the subject that has ever been painted. He never condescended to portraiture, but to his faithless Clio who so cruelly jilted him he was faithful unto death. Thee, most benevolent and excellent 'Captain Thomas Coram,' (36) we salute with the profoundest sympathy and reverence. Hogarth has worked here under inspiration; both sitter and painter have been fortunate in each other. As the story of a heart, it is one of the most eloquently pathetic portraits that ever was painted. Here both Coram and Hogarth come forth into the daylight; both as far as this picture is concerned are lost in the twilight of the Foundling. Another intensely vibrating chord is touched by 'Minding Sheep on Mousehold Heath' (33), Old Crome, by whom also are 'A View near Thorpe' (38), 'A View near Woodbridge, Suffolk' (14),

and others. The examples here tell us more of John Crome than ever he would believe of himself. It is painful to look on these small pictures by a man of such eminent ability, who really never attempted anything equal to his powers. He seems not to have suspected the fact that he was in Art the nearest relation Albert Cuyp has ever had. These minor works are beautiful, but we read in them the sorrowful conviction of what he might have been; for now and then he surpassed Ruysdael, sometimes induced comparisons with Mindert Hobbema, and was never very far behind Cuyp. Still in the same category, by that pattern to students, William Mulready, are some early works which are more instructive than those of his later time. As 'An English Landscape' (39), 'The Village Buffoon' (146), and a 'Scene on the Thames' (250), which were painted, that is the landscapes, when he was casting about uncertain what direction to pursue; the theatre of his action being then Hyde Park, Kensington, the unoccupied sites about Russell Square, and other places. We may in the same breath refer to Sir A. W. Callcott's well-known picture 'Morning'—a landscape (21), to remark how frequently painters mistake the bias of their powers. This picture contains much of that sweetness and elegance which so eminently distinguish Callcott's works, and which have never been surpassed. He knew not in what direction his talent lay; he had laid himself out as a portrait-painter, but from a sketch he made on Hampstead Heath was induced to devote himself to landscape. There were four of these aspirants; with Mulready and Callcott was John Varley; these are gone, but the fourth still lives—a very aged man, John Linnell. Again of our school, though the French claim him, is Richard P. Bonington, by whom is 'St. Valerie, on the Somme' (29), a small silvery picture of infinite beauty. Reynolds's 'Portraits of Mrs. Hoare and Child' (7) must be signalled as of the most simply beautiful Sir Joshua ever painted. It is conceived much in the feeling of 'Innocence,' in the collection at South Kensington. Coincident with the spirit which seems to have directed the selection, we have by Collins 'The Cherry Seller' (10), which falls into the same class as 'The Stray Kitten,' and 'The Pet Lamb.' Collins is universally known as a painter of sea-shore scenery; but he appears here as dealing with rustic incident. Among the portraits of painters, the most remarkable is that of Wilkie (17), painted by himself, which presents him to us as differing widely from all conceptions conveyed by other portraits. While we see Miss Wilkie in almost every picture he painted, and himself, as we infer from what he has said, in the 'Letter of Introduction,' and extending through his early series, we cannot recognise this head anywhere, save, it may be, in the 'Jew's Harp.'

In gallery No. 2, Reynolds's 'Infant Academy' (47) is one of the most attractive works; and near it hangs, in very painful detail, 'The Martyrdom of St. Agatha' (48), by Guido, the cast of which is very similar to that of 'The Death of Cleopatra.' This picture is finished with extraordinary care, and worked into infinite softness. It may be remarked, indeed, that Guido dwelt with especial fondness on these and other similar subjects. Here, as in the 'Cleopatra,' we have the head of Niobe, from which he had drawn so long, that everything he did suggested Niobe or some one of her children. As a work of Art it is admirable; had the subject been less painful, it is probable it had not been of such excellence. Baroccio's

'Noli me tangere' (54) is a strange misconception, whereby all the proprieties of the situation are outraged. As we see in his masterpiece at Florence, the 'Descent of the Saviour to Limbo,' Baroccio had yielded to the fatal intoxication of the praise heaped on him for his painting of the nude, and he seldom rose superior to vulgar ostentation. We have also in this room Sir Peter Lely's 'Comtesse de Grammont,' and in a much better light than at Hampton Court. There are others of his portraits of ladies here, but all coincide in an expression extremely objectionable; while his men are entirely deficient of masculine dignity,—see his portrait of the 'Lord Chancellor Clarendon' (31). Among the most remarkable portraits in the collection is a group of three, by Palma il Vecchio, said to be those of the artist's three daughters, who are engaged in a musical exercise. The painter has evidently had the 'Graces' in his mind when working out this group; indeed, none but a doting father would have presented three such models as Graces. The picture, however, is the work of a master. The brilliant simplicity of Van Dyck's portrait of 'Isabella Clara Eugenia, Viceroy of the Netherlands' (64), cannot be surpassed, and while the work is an acknowledged portrait, it is yet more, being also a valuable picture. In gallery No. 4 are some fine examples of Cuyp, as 'A River Scene' (147), a landscape, (153), 'The Siege of Breda' (162), and others. When we look at these very charming works, it is incomprehensible the powers of this great painter should have been so entirely ignored by his countrymen, that he remained unknown until a speculative pedlar, named Grand Jean, brought to England a few specimens of his quality, which caused his productions to be sought for with unexampled eagerness. This accounts for the number of fine Cuyps in this country. 'A Lady and her Page' (148) is one of Terburg's satin-gown studies; the picture wants what is called cleaning, but the operation would be perilous. A picture called 'A Court-yard Scene' (177), by Berkheyden, is one of the most extraordinary architectural studies ever painted. Besides these named, are numerous very remarkable productions, many of which are qualified in a manner to render them exceptions to the common rules of practice of their respective authors. And we observe this character throughout the selection. This exhibition of "old masters" is much the most interesting that has yet graced the walls of the Academy.

ART IN AMERICA.

It will, no doubt, astonish many of your readers to learn that Art occupies even a small place in the thoughts of the go-a-head Yankees; but, however unexpected the announcement may be, it is none the less true. Only a few years ago the Fine Arts were almost unknown here, and there appeared but little chance that they would flourish among us for a very long time. Something, however, in the national temperament seems to suit us for effecting rapid moral and physical changes. By some process difficult to explain, the germ of Art was sown in the country, and has grown up suddenly to large proportions, like the beanstalk in the fable, without any apparent power being at work to account for the result. Not alone have we become generous patrons of foreign Art, but we are in process of creating a native school that promises to develop the latent artistic power of our people. Considering the few opportunities of culture, and the almost total absence of schools devoted to Art, the progress which has

been made by some of our landscape-painters is really astonishing. Men like James Church, Hart, and Soutay, can present themselves with honour as the pioneers of the unborn army of artists whom this country will yet produce. With the exception of Innes, who models himself after Daubigny, the other men owe little to the European schools. Nor is there any trace of any influence but that of nature in their works, which, often deficient in the higher technical skill, have always the advantage of containing internal evidence of a close study of nature. The weak point of American painting is want of force and decision in the colour-treatment. Our artists seem to lose themselves in the careful copying out of details, and so miss the strength which can only be found in painting boldly the masses of light and shade. This defect imparts a feebleness to most of our paintings which at once becomes evident when placed beside good examples of the European schools. In place of seeking to remedy this shortcoming, too many of the landscape-painters aggravate the evil by having recourse to a kind of poetic sensationalism in the treatment of autumn subjects which has a tendency to still further weaken the force and directness of their colour. Time and influence of foreign schools will, doubtless, check this evil.

The most interesting event in Art-circles for some time has been the sale of a fine collection of paintings belonging to Mr. Alexander White, of Chicago. This gentleman was a prosperous merchant in the garden-city, and indulged his taste for the Fine Arts by gathering works of the best-known European artists. For this purpose he made several pilgrimages to Europe, and had scarcely returned from his last trip with newly-acquired treasures, when the terrible conflagration of Chicago occurred. His numerous stores were reduced to ashes, but fortunately his residence, situated some miles from the city, was not injured. Wishing to realise the money he had invested in works of Art, he brought his pictures to this city some weeks ago, and placed them on exhibition. Including examples from nearly all the modern European schools, and most of the well-known artists of the present day, the collection excited general interest, and quite eclipsed the "National Academy of Design," which opened about the same time. It must be admitted that the "Academy" looked very like a primary school by comparison. The critics and connoisseurs did not hesitate to pronounce Mr. White's paintings the finest collection in America. Boughton's 'Chapter from Pamela' excited special attention, and even the most critical were charmed by the sweetness and simplicity of the composition. Carl Hubner's 'Charity,' and Chaplin's 'Little Coquette,' were also great centres of attraction. Gérôme, Meissonnier, Vibert, Zamorais, Rosa Bonheur, Jalabert, Frère, Hubert Bougereau, Koek-koek, Verboekhoven, Daubigny, and Toulmouche, with a host of other artists of European fame, were represented in Mr. White's collection. Boughton's 'Pamela,' sold for \$2,000; Meissonnier's 'Cavalier,' a water-colour, for \$1,100; Jalabert's 'Orphans,' \$1,950; Roybet's 'Standard-bearer,' \$1,360; 'Market-scene in Amsterdam,' by Van Schendel, \$2,000; Bougereau's 'Pet Bird,' \$2,925; 'The Love-letter,' by Von Bremen, \$2,000; 'A Study of Flowers,' by Robie, \$1,675; Camphausen's 'Morning Prayer,' \$2,075; Hubner's 'Charity,' \$2,875; and Chaplin's 'Little Coquette,' \$3,250.

The sale realised in all \$91,000: in this country an enormous sum of money. This is the very best proof of the strong Art-taste that is rapidly developing itself among our people. It only requires a few years of prosperity to place us foremost among the patrons of Art. At present it is fashionable to be something of a connoisseur, and we may look for a large increase of purchasers from this, if from no other, cause. It is worthy of remark that while we import almost every other class of production from England, it is very rare to see an English picture in our galleries. Perhaps it is because we take our fashions from the Continent, and Art among us is as yet only a fashion.

New York.

HIAWATHA.

OBITUARY.

JOSEPH GILLOTT.

So far back as the year 1846, in the series of papers entitled "Visits to Private Galleries," which, by the way, has been continued at intervals to the present time, we thus wrote:—

"In a city where toil and industry are more perfectly developed than in any other place on the globe—where every one appears bent on the universal pursuit of gain—it is, nevertheless, true that the native school of painting is more extensively and effectively encouraged than in other places where fortune is the adjunct of ease.

"The present collection is a sound proof of the assertion. The name of Joseph Gillott, known in every counting-house as the greatest manufacturer of steel-pens in Europe, is also known to our greatest artists as one of their most liberal patrons; and, what is still more gratifying, as a purchaser of their finest productions direct from themselves. Mr. Gillott is but one of many in the town of Birmingham who have proved themselves solid friends of the British School."

He of whom this was said a quarter of a century ago, died, at his Warwickshire residence, Edgbaston, on the 5th of January, in the seventy-third year of his age. Mr. Gillott was one of those men who in an age of great manufacturing industry, are often found to raise themselves from a very humble position to one of wealth and social influence. From a local paper we get some idea how he accomplished it.

He was born at Sheffield, in 1799, of parents whose daily labours earned for them and their young children their daily bread. "At a very early age his busy brain and nimble fingers enabled him to contribute very largely to the support of his family, and he was noted as one of the most skilful hands in the forging as well as the grinding of knife blades. About 1821, when trade was depressed at Sheffield, he resolved to remove to Birmingham, and on his arrival here is said to have entered an inn, which he afterwards purchased, and of which he preserved the bench whereon he first sat when he entered his adopted town. His earliest employment in Birmingham was in connection with the then popular light steel toy trade, for buckles and similar ornaments were in great demand. Some of his early works he had carefully preserved with honourable pride as examples of his workman-skill half a century ago.

"His inventive genius and untiring industry were soon applied to a branch of business of which his clear sagacious eye could never have foreseen the future realised in our own time. Steel pens had been made in Birmingham, and in Sheffield too, in small quantities, as mere luxuries, and at enormous prices, no one even dreaming that they were destined to supersede 'the gray goose quill.' The pens which were made were of a simple form, cut out from sheets of steel by shears, and trimmed into shape by slow and troublesome processes, and in close imitation of a quill. Their unusual hardness was a great bar to their popularity, and Mr. Gillott ingeniously increased their elasticity by cutting three slits instead of one. His greatest invention was, however, the adaptation of machinery to the manufacture of metallic pens. He found the 'press,' which has long been so important a machine in making buttons and other Birmingham goods, was especially adapted, not only to cutting-out, but to slitting,

bending, and marking pens, and thus securing a large production at the lowest rate. For some years he kept his processes secret, and worked with his own hands early and late in producing pens to meet the ever-increasing demand. . . . An old woman who helped him in his early works used to tell how they 'blued' the pens in a common frying-pan over a garret fire; and it is an honourable trait in Mr. Gillott's character that this old workwoman was pensioned by him in her old age till her death."

Our space will not permit us to follow our contemporary through the many remarkable and interesting phases of Mr. Gillott's commercial career. Step by step his business increased till he found it necessary to remove it from one spot to another more commodious, till finally it was located at the now famous works he erected in Graham Street, Newhall Hill, Birmingham. "The simplicity, the accuracy, and readiness of the machinery employed enabled him to produce steel pens in large quantities and to sell them at high prices, so that fortune flowed in upon him with wondrous rapidity. He has even been heard to declare that on his wedding day he made seven pounds four shillings by producing a gross of pens, which he sold at a shilling each. Until the last two or three years he took an active part in his enormous business, extending over every part of the globe. He personally looked into every department, and was familiar with every detail. He might even be seen very late in life handling some of the old familiar tools, although little further ingenuity was needed, for the machinery at first devised has remained almost unchanged for nearly fifty years. His acuteness, and readiness, and orderliness, and power of organisation were as remarkable as his mechanical genius and skill."

But it is in his character as an Art-collector that the name of Mr. Gillott demands a place in the columns of our journal. Fifty years ago he began to turn his attention to pictures—chiefly those by the "old masters," or assumed to be so; and, it is said, that when money was not readily available, *he would exchange pens for paintings.* By degrees, however, his mind was diverted from old canvases to new, and he made the acquaintance of English pictures and English artists, adding year by year to his possessions till his gallery became one of the most extensive and richest in the kingdom, containing some of the best examples, both in oils and water-colours, of the most distinguished artists of his time. In Turners and Ettys the collection is remarkably strong; but it shows immense variety, and all good, for he was determined to have nothing inferior, no matter what might be the cost or the labour of acquisition. To enumerate even one half of what he obtained would, at this present time, occupy far more room than we can afford. When we visited his house it contained twenty examples of Etty, seven fine pictures by Turner, eight by W. Müller, &c. &c.

For some time past he had, we understand, been adding a noble room to his house at Stanmore, near Harrow, for the purpose of a picture-gallery: intending to remove the major part of his collection thither when it was fit to receive the works. At this early date nothing, so far as we know, has been ascertained respecting the disposition of Mr. Gillott's immense property, nor what will be the fate of his gallery of pictures. A rumour has, however, reached us that the latter are to be brought to the hammer absolutely: we

shall be surprised to find this the case, and no provision made for enriching the town where his wealth was acquired with some of his Art-treasures.

THOMAS SUTCLIFFE.

Visitors to the Gallery of the Institute of Water-Colour Painters will hereafter miss from its walls the works of this landscape-painter, whose death occurred in the month of December last. His pictures are not of the highest order; but they gained, as they merited, attention from their truthfulness and poetic feeling. Mr. Sutcliffe was a native of Yorkshire, and lived many years in the neighbourhood of Leeds, and latterly at Whitby. We understand that a sale of the works left in his studio will be held ere long, at Leeds, for the benefit of his widow and six children, who are left with but scanty provision.

CHARLES JAMES RICHARDSON.

As an occasional contributor to our Journal of papers bearing on his profession, that of an architect, we cannot record the death of Mr. Richardson, on the 20th of November last, without an expression of regret. In 1868 we published a series of designs by him, with explanatory remarks, on Cottage and Villa Architecture; and in some former years he used his pen in our service. Perhaps he was better known professionally by his writings than by the edifices he had erected. He was the author of a large number of valuable illustrated works on architecture and decorative ornament; as, for example, "Studies from Old English Mansions, their Furniture, Gold, and Silver Plate," in four folio volumes; "Original Drawings and Sketches of Elizabethan Buildings, Furniture, and Silver Plate," also in four folio volumes; "Observations on the Architecture of England during the Reigns of Elizabeth and James I.," "Old Title-pages, Ornaments, Prints, &c., collected by C. J. R.," with many others.

Mr. Richardson died at his residence, Carlisle Terrace, Kensington, at the age of sixty-five.

CORRESPONDENCE.

To the Editor of "THE ART-JOURNAL."

PICTURE FORGERIES.

SIR,—A gentleman submitted a picture to me, a few days since, for attestation as my work, which I saw at once was a poor copy. He told me he had given a good price for it. It was handsomely framed and glazed, with the subject written on the frame above the picture, and underneath "W. E. Frost, R.A."! Now, whoever put that on the frame must have known it to be a forgery. The gentleman said he should get his purchase-money back from whom he bought it, "a respectable dealer" (though not a *learned* one), so I suppose it will be traced back to the original forger. There is no knowing how, or to what extent, this system is carried on by innocent, though ignorant, dealers. I have known several instances of my own name *borrowed* for an occasion; I have seen it at Christie's even! Of course it is not their duty to guarantee every picture sold by them. In these cases, gentlemen are cheated out of large sums, and the artist's reputation suffers. I dare say these *counterfeits* hang on walls for years, and are not proved to be so, until they come to the hammer. I wish picture-buyers who have the least doubt of the genuineness of pictures would write to, or submit the work to, the painter. I should always have pleasure in giving my opinion, and feel obliged to them in the bargain.

38, Fitaroy Street.

W. E. FROST.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF FRANCIS FULLER, ESQ.

THE WOMAN OF SAMARIA.

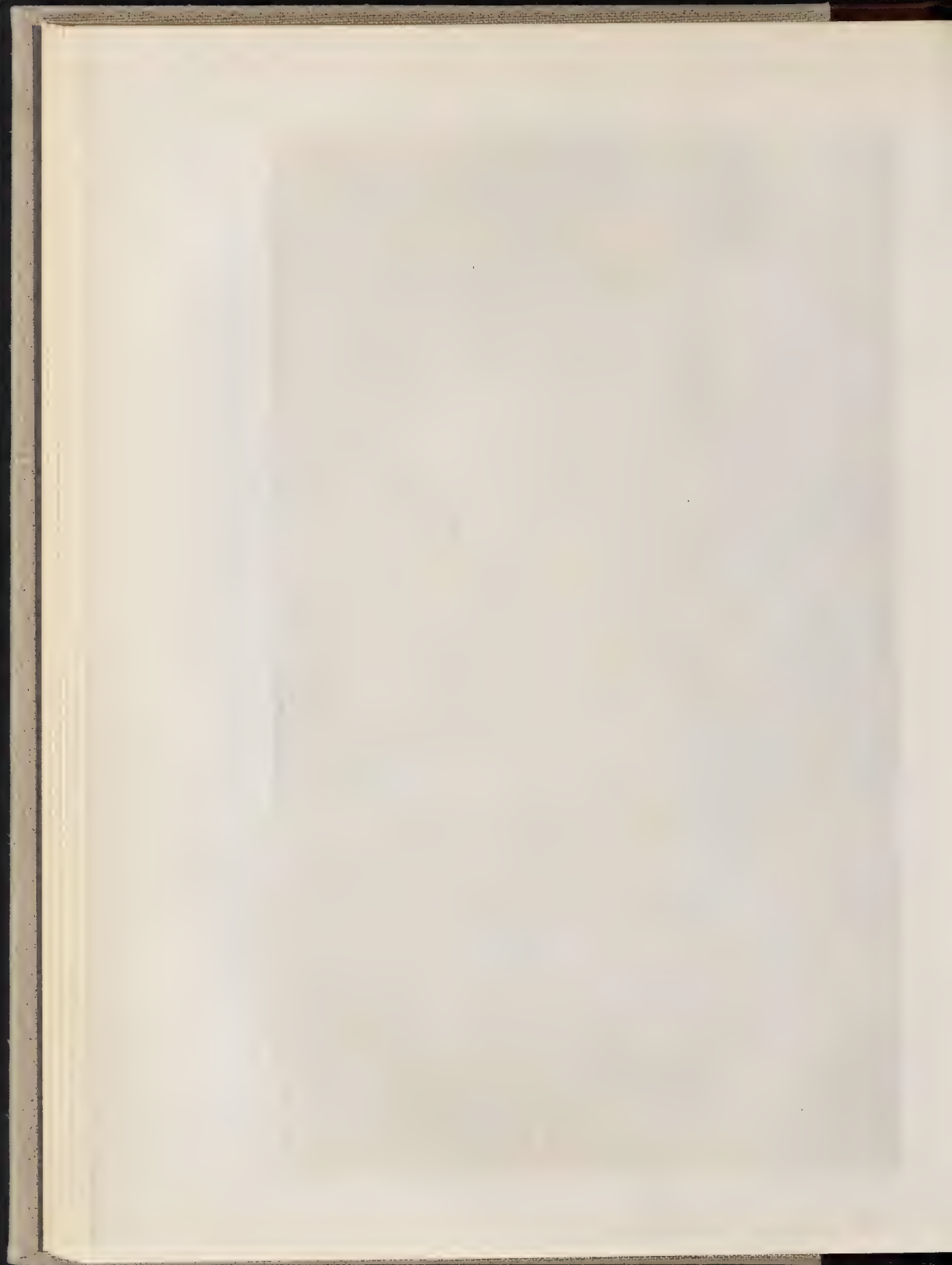
H. Tidey, Painter. T. Sherratt, Engraver.

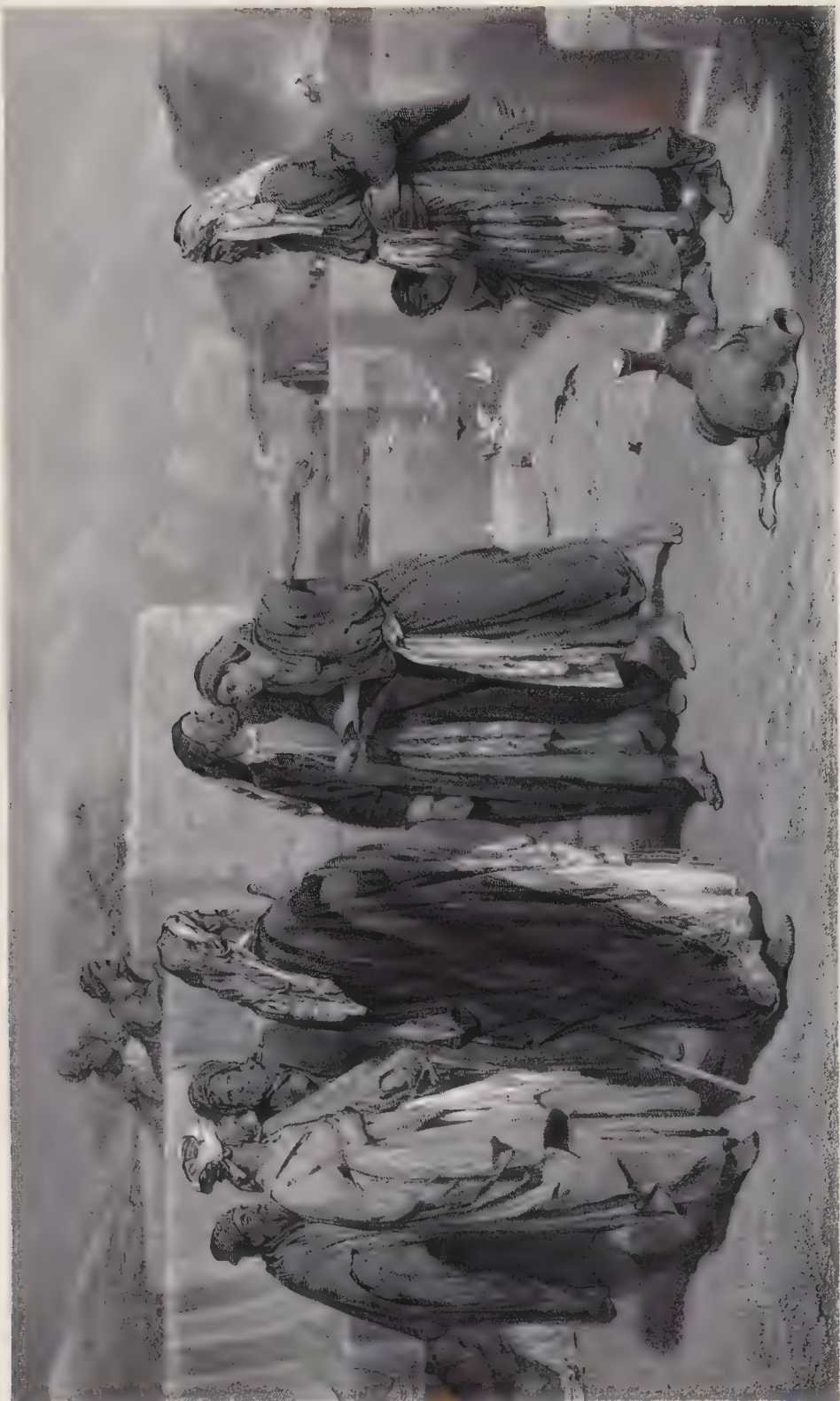
A FEW years since Mr. Fuller, the owner of this picture, gave commissions to several artists of repute, for a series of sacred subjects, with the object, we believe, of having them engraved for an illustrated edition of the Bible. The purpose, however, was from some cause or other abandoned, but as the result, several works were executed, and this is one of them. There are few of our artists who, from their peculiar idiosyncrasies, if such a term may be permitted, are better qualified to treat appropriately a scriptural subject than Mr. Tidey, whose pictures of this class in the Institute of Water-Colour Painters have—till within the last two or three years, when he appears to have abandoned his old themes—gained him much distinction. He has great refinement of feeling combined with real poetic sentiment, and these qualities are carried into all his compositions whatever narrative they illustrate. His triptych entitled 'The Night of the Betrayal,' exhibited in 1864, is, taken as a whole, a very noble work; for solemn dignity of expression and real devotional feeling, there are few, if any, of our modern artists who could do equal justice to such a theme.

'The Woman of Samaria' was exhibited at the Institute in 1868. The artist has here dealt with the subject in a novel manner. Pictures of Christ and the Woman of Samaria have been frequent enough, both by the old masters and by those of modern times; but invariably they represent Christ at Jacob's Well, holding that wonderful dialogue with the woman that came to draw water, recorded in the fourth chapter of St. John's gospel; in which He spoke to her of the "well of water springing up into everlasting life," and revealed his knowledge of her history. But Mr. Tidey's picture opens up another scene: the woman has left her water-pot by the well, and returned to the city to her friends with the invitation,—"*Come, see a man which told me all things that ever I did: is not this the Christ?*" This is the point in the sacred narrative indicated in the composition. Laying her hand on the arm of one of the men of Sychar, she directs their attention emotionally to the spot just left, as she tells the surrounding group what she has seen and heard. Her story is received, by some with astonishment and incredulity; by others with undisguised anger; the latter feeling is specially noticeable in the face of the man standing at the woman's side, and in that of the farthestmost figure in the left-hand group. Yet the sacred record informs us that, "they went out of the city, and came to him."

Passing from the immediate allusion to the subject of the composition, and regarding it merely from the artistic point of view as an illustration of Eastern life in a remote age, it may be remarked that the whole design is very attractive, and that each figure shows merits peculiar to itself. The attitude and drawing of each have had due attention; so also have the costumes, which are rich and luxuriantly displayed. How far the artist has studied the topography of Sychar, or Sychem, we cannot undertake to say; and the surrounding architecture is not rendered quite intelligible to us: however, both scenery and buildings combine with the figures to form a most attractive and beautiful picture.







THE PUBLICATIONS
OF THE
RELIGIOUS TRACT SOCIETY.

We give on this page two engravings, selected as fair examples from several works issued by this Society. As works of Art, they are surpassed by none of the best issues of the season—which, however, has not been remarkable for advanced excellence. It is something that publications, the main purpose of which is to give a great deal at small cost—addressing not the few, but the many—should minister to refined taste and progressive Art-knowledge; that we should have, with sweet Christian teachings, practical lessons in the highest of our duties, loving lures to goodness, solemn warnings against evil, and apt and familiar, yet impressive examples to imitate—that we should have with all these useful instruction in Art—which may always give pleasure to young and to old. Of a truth, not only is the Gospel preached to the poor, the very poorest are nowadays supplied with pictures that a few years ago could have been obtainable only by the rich. The majority of the publications of this society are intended for “the masses,” to grace the parlours of the humbler class; but they may adorn the drawing-room table of the rich; they are good enough for any order of readers, no matter what may be the number or extent of the wealth they enjoy. We might print a very long list of these issues; it would exhaust the space we can allot in a brief notice; it is easily procured, however, by application at the establishment in Fetter-lane, London. Each tract, or each book, has an edition of many thousands; and there is no one of them that may not be read with great pleasure and with large profit.

We can but give a glimpse at two of them. “THE SEVEN GOLDEN CANDLESTICKS” is a history of the Seven Churches of Asia Minor. The theme will ever be one of deep interest to all Christians; it has been well to place it in the hands of a Christian scholar—the Rev. H. B. Tristram, I.L.D. The history of each church—its earliest and its latest condition, its old glories and its existing ruins—is given with graphic force; the writing is clear and sensible, yet comprehensive, and the numerous illustrations are thoroughly good works of Art.

“THE CIRCLING YEAR” is a collection of scraps in prose and verse; but they are scraps judiciously selected, some original, some borrowed, but all have a moral, and each is a teacher; most of them are of one page, and some, such as the Easter Hymn, and Christmas Carol, have the accompaniments of music. The book is extensively illustrated by wood-

gravings, and several coloured prints; the Art is good, and so assuredly is the literature: moreover, it is well



THE SITE OF LAODICEA.

printed on fine paper, and gracefully bound. It will take high rank among the season's gift-books to the young



VENERABLE BEECH TREES.

of both sexes.—We are compelled to limit our notice to these two books; others we shall review hereafter.

CELEBRATED CHURCHES OF EUROPE.

No. XV.—PISA CATHEDRAL, &c.

TIME was when Pisa ranked among the foremost republics of Italy; her armies contended successfully with those of the Moors of Barbary, while her navy disputed the empire of the sea with the galleys of Genoa. In 1114 she sent a large armament of three hundred ships of various sizes, having on board thirty-five thousand men, and nearly a thousand horses, to wrest the Balearic Islands from the hands of the Moors, who then held it. They accomplished their purpose, and returned to Pisa with the son of the Moorish king as their prisoner. In 1284, during the fourth war between Pisa and Genoa, the fleet of the former republic was defeated by the Genoese, under their famous admiral, Oberto Doria. Six years afterwards Conrad Doria attacked the Porto-

Pisano, destroyed its towers, and sunk ships filled with stones at the entrance of the harbour. From that time Pisa completely lost her rank as a maritime power, after a glorious career of four centuries, leaving Genoa and Venice to contend for naval supremacy in the Mediterranean.

"If the traveller from England," says the compiler of Murray's "Handbook for Northern Italy," "were merely to see *Pisa la Prudente*, and then return home again immediately, seeing nothing else, the time, trouble, and expense of the journey would be well bestowed. The noble group formed by the *Duomo*, the *Baptistery*, the *Campanile*, and the church of *Campo Santo*" (the group represented in the engraving below), "rise in solemn tranquillity from the green meadow of close shaven turf, apart from all the ordinary habitations of man. The towers, the temples, and the sepulchre form a city of their own; their forms standing out in the yellow glory produced by the full effulgence of the Italian sun and sky."

Commenced in 1064 by the architect

Boschetto, or Buschetto, a Greek, and continued by Rainaldo, who, however, is supposed to have executed only the decorative sculptures, the *Duomo*, or Cathedral, of Pisa was consecrated, in 1118, by Pope Gelatius II. The style of the edifice is Romanesque; it consists of a nave, with two aisles on each side, transepts, and choirs. Its bases, capitals, cornices, and other parts, are fragments of antiquity collected from different places, and here brought together with great skill by Buschetto. The plan of the church is a Latin cross. The engraving shows the front elevation. In 1596 a fire, caused, it is said by the carelessness of a plumber, did very considerable damage to the structure.

Internally, the Cathedral has a most imposing aspect. Twenty-four columns of red granite support the roof of the nave: these columns are presumed to be antique: circular arches of blue and white marble, in stripes, rest on the Corinthian capitals of the columns; in the aisles the arches are pointed. The roof, added after the fire, is



PISA.

flat, with compartments and rosettes richly carved and gilt. But perhaps the most striking part of Buschetto's work is the cupola, resting upon arches springing from the centre of the transept: it is splendidly painted by Riminaldi, one of the best artists of the modern school of Pisa, who died of the plague in 1630. The Cathedral is rich in pictures, but we have no space to refer to them, nor to the other many decorative works in this famous edifice.

On the extreme right of the engraving is the Campanile, or, as it is more popularly called, the Leaning Tower, a circular building, originally of seven stories, the foundations of which were laid about 1174: the top, or eighth story, formed no part of the architects' design, but was added, in 1350. It seems not to have been intended for any special purpose, but merely as an ornamental structure, afterwards converted into a bell-tower. "That the building should have given way must be the subject of great regret, for if we could right it, the elevation

would be of perfect beauty." It was long a prevalent opinion that the inclination of the tower was the studied design of the architects, Bonano of Pisa, and Wilhelm of Innsbruck, but the idea is too absurd to obtain credence at this date. "The Campanile not only leans," says the writer previously quoted, "but has sunk down altogether into the ground." The ascent through the "disturbed cylinder, sometimes leaning one way and sometimes another," is difficult and hazardous: but the top gained, the adventurer is amply repaid by the magnificent prospect which meets the eye; for spread out before it is the Mediterranean, Leghorn, with the hills of Monte Nero, near it, studded with white villas, and the Island of Gorgona in the far distance, &c.

In 1152 Diotisalvi commenced the construction of the Baptistery, situated opposite the portal of the Cathedral; the main part was finished in about four years: a portion of it is seen on the left of the engraving; it is a circular building surmounted by a cupola,

and having much of the architectural character of the Cathedral. In the centre of the building are the baptismal fonts, the largest, about fourteen feet in diameter, will admit of several full-grown persons being baptised by immersion simultaneously. The pulpit, or reading-desk is a fine specimen of sculptured work, by Nicolo Pisano, executed in 1206.

The Campo Santo of Pisa, perhaps the most celebrated cemetery in the world, was founded by Archbishop Ubaldo, towards the end of the twelfth century, but the cloistered walls that enclose it were not raised till 1278. "Tracery of fairy-like delicacy, and yet upon the largest scale, fills the lofty circular Gothic arches." Within them is a vast collection of splendid monuments, brought from the Cathedral and other churches in the Pisan territory, as well as several Greek and Roman sarcophagi richly sculptured. The Campo Santo is, in fact, a great sepulchral and sculptural museum.

No. XVI.—FLORENCE CATHEDRAL.



FROM the earliest period of the revival of Art, Florence played a conspicuous part in its growth and development. The Tuscans have not been less renowned for the elegance of their language than for the purity of their taste; and their genius has alike shone in literature, painting, and sculpture.

Towards the end of the thirteenth century, when so many artists of the religious schools of painting existing in Siena, Florence, Venice, Bologna, Ferrara, and Umbria, had astonished Italy by the number and beauty of their works, the Florentines entertained the project of erecting in honour of the Virgin an edifice which should surpass in extent and splendour all known monuments. Hitherto, they had shown but little interest in the decoration of their city, though the republic had risen into great power and opulence. Among numerous plans by means of which the citizens proposed to

carry out their object, it was finally determined to build a church as the memorial of their prosperity and Christian sentiments. Invitations were given to the most distinguished architects of Florence to submit designs for the intended work, and preference was given to that of Arnolfo di Lapo, according to Vasari; but, as Molini states, Arnolfo di Cambio du Colle. The first stone was laid in September, 1294, and thus was commenced the famous church of Sta. Maria del Fiore.

"This edifice," says Gwilt, "though commenced long before the revival of the Arts, seems to have been conceived by its architect in an original style, forming, as it were, a mean between the pointed and ancient style. It is therefore one of particular interest and instruction in the history of architecture, and one wherein we find a construction in which preparation was made for changing the style then prevalent into one sanctioned by the ancient principles of the art; and it is certain that it was the first which gave the hint for the grandest monu-

ments of modern architecture. . . . Between the period of the beginning of the edifice and that in which it was intrusted to Brunelleschi," about 1407, "many architects of great talent had been employed to carry on the works, among whom we find the names of Giotto, Taddeo Gaddi, Andrea Orcagna, a man of extraordinary powers, as his Loggia in the Piazza at Florence amply testifies, and Filippo di Lorenzo."

Arnolfo died in 1300, and the work of the building was stopped for more than thirty years, when Giotto undertook to continue it. He erected the Campanile and the façade, which he carried up two-thirds of its height. The original architect intended to crown his edifice with a cupola, but the space to be covered was so much larger than the area of any vaulting which had yet been attempted, that the execution of the plan appeared almost impracticable; several schemes, some of them almost ridiculous, for completing the fabric, were proposed, but cast aside. In 1407, Brunelleschi, a native of Florence, who had long been in



FLORENCE.

Rome studying the remains of ancient architecture and other objects of Art, returned to the place of his birth. In the same year the citizens convoked an assembly of architects and engineers to deliberate upon some plan for finishing the church. "To this assembly Brunelleschi was invited, and gave his advice for raising the base drum, or attic-story, upon which the cupola should be placed." For some considerable time he had to contend with the jealousies of rivals, which impeded his project; but before his death he had the satisfaction of seeing the cupola finished, with the exception of the exterior of the drum underneath it. He left designs for the decoration of the cupola, as well as for that of the lantern with which he proposed to crown the whole edifice: these, however, were lost. It was a flattering spectacle for the gifted architect to contemplate, when he saw the cupola, the object of years of anxiety and labour, rise majestically far above all the edifices of Florence. Nothing

at all equal to it in size and grandeur had ever been previously attempted: it served as the model for Michel Angelo, in his work of St. Peter's, in Rome. In it "we behold fine and scientific vaulting, and though the absolute height be less than St. Peter's, yet, as a dome, it is the largest in the world." The interior is painted in fresco from designs by Vasari, who lived in the sixteenth century, an artist of some talent, but who is best known by his biographies of the old Italian painters. After the death of Vasari, in 1576, the work was entrusted to Federigo Truccherio, who completed them. The subjects represented are Paradise, the Prophets, Angels, Saints, the Descent of the Holy Ghost, and the Punishment of the Condemned.

Within the Cathedral "all is solemn and severe; plain, almost to nakedness, and dark; for the very fulness and richness of the brilliant stained-glass," we are again adopting the opinion expressed in Murray's *Handbook*, "adds to the gloom, and this

gloom is doubly felt when you enter this dark, cavern-like, shadowy pile, while the bright hot sun of Florence is glowing without; and the monuments and sculpture, though numerous in reality, seem scanty in proportion to the extent of the area. The monuments generally claim but little notice on account of any intrinsic merit; but the bronze shrine of San Zenobia, by Ghiberti, with its choir of angels floating in the air, shows much grace and elegance."

The Campanile, Giotto's beautiful work, is, perhaps, the purest and most elegant specimen of Italian Gothic to be found anywhere: the outline is simple, but the tower is most richly ornamented. Its sides are ornamented with a number of statues and bas-reliefs, representing, as has been said, a complete poem, in marble, culled from the works of some of the most famous Florentine sculptors—Andrea Pisano, Donatello, Luca della Robbia, and others, far too numerous even to point out.

JAMES DAFFORNE.

THE ILLUSTRATED WORKS

MESSRS. CASSELL, PETTER AND GALPIN.

ACCORDING to annual custom many Illustrated Books proceed from this eminent firm. They are all of much excellence, the productions of good authors and good artists, and may be, with assured safety, placed in the hands of the young, at a season when amusement and pleasure become duties. Not that instruction and information are put aside in these books; on the contrary, they are kept steadily in view, although not intrusive, being, indeed, rather below the surface, as they should be, while the yule-log is blazing and a laugh is, as it has long been, very welcome as a seemly greeting to Christmas and the New Year. Of this special character is "THE MERRIE HEART," a book of nursery rhymes that contains a "funny" engraving on each of its 222 pages, while some of the prints are large and coloured. There is no vulgarity in the humour of the designer, but there is considerable originality, and much that will excite the "merriement" of young readers.

"HOMELY SCENES FROM GREAT PAINTERS" consists of twenty-four photographs (by the Woodbury process) from pictures by modern artists, foreign and British. They are for the most part well chosen, but, with few exceptions, are known to all who are familiar with recent Art-works. Together they form a very beautiful and interesting volume; the letterpress is by Mr. Godfrey Turner. He has evidently taken pains with his task, and his discursive pen has rambled among a score of themes, in his search of materials for the letterpress; thus, in a print called 'The Cavalry Charge,' a little urchin, sword in hand, mounted on a rocking-horse—we know who the artist is (Dubasté) only by turning to the table of contents—Mr. Turner gives us in lieu of other matter, a graphic description of the "charge" of the six hundred, in the valley of death, in the terrible Crimea. Instead of writing learned discussions on pictures and painters, as would, possibly, an Art-critic, he has adopted, generally, the more popular plan of gathering flowers from other gardens than his own, to associate with the pictures.

"THE BOOK OF BIRDS" is a volume of quite another order; a good gift for all seasons; and when completed in four volumes (of which the second is before us), it will leave little unsaid that ought to be said, and nothing unpictured that might be advantageously pictured, on a subject second only in interest to that which treats of man. It is translated—and no doubt annotated and improved—by Professor Thomas Rymer Jones, F.R.S., of King's College. A more competent authority could not be found in England. His style is clear and full, not overburdened with learning, but calculated to be popular with readers who desire to learn. In this one volume there are 400 engravings, with many admirably coloured plates. The engravings are not of the birds only, we have their habitations, their nests, their eggs, with ample information upon every topic illustrating their history. The book will be, when completed, one of the most valuable to be found in any library, of either the matured scholar, or the student.

"THE CHILD'S BIBLE NARRATIVE" is a book of yet another order. As the title intimates, it is exclusively for the young. The narratives are not stories—such as should always be treated with caution amounting to suspicion; for in nine cases out of ten, where so treated, the reader has the views, interpretations, and, it may be, the prejudices, of the writer. Each narrative is taken as it is found in the Bible, and given without note or comment; the selections, moreover, are not made heedlessly and without thought. The Editor, though he has added nothing, has omitted much; adopting as his guide this passage from his preface:—

"While the Holy Bible is, in the largest and truest sense, a book for all, there are some parts of it which are as milk for babes, and some as strong meat for men. We have, therefore, in the Child's Bible Narrative, endeavoured to put into a comprehensive form such portions of the Holy Scripture as seem best adapted to the wants and capacities of childhood."

It was a good idea, and it has been admirably

carried out. There is not a line in the volume that can excite dangerous inquiry, or be the source of any doubt. It is very gracefully and tastefully printed and bound, and it contains a large number of page-illustrations of great excellence; many of which, if not all, are from the masterly pen of Gustave Doré. The child who receives this book, therefore, will find much to learn, and nothing to unlearn: it may be "A lamp unto his feet, and a light unto his path." Our page contains a specimen engraving borrowed from this book.

THE HOLY BIBLE, with References and a Condensed Concordance. This edition of the great Book contains 900 wood-engravings, large and small. They are all good examples of Art:

some are of scenes imagined by the artist; others are of famous places, as they were and as they are; others are of objects and instruments familiar in Bible history, and illustrating the habits and customs in the ancient "East." Nothing seems omitted that can elucidate the text; the animals, the birds, the plants, the flowers, are brought before the eye as we read; many things are made clear that would be otherwise obscure; instruction is conveyed by positive information, and the enjoyment of the reader is thus "mightily" enhanced. As a mere "picture-book," it is of deep interest, but a higher purpose is effectually worked out.

Their editions of books illustrated by Gustave Doré are the most important of the works issued by Messrs. Cassell, Petter, and Galpin, during



SAMSON SLAYING THE LION.

the past year; we have reviewed each of them as it appeared. They are no fewer than eleven in number; and the majority of the engravings are of large size. One is absolutely astounded at the industry of this great artist; his genius is universally appreciated, but how wonderfully it is aided by a capacity for labour. Thus, Dante, Milton, La Fontaine, Chateaubriand, and "Don Quixote" have passed under his hands, and he has illustrated the "grand classics" so as to delight the eyes and minds of millions.

The firm is now publishing, in parts, a book of "ILLUSTRATED TRAVELS;" the volumes will, no doubt, come before us, in due course; and we may be assured the collection will be one of great interest and value; bringing up to our own times "Records of Discovery, Geography, and Adventure" in all lands.

Each of these publications of Messrs. CASSELL, PETTER, AND GALPIN will seem entitled to larger space than we can give it. As will be seen, there is ample variety in their issues of the season. The books are skilfully planned, so as to combine a large amount of information with much rational pleasure. Generally the illustrations are of an excellent order, and teach to the Art-student, or Art-lover, nothing that he or she will have to forget. They are not always of the highest class, but they have the merit of being invariably good. The study of the firm, is, perhaps, to be too lavish in quantity: of the hundreds of pages we have thus passed under review, there are almost as many hundred engravings. But no doubt an abundant supply of "pictures" is a necessity at this special season of the year.

VISITS TO PRIVATE GALLERIES.

THE COLLECTION OF D. ROBERTS, ESQ.,
OLD KENT ROAD.

THE pictures and drawings here described consist, with a few exceptions, of productions of artists living or recently deceased. The exceptions are by men who are now classed as "old masters." In number the oil-paintings are eighty, and the water-colour drawings sixty, among which are studies by W. P. Frith, R.A.; E. M. Ward, R.A.; C. Stanfield, R.A.; F. Taylor; Carl Haag; W. C. T. Dobson, R.A.; T. S. Cooper, R.A.; Copley Fielding; E. H. Corbould; G. Barrett; T. M. Richardson; Brittan Willis; W. Collins, R.A.; E. Duncan; W. Hunt; D. Cox; Leitch; J. J. Jenkins; George Cattermole; T. S. Robins; J. E. Millais, R.A.; F. Goodall, R.A.; C. R. Leslie, R.A., besides many other artists of eminence. The foreign list includes the names of H. Vernet, Gallait, Portaels, Rosa Bonheur, Merle, Granet, Toulmouche, Dubufe, Ten Kate, De Haas, &c. Thus it appears that Mr. Roberts's tastes do not limit him in his choice to any particular line or department, but extend to all productions in which reside the essential element of beauty. Mingling accordingly with representations of the entire cycle of painting, there is a portrait of the Empress Eugénie, by that very eminent French painter, known to us as Dubufe the younger. This portrait was painted about the time when the empress was married, or about to be so; it is, therefore, full of that winning vivacity and freshness of life which she maintained so long, even after her elevation to the Imperial throne. M. Dubufe has succeeded in giving to his work the truth of a portrait with the interest of a picture. 'The Duenna,' by J. B. Burgess, is a subject frequently treated by artists who have visited Spain; and only those who have been there can bring therelations of the situation home to us in all their reality. The young lady here and her guardian are going to mass. The latter is the personification of devotion, but her young charge is distracted by some disturbing influence operating near their standpoint. On the development more or less pointed of these relations depends the greater or less success of the description. In this case the Duenna is absorbed by her devotional preparations, while the young lady is looking round, as if interested in some person or object. The figures are well conceived, and the distinction of the characters is firmly asserted and maintained. There is also by Mr. Burgess, 'Leaving Church in Spain,' a work composed of similar material, and equally well painted. Liverseege is an artist whose works are rarely met with; this collection, however, contains one of the best of his pictures, 'Juliet and the Nurse.' It has, we believe, been engraved, and hence is extensively known as presenting a corpulent old lady seated in an arm-chair, with her hand resting on her walking-stick, while waiting for a glass of wine or cordial which Juliet is in the act of pouring out for her. As we see here so clearly, Liverseege's powers existed in, conceptionally, forcible description of character; and, mechanically, in that of a firm and decided manner of painting.

In a large oil-picture by B. W. Leader, 'A Fine Morning in Early Spring,' we have presented to us a composition of the most impracticable elements that could be reconciled by any harmonising process—a church with its grave-yard and part of the wall, a stack-yard; and, to render the whole yet more difficult, the trees are bare, and each branch with its entire constituency of twigs clamorous for justice at the hands of the painter. Had the artist chosen a subject to work out as a *tour-de-force* he could not have succeeded better. The life of the scene is a few sheep in the immediate foreground. To say that this picture is simply successful is not enough; it is most skillfully painted, and illustrates very happily the fulfilment of some of the tritest precepts of the Art. We have rarely, if ever, seen from the hand of this most conscientious artist a more attractive work than this. Near it hangs 'The Rencontre,' by De Haas, a group of a bull and cow painted in the artist's most substantial

manner. In 'A Landscape,' by Nasmyth, we have the perfection of the simplicity which is the great charm of this artist's works, and an illustration of that faculty which possesses the power of producing a picture out of very slight material. The components are simply a section of road with some trees, but the taste shown in the construction is admirable. This little picture is in excellent society, as it hangs near two small upright pictures by Vandermeere de Jonghe, both of which are examples of landscape-scenery, dark, but of great interest, and marked by all the earnestness of the more severe disciples of the northern schools of landscape Art. 'An Easter Vigil in Spain,' E. Long, is a large and important work, presenting a crowd of devotees of the poorer class earnestly worshipping in a church. Many are waiting to take their turn in confession, as may be inferred from the fact of a priest being already engaged in listening to one apparently repentant sinner who pours into his ear the tale of her transgressions. As we see in continental churches generally, the congregation consists principally of women, who are here grouped most judiciously as well for the display of character as for pictorial effect. Many of the persons present are studies diverging from the courses of common humanity, and the manner of their devotion is deeply impressive. The scene is everywhere distinctly Spanish, though entirely devoid of the profusion of any of the trite vulgarisms which are deemed necessary to the establishment of a nationality. It is the best and most pointedly-descriptive work of this artist.

By E. M. Ward, R.A., is a small replica of his picture at South Kensington, 'James II. receiving the news of the Landing of the Prince of Orange at Torbay,' which, being so well-known, and having been described already more than once in the *Art-Journal*, it is unnecessary here to dwell upon in description. It is, however, but just to say of this repetition that it is even more brilliant than the larger picture. 'Shakspeare reading to Queen Elizabeth,' L. J. Pott, has been very carefully worked out, and with a very significant result; the point having been to show, by the gratified seeming of the audience, that they are listening, it may be, to some of the humorous sallies of Falstaff, or the queen may be amused at the manner in which Shakspeare has in *The Merry Wives of Windsor* fulfilled her command to represent Falstaff in love. 'The Sedan Chair,' A. Johnston, is an extremely spirited figure of a young lady about to take her seat in the object. The person and the circumstances bring with them the remembrance of another picture by Mr. Johnston, in which a gentleman hands a lady into her vehicle. This study is remarkable for its freshness, and for the unique firmness and certainty of its manipulation. 'A Passing Cloud,' H. W. B. Davis, is a landscape of remarkable excellence; and for the character of the following the names of the painters are a sufficient guarantee:—'Sheep in the Snow,' T. S. Cooper, R.A.; 'A Chat by the Way,' E. Nicol, A.R.A.; 'Robespierre watching his Victims going to Execution,' E. Crowe; 'Dead Heron,' W. Duffield. 'A Visit to the Invalid' is a well-executed picture by J. Clark, whose experience in subjects of this class gives him a singular aptitude in seizing their telling points. 'What are the Shepherds doing that the Lambs go astray?' by B. S. Marks, very directly illustrates an observation of frequent recurrence in our police reports, that "the prisoner's head scarcely reached up to the bar of the dock." Here we have but the head of a child, who for some crime or misdemeanour is charged before a magistrate; nothing but the boy's face appears, yet the situation is sufficiently patent. Some of those we now name are small, but several are really very fine. 'The Panelled Chamber,' J. D. Wingfield; 'A Girl feeding Chickens,' W. C. T. Dobson, R.A.; 'The Warrener's Boy,' Hemsley; 'Cattle in a Shed,' W. Müller; 'The Ballad-Singer,' Smallfield; 'A Coast-Scene,' Sir A. W. Calcott, R.A.; 'The Bird-trap,' George Smith; 'A Landscape,' T. Creswick, R.A.; 'Waiting for a Partner,' Girardot; 'A Park Scene, near Norwich,' James Stark; 'Morning—a Thames Lock,' Niemann; 'The Murder of

Glossin,' by Dirk Hatterick. 'Amy Robsart,' W. P. Frith, R.A., has been already described in a recent number of this Journal. Also highly meritorious are—'Good Friday,' J. D. Hardy; 'Clearing the Woods in Spring,' R. Beavis; and 'Black Game,' R. Ansell, R.A.,—certainly, notwithstanding the subject, one of the most successful works of this painter.

Of the foreign pictures in the collection many are superb examples of the French and Belgian schools; as 'An Egyptian Flower-Girl,' by Portaels, a figure of natural size, representing the character and nationality to the life—a picture of rare merit. 'The Young Soldier,' by Portielje, a very neatly-manipulated piece, of which a little boy with his toy-weapons is the hero; and from this mimicry of war we pass to its reality in 'French Sentinels on the Rhine,' by Horace Vernet, a very singular passage of Art, which must have been painted with reference to some passing or impending event. 'A Landscape,' by Fourmois, with cattle by Verboeckhoven, is a very attractive work, in which both artists have acquitted themselves admirably. 'A Halt at a Well, near Cairo,' Schreyer, bears fully the impress of a veritable incident of Arab life. By Passini, in 'A Caravan passing through a Defile,' we are struck at once by the exigencies of the case in the signs of vigilance and preparations on the part of the escort. In comparisons between the Arab and his horse the latter is generally the nobler looking animal of the two. Toulmouche is a painter of great eminence; the elegance of his dispositions and his marvellously elaborate finish are unrivalled. We have seen many of his works, but nothing, for its exquisite quality, to approach his picture in this collection, called 'Will Papa consent?' and presenting a young lady, smiling through her breathless anxiety, and inquiring at the door of her father's room, in which is held a conference as to the pretensions of her suitor, who, it is evident, has her whole heart. This picture would be a star in any collection; and not less attractive in its particular vein is 'The Order of the Day,' by Roybet, a single figure of extraordinary spirit. 'The Connoisseur,' by Fichel, may be ranked among the very best of those productions of accurate finish which are the boast of the living French school; equally deserving of esteem is the work by Escourea, called 'The Sportsman's Return.' To Edouard Frère's picture, 'The Cooper's Children at Breakfast,' we have already done justice on a recent occasion. 'The Slide,' by Lier (of Munich, we think), is painted much in the spirit of those winter-scenes of which French painters lately seem to have the monopoly; but with this difference, that here is greater earnestness in local description and the definition of objects. Although we have not space to describe them, we must note also 'The Duel Interrupted,' Bourgoin; 'The Bay of Naples,' De Nittis; 'Broken Vows,' Kœmerer; 'Contemplation,' Verhas; 'A River-Scene,' Koekkoek; 'The Siesta,' Gregorio; 'Grace before Meat,' Zuccoli; 'The Departure for the Crusades,' Devedeux; 'A Timber-Raft at Goes, South Beveland, Holland,' Dommersen; 'The Lace-Maker,' Hassaret; 'Fruit-Market at Madrid,' Sans; 'Luther at Prayer,' Labouchère; and 'A Snow-Storm on the Coast at Dover—Launch of the Life-Boat,' Weber.

WATER-COLOUR DRAWINGS.

'Chestnut-blossoms,' by David Cox, is a small drawing of a garden-terrace with shrubs and trees, light and genial, and differing in everything from those of which the dominant passage is the cold and weeping sky. By Copley Fielding is 'Sussex Downs,' a drawing made apparently in a day in Spring, when the fitting shadows of the clouds in mere wantonness were chasing each other over the faces of the hills. Fielding is almost the only painter who has ever turned the Downs to any pictorial account. This is a valuable instance of his power. By W. Collins, R.A., a group of children on the sea-shore reminds us strongly of this painter's style of sea-side composition. There is much sweetness in this drawing, which has probably been repeated in one of his oil-pictures. It affords a perfect idea of Collins's sea-side pictures, so many of which

consist simply of a group of children, with a most effectively-painted perspective carrying the eye far over sea and shore, and meeting the clouds of the horizon, where again the eye rises to a sky of the greatest tenderness and beauty. 'French Fisher-Girls,' by Joseph J. Jenkins, shows some Boulogne or Dieppe girls bringing home their loads of fish. This field Mr. Jenkins has for years had to himself, as no one has yet approached him in the delineation of these people with their very picturesque dress and generally graceful bearing. Near this drawing hangs a very powerful study, 'Newhaven Fisherwomen,' by H. T. Wells, R.A.; two young women of that very peculiar race inhabiting the fishing-village, the western suburb, as it were, of the port of Leith. The features are pretty, but characteristic and significant, and the artist has evidently been enamoured of his subject from the care with which he has worked it out. The figures are borne out so well that the group would engrave with excellent effect. Above this hangs one of those highly-wrought chalk-drawings which are frequently made by Mlle. Rosa Bonheur as essays preliminary to oil-pictures. This seems to have been a study made for her composition, 'A Family of Deer on the Plateau of Fontainebleau.' Great differences may exist between this drawing and the picture, but, as far as we know, it is the only one of her works which it approaches. Of 'The Solway Firth,' C. Stanfield, R.A., has made a very interesting drawing; it possesses the greater merit as the scenery with which he had to deal consists only of water, and a vast expanse of low tidal shore. His purpose was to invest it with interest and signs of life; this he has done by the introduction of a variety of objects: at the same time, he has defined the distances with a precision which describes a space apparently boundless.

In a drawing by Guido Bach we find point and purpose of another type; it is called 'Avenged,' and presents a young man in the act of sheathing his sword, his breast still heaving with the wild storm of yet unsubdued passion. A dark cloud overshadows the brow, to dispel which other sacrifices seem to be demanded; we read therefore avenged, but not gratified. The dress may be classed as of a Florentine fashion of the sixteenth century, and in the essentials of his impersonation the artist escapes the dramatic by his continued maintenance of the human ideal. We have here to remark, and it is due to M. Bach to say so, that we know but few painters, ancient or modern who get more out of a single figure than he does. 'Tired' is one of the late W. Hunt's rustic subjects. We all know the boy who served him so many years without increasing his stature an inch, without abating his grotesqueness a single shade. Having been presented to us under all imaginary circumstances, we find him here asleep, with his head on his small travelling-bundle. Whatever may be the date of this work, it supplies an admirable tail-piece to a very wonderful series. By Ten Kate is a drawing very successfully made out, called 'The Council of War,' belonging very much in feeling and character to that large class of similar situations certain members of the French school have treated with such success. Placed in this category it signals itself as one of the best of them. 'Arab Travelers in the Desert,' Carl Haag. It is due to this artist to say that apart from the pomp and circumstance of caravan-travelling, he has shown us the pure and simple fitting of Arab families in the desert. We have here a train of them on their dromedaries, not only immediately present, but flecking the remotest distances of the waste. The superior value of this drawing lies in its perfect truth—in the unquestionable veracity of its characters and scene. In 'Autumn Leaves,' E. Warren, we turn to material of a widely different kind—a passage of sylvan landscape certainly worked out on the spot, and rich in all the golden hues of the season. The subject seems to have been chosen to demonstrate the subjugation of difficulties by constancy and severe application. It is large and broad, and it is almost impossible to speak in adequate terms of the careful and studious labour shown in the drawing and painting of the branches and

leafage. 'At Portmadoc—a Herd coming South,' is one of those smaller cattle-pieces by Britton Willis—a kind of composition which he has made his own, by setting forth his herd in a well-painted landscape, under a very powerful sky-effect. The whole is extremely well brought together, and it is rarely we see cattle in a work so small drawn with such accuracy. Very strange to say, we meet here with a drawing by Granet. It represents the interior of a cloister, and is curious and valuable as the production of a man who, half-a-century ago, surprised the world of Art by his extraordinary effects. Perhaps the best picture he ever painted is in the Royal collection; it was, we believe, purchased by George IV. The sweetness, beauty, and harmony of the drawings by W. L. Leitch are always most captivating; in this collection is a small drawing, most perfect in its dispositions and colour. These lesser works of Mr. Leitch are unapproachable. 'The Haunt of the Wild-fowl,' by E. Duncan, was made, we believe, expressly for Mr. Roberts. It shows a sedgy stream, from which rises a flock of ducks. The subject is one of many difficulties, not the least of which is the maintenance of the perspective of the flock as they fly from us. On the other hand there is also a family of tame ducks, by Harrison Weir, called 'A Water-Party.' 'Glencoe' is a large work, than which its author, T. M. Richardson, has never painted anything more real and substantial. We trace the glen winding far away into distance between the chains of hills whereby it is literally bounded, the irregular summits of which rise against a menacing sky that invests the entire scene with a sullen aspect in perfect harmony with the traditions of Glencoe. This drawing may be classed among the most earnest that Mr. Richardson ever made. 'Pont-y-Pan—going to Market,' F. Teyler, is one of those pastorals in the description of which this artist excels. By R. Beavis is 'Carting Corn,' in which the cattle are the feature of the composition. 'Softly sighs the Breath of Evening' is the title of an admirable drawing by G. Barrett; it hangs near 'The Avon—the Severn in the distance,' by J. B. Pyne. By W. Hunt, and in the perfection of his brilliant manner, is a composition of an 'Apple, Grapes, &c.,' and in the following variety are works of various degrees of excellence: 'Juliet and the Nurse,' H. S. Marks, A.R.A.; 'Lago di Garda,' Lee Bridell; 'A Landscape,' W. Leitch; 'Rhydael Mawr—Waterfall on the Conway,' T. S. Robins, a production of great power; 'The Mushroom-Gatherer,' W. C. T. Dobson, R.A.; 'A Tale of the Huguenots,' E. H. Corbould; 'Interior of a Chapel—Robbers disturbed,' G. Cattermole; 'A Scotch Landscape,' S. Bough; 'Dumbarton,' P. Nasmyth; 'Sunset,' W. Coleman; 'Shotwick,' and 'Hulks on the Midway,' S. Prout; 'The Declaration,' J. M. Wright and Miss Gillies; 'A Normandy Water-Carrier,' F. Goodall, R.A.; 'Ravenswood and Lucy Ashton,' C. Leslie, R.A.; 'The White Cockade,' J. E. Millais, R.A.; 'The Ruined Gamester,' T. Stothard, R.A. Among the drawings by foreign artists is a gem by Gallait, a study on which he has exhausted his utmost *finesse*. It is 'The Last Honours to Counts Egmont and Horn,' a theme which as a large oil-picture has won him such renown; and not less distinguished by the highest qualities of Art is a 'Repose in Egypt,' by Hugues Merle. This latter is in coloured chalks, and is marked by a classic elegance of feeling which suggests an exquisite bas-relief, rather than a chalk-drawing. Other foreign drawings are 'Pifferari,' 'Bellay,' 'Leaving Church,' Koller; 'An Italian Water-Carrier,' Tusquet, and a 'Military Concert,' Ten Kate.

In the possession of Mr. Roberts are also some very pleasing examples of those painters whom we are accustomed to designate as old masters—Paul Potter, J. Ruysdael, Hobbema, De Heem, Vander Neer, &c.—works we have left ourselves no room to specify; the whole constituting an assemblage of remarkable interest, and presenting a variety of subjects and artists rarely to be met with in the house of a private collector.

THE HOLYROOD PICTURES.

At Mr. Buttery's, 173, Piccadilly, are at present some valuable and highly-interesting pictures, which have been sent there from the Palace of Holyrood for the purpose of being cleaned and restored. They had been removed to Hampton Court from Kensington, but on the discovery that they contained portraits of personages of the royal line of Scotland, they were, by command of the Queen, transferred to Holyrood. That they were in all but hopeless condition is evidenced by portions of them not yet completed; while the emendations have been so skilfully effected that it is impossible to determine where the injuries existed, though one picture was very extensively blistered and broken. There are four subject-pictures, curiously enough occupying only two panels, each being painted on both sides. One of the subjects is the Trinity, represented by God the Father enthroned in glory, and holding before him the crucified Saviour, the time determinable from personal indications as being immediately after the crucifixion. The Holy Spirit in the form of a dove is hovering over the Saviour. The drapery in which the person of the Father is enveloped is red, and the throne is represented as gold shaded, not with a brush and colour, but by means of the most elaborate hatching. The authorship neither of this picture nor of the others is known; all is mere speculation, though this picture differs entirely from the others, and the treatment of the subject and the manner of the work would argue that the artist had been in Italy, but circumstances point to his having been a disciple of a northern school. On the other side of the panel appears James III., of Scotland, kneeling at his devotions, and behind him is St. Andrew, who with his right hand appears to be raising the crown on the king's head. James was killed in quelling a rebellion at the age of thirty-five. He is represented here as about thirty or thirty-two years of age, and it is presumable that these two pictures are not by the same artist as the others. There is not the power in the faces that distinguishes those of the rest, and the drawing of the hands is clearly not by the same painter.

Several artists are named in connection with these two pictures, especially Mabuse, but he did not come to England until about 1502, and then he was some time occupied in painting the children of Henry VII., and certain of the English nobility. On the other panel is a St. Cecilia seated at the organ, having before her one of the Gregorian chants. This picture is as fine as anything in Italian Art; it is impossible in words to do justice to its wonderful execution. It is supposed that this figure represents Mary, the sister of James III., who married the Earl of Arran, and subsequently James, Lord Hamilton. Behind the organ is a younger sister, who was married the year after her brother's death. There is a third person present, kneeling in a devotional attitude. He is believed to be a Sir Edward Boyle, eminent for his acquirements as a musician. The head of this man is a masterpiece of drawing and painting, and carries us back to the rare finish of the school of Bruges. In the fourth of these really surprising pictures is the Queen of James III. kneeling in prayer at her desk. Behind her stands a knight wearing a full suit of mixed armour of that period, when the last remnant of mail disappeared. It is impossible to suppose anything in Art to excel the painting of the head-dress and the draperies of the queen, or of that of the equipment of the knight. It is difficult to believe that the heads in those two pictures have not been painted from the life, and impossible to believe that the dress and magnificent ornaments of the lady, and the appointments of the knight, have been wrought from anything but the reality. Besides these works there is a very fine portrait of Henry VIII., in his favourite François Premier dress, profusely jewelled; also a portrait of Queen Elizabeth, the finest we have ever seen. The jewels and embroidery in the dresses of these portraits are inimitable. It is but just to say that by the art of Mr. Buttery these extraordinary pictures are being most ably restored.

IMPROVEMENTS IN MINOR INDUSTRIES.

THE PATENTS OF J. A. RHODES, BRITAIN WORKS, SHEFFIELD.

THE area it is necessary continually to survey, in quest of subject-matter for this series of papers, is very extensive; yet it is not always the novelties most persistently pressed forward which are really worthy specialities. Thus, in accordance with a certain guiding principle of selection, the subject of this article will be found to be not only a technical advance in an indispensable manufacture, but also an industrial application of Fine Art in its best sense.

At the Workmen's Exhibition of 1870, much attention was attracted to the articles produced by Mr. J. A. Rhodes, a manufacturing silversmith and electro-plater of Sheffield, whose "exhibits" showed an originality and beauty in the manner of their enrichment, so remarkable as to win for him the only gold medal awarded for silver and plate. The process is covered by a patent, and we believe that other cognate inventions and improvements have been secured also by patent and registry. Perhaps the best idea of this improvement may be conveyed, by stating, in two or three words, that the ornament resembles the embossing of metal upon metal; and by a passing observer the articles which are about first to be described, might be called a silver tea and coffee-service, embossed with gold. There is no limit to the character of the design, nor to its magnitude, except in the surface to which it is to be applied. The tray of this service is not of silver, but of the best plate. It is ornamented in the centre with an incised oval wreath, composed of flowers and fruits, and is bordered by a raised rim, within which runs a sunk band, bearing an arabesque design in low-relief, according to the spirit of the invention. Except the tray, the service is of silver, and all the vessels are octagonal in form; the tea and coffee-pots having dome-shaped lids, surmounted by a pine. It will be at once seen that it is not to the patterns of these articles that attention is invited. Two of the octagonal panels bear blank shields in the centre, and the other six are overruled with continuous florid gold ornament superimposed, the result of which, as may be understood, is an effect of great brilliancy.

This means of ornament has most probably been suggested by saw-piercing, that process of producing perforated design which has superseded the old resource of punching. It is, however, clear enough that this germ would yield fruit only when seized and cultivated by an intelligence more than commonly learned in the art, and skilled in the handicraft of hardware products. By persons at all interested in the Sheffield plate trade, the methods of working to which it is necessary here to allude are perfectly well known; but to a reasonable appreciation of their value it is expedient on the other hand, to point out, in as few words as possible, the means by which such results are attained.

A thin plate of metal perforated by punching shows a depression of the edges of the perforations, while the surface of a plate cut by saw-piercing preserves its level uniformity. It may be supposed that the figures so cut out would at times be remarkable for beauty of form. Whether it has ever occurred to any one else to utilise such forms as, under improvement, to render them applicable as relief-ornament, we are not informed; but it is certain that to the patentee alone the invention and its success are due. Mr. Rhodes is not only his own designer, but has been, we believe, for nineteen years designer and piercer to the principal firms in Sheffield. The idea is very simple, and like those of even some of the most useful means and appliances of our time, it is surprising that it should have remained so long in abeyance. To revert to the tea and coffee service; we will suppose the panels complete, and ready to receive the design. A plate of gold having been provided of a suitable substance, the intended design is drawn on it, and so prepared and applied, that the design or ornament becomes solidified with

the metal of the vessel, with an appearance of having been adapted by some curious and singularly precise method of rasting—and quite excluding all supposition of parcel-gilding.

The articles we have engraved in illustration of the novelty and beauty of Mr. Rhodes's designs and works, are a salt-cellar, and spoons of different patterns. The form of the salt-cellar may in plain language be called an elongated octagon of cut-crystal, held in a silver stand of perforated work, with a swing-handle, on four ball-feet. On the sides are shields for crests, &c. In design and fitting, this is certainly one of the most elegant articles that can be met with, as proposed for the purpose intended. The spoons are of different patterns; those with twisted stems and trefoil ends seem to be a favourite form. Others have shields, and there is a very neat form of tea-spoon with

plain handle and lozenge perforated top. Many of the spoons have scallop-pattern bowls, and this is carried down to dessert, and other spoons. Attention was particularly drawn to spoons of old English design, consisting of an oval bowl, plain stem, and a repetition of the oval terminating the handle,

and bearing a gold crest. The well-balanced composition of this very simple spoon, raises it in character to a study of refined taste. A small ice-tureen is remarkable for perfection of finish. In form it is oval, and is lifted by perforated trefoil handles. It is necessarily accompanied by ice-

tongs, which work by a spring. The pattern is called the Alexandra, and the ornament is of perforated arabesque. The handle is twisted, and terminates in a trefoil within a circle. Another article similar in principle is for helping sardines, so as to avoid breaking them.



It consists of a small tray and cover working with a spring, and having also a twisted stem ending in a perforated trefoil within a circle. With respect to the cost of these table requisites, they are brought generally within the means of householders, unless the ornament be unusually

rich. The low relief ornaments on the less expensive products are worked in aluminium; and for objects yet less costly it is not necessary that they be of silver. We all know the infirmity of gilding or parcel-gilding. Its existence is only a question of a few years; while, on the other

hand, the substance of the superimposed gold or aluminium will, with fair treatment, last half-a-century without any very conspicuous show of wear and tear. This invention, being only in its infancy, is open to ameliorations in perhaps many directions. One advantage which strikes us most forcibly and directly, would be the picking out, or clearing with a sharp point, those bas-relief forms which may not be sufficiently definite; and thus the invention would be raised more nearly to the level of Fine Art. The process, as we understand, does not limit designs to flat bas-relief, but is susceptible of the adaptation of compositions even approaching high relief, and the latter manner of treatment would raise well-considered products into competition with the most beautiful and valuable metal-works of the most celebrated producers of any time. There is nothing in *repoussé* that could equal what may be conceived of the prominence of detail and delicacy of finish of such works. Their effect would resemble that of inserted ivory-carving with, if necessary, sharper cutting. This is only an idea of the perfection to which the invention may be carried, for nothing of this kind has yet been produced.

Mr. Rhodes has patented also a method of ornamenting metals with enamel, or of embellishing with enamel a superimposed metal design. It will be understood that for the introduction of enamel, the design or pattern must be expressly prepared by deepening the cuttings intended for the reception of colour; but the firing will involve many nice considerations, if the enamelling is to be effected after the compositions have been applied; and this will have to be considered in reference to the various temperatures required by the different colouring matters. It would in a multitude of cases be an unpardonable vulgarity to compound gold with enamel. This must be governed entirely by the nature and genius of the composition. It must, however, be admitted that in gold, silver, and enamel, there are the elements of products as rich as anything the world has ever seen.

To return, however, to the every-day table-requisites of which there is such an interesting display. The mention of a few of the common products of the invention is the best means of signifying its substantial value. Nothing in metal-work that has ever been brought under our notice proposes a range so extensive, as well in domestic utilities as in luxuries. Among the former are all the common and familiar articles of Sheffield manufacture; but to these a novel interest is given by a small shield, or sprig of gold or aluminium, solid and inefaceable, and at but a small increase on the cost of the common table-requisites. With respect to the latter, a beginning has been made, and it is a field open to the exercise of the rarest talent and taste in Art. A small set of articles, called a "tea-case," is remarkable for its finish and neatness. Although elegant in design, it is intended for use, as consisting of a pair of sardine tongs, a couple of jelly-spoons, and a pair of trident-form forks for pickles, or preserved fruits. The spoons are parcel-gilt in the bowls, with stems terminating in lozenges of perforated arabesque; a biscuit-box is ornamented with floral design in aluminium-bronze; it is oval in form, with an antique pattern running round the top, and having the base encircled by wreaths and crowns. There is a small tea and coffee-service for one person, oval in its forms and ornamented with wreaths and crowns. But enough has been said of this "improvement" to show that it condescends to enhance the beauty of the commonest objects in metal, while it solicits only refined taste and composition to place it as a modern Art on a level with those of by-gone times, the precious reliques of which have been the despair of the imitators of these days.

It is a pleasant duty to bring before the public improvements in Art-manufacture such as these. They are so manifest, and of so much value, based, as they are, on the safest and surest Art-elements, that no doubt they would make their way in time; but that time it may be our privilege to shorten; publicity is very difficult of attainment; many important inventions have lingered on the road to success—lacking a helping and guiding hand.

THE BRADFORD ART-SOCIETY EXHIBITION.

(FROM A CORRESPONDENT.)

THE Second Annual Exhibition of this society was recently opened in the New Mechanics' Institute of the energetic and flourishing town of Bradford. It consists of about 200 pictures.

Of the highest form of Art there is certainly no example, and it would be unfair to expect it. This is a young society, its second exhibition only; probably not more than three or four of the contributors are professional artists, living by their easels alone; while London is always draining the provinces of the most enterprising men of genius, seeking a reputation; but, making due allowance for these circumstances, and omitting, of course, a few pictures which it would have been kind in the hanging committee to have placed out of sight, the exhibition is highly creditable to its promoters.

Of the purely professional names in the catalogue, two stand out as having been for several years teachers of Art in Bradford, Messrs. J. Sowden, President of the Society, and W. M. Arundale, and it is right, therefore, to begin with their productions. Mr. Sowden exhibits no fewer than eighteen works. They show considerable power of drawing; dexterity and dash, perhaps, rather than solid attainment—witness No. 170, 'Leaves from my Sketch-book,'—but still a power not to be easily attained, nor yet to be slighted. No. 50, 'Reach of the Wharfe,' and No. 105, 'Ilkley Bridge,' both show this power and firmness in an agreeable form; but it is a power of line rather than of mass, and is frequently prone to hardness. 'The Last Song,' No. 176, "rose and woodbine," is a marvel of industry and care, and also of reckless indifference to the truth and facts of nature, so long as brilliancy and sensational effect can be produced. If Mr. Sowden would patiently and faithfully copy nature, leave his emerald green at home, and be content with a moderate simplicity, he could scarcely fail to do really good work.

Mr. Arundale also sends fifteen drawings, showing great range and diversity of subject, and not a little power. Nos. 28 and 184, both street-scenes from York, are full of nice feeling and picturesque effect, and even rise to the region of the poetical; but these, and all the rest of his works, are, to a great extent, marred by a strong tendency to copy the peculiarities of famous men. In his architectural scenes he uses the reed pen of Samuel Prout "ad nauseam," and some of his drawings, like No. 16, 'Frankfort,' are really wholly and solely borrowed from that master; while No. 53 (absurdly called 'Sublimity') and No. 166, a very ambitious 'Scene in North Wales,' are so exceedingly like chromolithographs after Rowbottom that one has to look twice at the catalogue to make sure they are original works.

This tendency to copy the peculiarities of others is visible also in Mr. G. H. Taylor's 19 and 20, where the early manner of T. M. Richardson is produced exactly. Mr. Blins sends a spray of hawthorn blossom, No. 13, very carefully and patiently copied from nature; he has somewhat exaggerated his shadows and the darkness of the background; but the work is nevertheless wholesome and good. He should remember, however, that the subject is by no means original. The same remarks will apply to S. Haley's (8 and 185) 'Fruit,' &c. This artist should devote his good eye for colour, and steady hand, to fresher subjects.

A considerable space is occupied by sketches of landscape, mainly, we should suppose, executed out of doors—excellent sort of work as a stepping-stone to something beyond, and by no means to be despised if done simply, and without straining after sensational effects. Foremost among such work are Mr. Hardy's productions; and despite a good deal of hardness, 180, 'Riddlesden Manor,' is really a very charming picture. The same may be said of 63, 'Easby,' and of Mr. Magniac's 27, 'Cottage near Bingley.' Mr. Holloway's 36 and 37 are as crisp and fresh as a May morning; and so are four of his, framed together (No. 70), 'Christchurch, Hants.'

It is to be regretted that Mr. E. Healey sends only one—a very charming—drawing: (No. 181), 'Chartres Cathedral.' Next year we hope he will exhibit. Mr. J. Preston also contributes only one painting (No. 118), a large and carefully wrought view of 'Tintern Abbey,' in snow.

Mr. J. Gelder seems to have endeavoured to show, in No. 2 and 81, how prettily and reasonably he can represent nature; and by all his other twenty-one drawings and paintings, how unworthily he can do it. Of Messrs. J. Marchbank, and W. O. Gellor, the less we say the better; charitably hoping that their works have been sent with a kind intention of covering spare wall-space, which in a future exhibition need not happen again. Mr. J. Crowther's pictures, though careful and well-intended, must join company with theirs to some extent, through a total misconception of the nature and true use of "colour." We now come to the works of two artists, whose productions, not the most showy at the first glance, are nevertheless full of real interest. Mr. K. Clough sends but three drawings—none of them very "attractive"—though No. 9, 'Shipley Glen,' is a most pleasant little peep—but all full of a thorough "genuineness," which in No. 120 becomes quite earnest and pathetic. It is a death-bed scene, presented so truly and carefully that one is reminded of the early pre-Raphaelite works. There is a stern determination to work with absolute fidelity to fact, which is most touching—and even painful—producing a picture the reverse of pleasing. Let Mr. Clough go on unflinchingly, and he cannot fail to attain the ranks of high Art.

The most promising works in the gallery are those by Mr. Hutton Brayshaw—ten in number; we wish there had been twenty. Without any exception, each of these is so perfectly moderate, true, and genuine—so entirely devoid of all affectation, sensationalism, and straining after effect—so free, on the one hand, from carelessness, and, on the other, from over finish and stippling, that we stop and say,—here at least, if there were no other, is a nucleus, round which may gather true Art-feeling in Bradford, and to which we may look hopefully for the future. They embrace a considerable range, considering there is no figure-drawing among them. Let us enumerate: No. 66, 'Fishing Lugger,' is a most careful drawing of a boat. It is sternly grave and matter of fact, not even a dash of yellow sand is allowed; but it is lovingly true in every graceful curve and detail. No. 59, 'The Morecambe Coast,' slight as it is, affords proof of what Mr. Ruskin has so often pointed out, that a "moderate faithful following of nature must result in a true delight in her beauty." No. 64, 'Beechy Head,' has more dash and vigour in it, but is equally true, and free from affectation. No. 130, 'Craven Hills,' is a very grand work in oil, giving a deep and thoughtful, almost awful, view of the grandeur of dawn. But what strikes us as altogether the most hopeful and remarkable part of Mr. Brayshaw's work is that in No. 23, 'Old Eastbourne.' In 64, 'Beechy Head,' and in 103, 'Scene on the Wharfe' (three drawings very diverse in subject and treatment), we discern a very decided likeness to J. M. W. Turner's work;—not, be it observed, to his eccentricities; to the wild and almost extravagant storm and cloud-land effects, which the great artist, in his later days, at times indulged in; but to the delightful effects of serene softness, and glow of sunshine and poetry and peace, which characterise his "middle period," and of which there are so many beautiful specimens in the Farnley Hall collection. Whether this arises from Mr. Brayshaw having made a minute study of Turner's works, or from possessing the same sort of sympathy with nature, we cannot say,—perhaps from both; anyhow he has in his right hand a jewel of price, and if only health and life permit, great things should be in store for us from it. To say that his work already belongs to the region of the highest Art would be premature, but far more premature than untrue; for such a delicate and affectionate wooing of nature cannot fail to be rewarded; for nature gives, of her secrets and her mysteries, the gifts of Poetry and Art.

SCHOOLS OF ART.

FEMALE.—An exhibition of works by students in this school was opened in the early part of January, at the rooms in Queen Square. The collection of drawings and models was certainly much in advance of previous exhibitions, and manifested the unremitting diligence, and the ability for teaching, of Miss Gann, the lady-superintendent, and her assistants. The works of Miss Julia Pocock—no new name as a prizewinner at this institution—well deserve the honour this lady has achieved by obtaining the Queen's scholarship, worth £30 annually. Her principal productions were an oil-painting of the head of a young girl resting on a pillow; a full-length statue of 'Hero Listening;' the bust of a man, life-size; and a copy of the 'Dying Gladiator.' Miss Selous also shows herself a skilful modelist in her 'Water-Carrier,' a girl bearing a picher or urn on her shoulder. Miss Mary W. Webb, another lady who has previously won prizes in the school, now gains the Queen's gold medal for studies from still-life, pigeons, a hare, vegetables, &c., most carefully and truthfully represented. Flower-painting, as might be expected, flourishes in the region of Queen Square: conspicuous in this department are the works of Miss Emily Austin, who has received for them a national silver medal. Designs for fans, many of them very elegant and appropriate, were somewhat numerous; especially notable was one by Miss Alice B. Ellis, which particularly attracted the notice of the Princess Louise at a visit her Royal Highness lately paid to the school. Miss Ellis and Miss Hopkinson contributed some charming designs for dessert-services; Miss Wise, a very clever drawing from the life; Miss Pocock, drawings of scenes in "Paradise and the Peri;" Miss Lamb, subjects from "Lalla Rookh;" and Miss Handship, from the "Ingoldsby Legends;" all of them showing considerable talent in composition; in a word, the general display was as interesting as it was most creditable both to teachers and pupils.

BELFAST.—A *conversazione* has been held of the friends and supporters of the Belfast school, when the prizes won by the successful competitors among the students were given to them by the Earl of Dufferin, Sir Charles Lanyon presiding. His lordship delivered an address in which he referred to the improved taste displayed in the architecture of Belfast, and to the progress Art had made among the manufacturers of the town; afterwards he spoke in high terms, and gave some particulars, of the system adopted by the Central Department of Science and Art at South Kensington of sending pictures, articles of *virtu*, &c., for exhibition at such meetings as the present throughout the kingdom. His lordship also alluded to the benefit of a School of Art among a manufacturing community like that of Belfast, and concluded by reference to the harmonious manner in which persons of all creeds and politics could work, and had worked and studied, in connection with it. Mr. T. McClure, M.P., and Mr. W. Johnston, M.P., took part in the proceedings.

BRISTOL.—The prizes and certificates awarded to the pupils of this school at the last examination were presented to them in the month of December by the Dean of Bristol, who presided at the distribution. Although fewer of the highest class of prizes were awarded this time than in 1870, yet the general results compared very favourably last year with those of the year preceding. Miss Kate Moore obtained a Queen's prize for her design for a fan exhibited in the national competition.

CORK.—The annual meeting of the supporters and students of the Cork school was held in December last. This is one of the oldest Schools of Art in the kingdom, having been established so long since as 1815; from it have gone forth men whose names are distinguished in the history of British Art. The total number of pupils passing through the schools last year was 188; but this does not include the attendance of boys from the national schools, of whom the average number was twenty-three. In moving the adoption of the Report, Mr. R. Scott remarked that the building in which the

school was at present held was not a suitable one, and that the Corporation could very well take the matter in hand, and erect a fine establishment which would answer the purpose of a town-hall, and at the same time afford those advantages that would necessarily accrue from having a school of design united with it. The Mayor spoke at some length upon the advantages of artistic as well as technical education to the working-classes, and said it would be very good policy of those who legislate for us to afford us some of the means of advancement and culture which were given to large cities like London, Dublin, and Glasgow. A local paper very pertinently asks, "Why, instead of handing the matter over to the Government, who will not attend to it, the Corporation, as the civic legislature, should not themselves try and do something for the improvement of the school?"

KEIGHLEY.—An exhibition of works executed by the pupils of this school was held in December last; and afterwards the distribution of prizes to the successful competitors took place. The Annual Report, which is somewhat voluminous, speaks most favourably of the progress of the students in every department; and it is gratifying to know that the artisan classes are earnestly availing themselves of the advantages, both in Science and Art instruction, offered them by the institution.

LEEDS.—From the last Annual Report of the committee of the Leeds School, submitted at a meeting, held on the 15th of December, for the distribution of prizes, we learn that—"The total number of pupils who have attended the School of Art during the past year is 368, showing an increase of 42 on the previous year. There have been also 223 girls and boys of the day-school taught drawing, making a total of 591 pupils under the instruction of the Art-masters of the institution: 356 pupils submitted 2,592 works for inspection in April last; many of these necessarily were of an elementary character. The number of pupils whose works have received the mark 'satisfactory,' the increase in the number of advanced prizes, and the great increase in the amount of aid afforded upon the work by the Science and Art Department, together with the examiners' report, show that the general work of the school, especially in the advanced stages, has made unmistakable progress in the year that is passed. The Department of Science and Art is awakening to the fact that, by the unlimited formation of night-classes for drawing, injury is inflicted upon Schools of Art; and it is devising fresh regulations in order to reimburse the committees of Schools of Art for this loss. The fact that four new night-classes have been opened during the past year in the district of Leeds, making fifteen in all now in operation, taught in most cases by parochial schoolmasters, with but scanty accommodation and knowledge for the instruction in Art, and more with the view of the public grants than to the advancement of Art, must tend to create a distaste rather than a taste for drawing. This latter circumstance, in conjunction with that of the standard for passing having been raised, has reduced the results of the second grade examination of the past year."

MAIDSTONE.—The annual public distribution of Government and local prizes and certificates to the students in this school took place towards the end of the past year: it was the result of the first examination in which any of the pupils were competent to send to South Kensington drawings of the full-length human figure from the antique, and yet two obtained Government prizes. This is encouraging for both the successful pupils and for the master, as it shows ability and painstaking. The number of students under instruction at the present time is,—Middle-class students, 19; artisans, 28; total 47. The annual Government examination was held on the 1st and 2nd of May. Thirty-six students were presented; 22 passed, receiving certificates; 4 obtained prizes; and 2 obtained full certificates. The number of drawings sent to South Kensington was 166; eight of these gained prizes.

READING.—A meeting in connection with this school has been held in the Town-hall, for the purpose of presenting prizes to the successful students. Mr. Tom Taylor distributed

the rewards, and delivered a suitable address on Art in general. The school has had during the past year a considerable addition to the number of pupils, and its operations are reported to be in every way satisfactory.

STOKE-UPON-TRENT.—This school, which is associated with those of the adjoining localities, Fenton and Longton, has had its meeting for the distribution of prizes, by Mr. G. Melly, M.P.; the Mayor of Longton presiding. We extract from the Annual Report the following remarks:—"The school has now been established twenty-four years, having been opened in 1847; so that Stoke may claim to be the parent school of the Potteries. How well it has performed its work many of the old students can attest. One is a master of a School of Art, others have made Art their profession, many are filling important positions as designers, whilst the greater number are producing works which have enhanced the fame of the Staffordshire Potteries throughout the world. Whilst the committee gladly acknowledge the various loans from South Kensington, they still regret that the Central Institution is not made more useful to the provinces. We have not in the school one first-class specimen of porcelain painting, although the authorities are complaining of the want of space for their numerous examples. The committee would gladly see a still greater interest shown in the school, both by employers and employed, as they feel convinced that it is quite impossible for the district to retain that pre-eminence in its manufacture which it has hitherto enjoyed without some such means of instruction."

SOUTHAMPTON.—For some time past an angry and painful discussion has appeared in the local papers with reference to Mr. W. J. Baker, head-master of the School of Art in this town, which now forms part of the Hartley Institution; the Council of the latter having called upon Mr. Baker to resign his office on the ground that his "continuance as the master of the said school is incompatible with its due progress and full utilisation as a branch of the Institution, or with the harmonious working with him of the Council and its officers," &c. No complaint appears to have been made against the master on account of inefficiency; but simply that he showed himself "unmanageable,"—at least, by the Council of the Hartley Institute. The School of Art seems to have flourished so long as it stood alone, but when it became incorporated with the Institute, discord began to creep in; and finally the Town Council was asked for authority to dismiss Mr. Baker. The friends of this gentleman—and they appear to have been many and influential—rallied round him, and the Corporation refused to accede to the request made by his opponents. We are pleased to know it is so. Mr. Baker has been seventeen years at his post, and has worked the school efficiently; it would, therefore, have been both cruel and unjust to have sent him adrift, only because he did not happen to render himself agreeable to a new body of masters who possibly were unable to appreciate, or to see, his fitness for the post he held.

PRIZES TO SUPERINTENDENTS OF SCHOOLS OF ART.—The Lords of the Committee of Council on Education, in pursuance of a minute of January, 1868, awarded, in December last, the following sums to the head-masters of the Schools of Art in the United Kingdom, "in which the general amount of work, considered with reference to the number of students under instruction, should be found after the annual examinations most satisfactory. It should be stated that the prizes offered are,—one of £50, three of £40, five of £30, ten of £20, and twenty of £10.

John Parker, St. Martin's, Castle Street, £50; Louisa Gann, Bloomsbury, £40; J. S. Rawle, F.S.A., Birmingham, £40; W. J. Muckley, Manchester (Royal Inst.), £40; Charles D. Hodder, Edinburgh (male), £30; George Stewart, West London, £30; D. W. Raimbach, Nottingham, £30; John P. Fraser, Salisbury, £30; W. H. Soules, Sheffield, £30; Robert Greenlees, Glasgow, £20; John Sparkes, Miller's Lane, Lambeth, £20; W. H. Stopford, Halifax, £20; W. Cosens Way, Newcastle-on-

Tyne, £20; A. A. Bradbury, Hanley, £20; Walter Smith, Bradford, £20; S. F. Mills, St. Thomas Charterhouse, £20; Walter Smith, 9, South Parade, Leeds, £20; John Menzies, Aberdeen, £20; R. C. Puckett, Ph.D., Leeds Mech. Inst., £20; John Anderson, Coventry, £10; T. C. Simmonds, Derby, £10; J. P. Bacon, Stoke-upon-Trent, £10; Herbert Lee, Carlisle, £10; John Kemp, Stroud, £10; Edwin Lyne, Dublin (Royal Society), £10; D. Smith, Saltaire, £10; Edward R. Taylor, Lincoln, £10; John Bentley, Birkenhead, £10; J. S. Goepel, Frome, £10; J. C. Thompson, Warrington, £10; Susan A. Ashworth, Edinburgh (female), £10; Wilmot Pilsbury, Leicester, £10; W. Cosens Way, Sunderland, £10; T. M. Lindsay, Belfast, £10; W. Stewart, Paisley, £10; Henry N. Geoffroy, Penzance, £10; Charles Swinstead, North London, £10; A. Stevenson, Keighley, £10; John N. Smith, Bristol, £10.

ART IN CONTINENTAL STATES.

PARIS.—A subscription has been opened at the *École des Beaux Arts* to defray the cost of a monument in memory of the young Henri Regnault, the painter of 'An Execution in the Alhambra,' and of the equestrian portrait of General Prim, both in the late International Exhibition in London. Regnault, it will be remembered, fell in the action at Buzenval, patriotically and bravely fighting against the Germans.—The *Académie des Beaux Arts* has elected M. Questel a member, in the place of the late M. Duban, a distinguished architect.—By a decree of the Government it is prohibited to expose for sale any designs, photographs, &c., of a nature calculated to disturb the public peace. In this class are included portraits of individuals who took any conspicuous part in the Communal insurrection.—The occupation of the building in the *Champs Elysées* by the Minister of Finance, and the consequent limitation of the usual space for the *Exposition des Beaux Arts* in the present year to less than one-half, have compelled the administration to notify to artists, both French and foreign, that it must restrict the number of works to be exhibited to the space at its disposal. The days of reception are from the 16th to the 23rd of March, both inclusive.—The recent reopening to the Parisian public of the Gallery of Apollo completes the restoration of the Louvre in its five-and-twenty compartments. All those priceless cabinets and glass cases, replete with the most *recherché* objects of *virtu* in gold, crystal, and Limoges enamels, which signalled this gorgeous hall before the calamities of the past year, are again in their places. To these are added the novelties of a series of pedestal stands—admirable specimens of *Marqueterie de Bouille*, saved from St. Cloud, the two Trianons, Compiègne, and Fontainebleau—upon which vases of quaintest china-ware and antique porphyry are placed. Among the most minute scrutinisers of these treasures has been noticed the Emperor of Brazil, who appears to have fastened on the full banquet of the Louvre, under the effective guidance of the guardian, M. Félix Ravaisson.—The large *alto-relievo* of *Henri Quatre*, which had been so conspicuous in front of the Hôtel de Ville, in its ante-conflagration day, but which had been torn down and thrust into darkness by those exemplary amateurs, the Communists, has been again brought to light. It was severed into pieces, but its *disjecta membra* can, it appears, be successfully reunited, and the masterly work be once again restored to its old locality. This *Re Gentiluomo* could not have fared so ill, had he fallen into the hands of Guises or Arque.

BERLIN.—A sale of the duplicate engravings in the Royal Collection took place towards the end of last year: it produced about £2,500. Several of the specimens realised prices varying from £18 to £34, and some even higher sums: for example, a portrait of Rembrandt by himself sold for nearly £54; and his 'Christ healing the Sick,' known as *The Hundred Guilders* print, realised the same sum.

BERNE.—Aurelius Robert, a painter, and brother of the celebrated but ill-starred Leopold Robert, has just died, near Bienn, in the Canton of Berne, where he had for a long time lived in retirement. In his arms the unhappy suicide expired, and a catastrophe so terrible stamped such a severe and enduring sadness upon his mind, that he wholly shunned society. He yearned for solitude, and for it he relinquished the professional success and popularity which his talents would have commanded. He was sixty-six at the time of his death.

BRUSSELS.—The *Moniteur Belge* says that at the late International Exhibition in London, pictures by Belgian artists were sold to the amount of £7,400.

ITALY.—Numerous convents, with churches attached, having been suppressed in Italy, the Government has provided that the works of Art, which thus came into its hands, shall be annexed to the collection of different neighbouring towns. Thus it has happened that the Academy of Perugia, the Pinacothèque, has found its gallery much enriched by many remarkable works from the schools of Umbria and Ancona. Among these have come to light not only numerous subjects of Perugino and his school, but of their predecessors, whose names have scarcely been known beyond their ecclesiastical retreats, but who, nevertheless, presented interesting evidence of the progress of Art to its ultimate glorious development.

MACON.—A bronze statue of Lamartine, poet and historian, is to be erected in this his native town.

NANCY.—The Emperor of Austria has lately forwarded the sum of 100,000 francs for the restoration of the Museum of Nancy. This golden gift has won for his Imperial Majesty golden opinions from the unhappy people of Lorraine.

ROUEN.—The twenty-third exhibition of works of Art held in this city will open on the 1st of April. A gold medal of the value of 1,000 francs is offered for the picture deemed worthy of such reward; and four gold medals of the value of 125 francs each are announced to be also distributed as prizes.

VALPARAISO.—The statue of the late Earl of Dundonald, to which we alluded some months ago, is to be executed by Mr. G. A. Lawson, of London, and will be placed in this city.

VIENNA.—There is to be a competition, open to the artists of all countries, for the medals, five in number, to be awarded as prizes at the forthcoming International Exhibition next year in Vienna. We have received from the authorities a copy of the conditions to be complied with by competitors, but the document is too long for us to insert. Particulars, however, would doubtless be supplied on application to the Director, Baron de Schwarz-Senborn, 42, Praterstrasse, Vienna. The designs—models is the word used—must be sent in on or before March 31 of the present year.

There happens to be, just now, a curious—let it be added—cheering coincidence of Art-contributions to signalise the memory of remarkable individuals. Thus, at Naples, occurs the inauguration of Dante's statue in the Marcatello quarter. At Copenhagen, the erection of an equestrian statue, commemorative of the late King Frederick VII. At Düsseldorf a subscription is being realised to raise a monument to Cornelius. At Berlin a competition is proffered for a marble statue to Goethe, confined to German sculptors. At Berlin also the monument to Schiller has recently been inaugurated. The monument in honour of Mehemet Ali is now in course of construction at Alexandria, under the direction of the architect, Mons. Baudry. The general design of this work is by M. Louvet; the statue is to be executed by the eminent sculptor Jacquemart. Finally, in Austria, forty-two historic subjects have been painted in fresco, on the walls of the Arsenal in Vienna, after a labour of twelve years, by Professor Karl Blaes. In reference to this Arsenal, it may be happily noted that at the perilous conflagration which broke out there on the night of December 12th, but few objects of precious value were destroyed.

ART IN THE PROVINCES.

BIRMINGHAM.—The Royal Society of Artists has just closed a very successful season; the number of pictures sold being 175, realising the sum of £3,502 16s., which includes the amount paid—600 gs.—by the purchaser of Mr. Leighton's 'Greek Girls on the Sea-shore,' one of his works hung last year in the Royal Academy. In 1870 the sales at Birmingham reached only £2,300, and the number of visitors was 30,300: the last exhibition shows an increase of 10,149.

LIVERPOOL.—The Report of the Fine Arts Committee—the Committee of the Corporation of Liverpool—upon the autumn exhibition of pictures has reached us. Our readers will remember that we published last month some remarks, by 'A Correspondent,' on the manner in which this exhibition was conducted. Leaving that statement to speak for itself, and examining the gratifying Report before us, we find that the collection distributed in the galleries of the Free Library and Museum included 430 works in oil-colours, 450 in water-colours, 18 examples of sculpture, and 10 "other works of Art," forming a total of 908. Of this number, 832 were for sale, "and 235 were actually sold for sums amounting to £6,395 2s. 6d., of which pictures to the extent of £1,377 were purchased by members of the Town Council, exclusive of £500 expended by the Corporation in pictures for the permanent Gallery of Art now in the course of formation. The number of admissions by payments at the doors amounted to 14,416 in the morning, and 8,309 in the evening, besides 313 season tickets, and about 6,000 pupils of educational establishments of all classes and denominations admitted gratuitously." The total receipts reached £1,481 9s. 8d., leaving a profit of £600 6s. 8d. It is proposed to devote the surplus funds of these exhibitions to the purchase of pictures for the permanent Gallery of Art. A better object could not be assigned to the money, and with this view the Committee urges, in its Report, collectors of paintings in Liverpool to buy from the exhibitions in the town, "both for their own sakes, and as a duty they owe to the town where they find the means which enable them to gratify their taste; thus assisting to make the Town's Exhibition adequately represent to some extent the amount of encouragement to Art given by Liverpool men."

We are well aware that the managers of provincial exhibitions find great and constantly-increasing difficulty in procuring works from our leading painters; and even when they are sent, an impression prevails, as the committee justly observes, that pictures so contributed "had proved unacceptable in London;" and hence the disinclination to buy in the country. Liverpool, though containing a large number of picture-collectors, has certainly not made itself famous by its support of local exhibitions. We will trust a better era is opening up, under the auspices of the Corporation; and that, as the place stands second only to London in commercial importance, so it may stand only second to the metropolis in the patronage of local societies having for their object the well-being of British Art.

OXFORD.—The Dance collection of engravings belonging to the University is being arranged by Mr. William Smith, who has made considerable progress in his arduous task, having nearly completed the early German portion, an especially interesting and valuable series, which may take rank with the principal public collections in any part of the world. It contains a large proportion of the best works of the Masters of 1446, F. Von Bochart, Martin Schoengauer, Israel Van Mecken, Zwett, and their contemporaries, besides a numerous series of the engravings of H. T. Beham, Aldegrever, G. Penez, and others, known under the description of the "Little Masters."—Mr. J. H. Earker, C.B., has delivered two lectures in the Ashmolean Museum; the subject of the first being on the collections added to the Museum within the past year, and on the progress of the study of Archaeology during the same period, and its future prospects. The second lecture referred to the excavations made in Rome in 1870. The attendance on both occasions was large.

SOUTH KENSINGTON MUSEUM.
ACQUISITIONS OF 1871.

WANT of space and opportunity has prevented our noticing from time to time the additions made to the Art-collections at South Kensington; and we now propose to clear up arrears by briefly glancing at the more important acquisitions during the past year. As a matter of course, some sections of the Art-museum are much more complete than others, and, without doubt, the collections are richest in the matter of metal-work, pottery, and porcelain; although, if the furniture and textile fabrics, especially the latter, could be properly exhibited, which they cannot within the space at present assigned to them, the result would show that the nation possesses examples in these directions of which it might be proud, and from which lessons of great value to the industries concerned may be learned with immense advantage, alike to designer and manufacturer.

Our present business, however, is with the more recent additions to the Museum-collections, which have been of a varied, and, in some instances, of a most important character. Primarily, as connected with architecture, the rood-loft from the cathedral of Bois-le-Duc, of the date about 1590, may be named, although it is not at present visible to the general public, being in course of erection in the new south court. This work is a large and important structure of marble, the decorative portions of which consist of richly-sculptured ornaments, *relievi*, and figures. The structure itself consists of a series of deeply-soffit arches, supported on columns of red marble, having enriched panels, with spandrels, in each of which is an *alto-relievo* of an angel in white marble, the structural framework around being in black marble. In the upper portion of the work are twelve large statues and three smaller ones, all treated with great spirit in the manner of the transition from the purely *cinq-ue-cento* to the imitation-classic which succeeded it, and so thoroughly debased, in the end, the decorative architecture of the seventeenth and eighteenth centuries. This rood-loft is being placed against the south wall of the new court, at the northern end of which, the fine east, exhibited for the last three or four years in a fragmentary state in the entrance-hall to the Museum, executed from the porch of the Cathedral of St. Iago, of Compostella, will be seen to great advantage when this portion of the Museum is opened in the spring.

A very different acquisition from this "rood-loft" is the remarkable collection of Rings got together by Mr. E. Waterton, respecting the purchase of which, for the nation, a negotiation was opened by the British Museum authorities some years ago. An opportunity like this rarely occurs, and the purchase of these rings, on much more favourable terms than those the British Museum trustees would have been justified in accepting, is a matter of congratulation.

The collection consists of Egyptian and Greek rings, Gnostic and Early-Christian, Roman, Byzantine, Celtic, and Anglo-Saxon, Papal and Medieval rings. Their interest, for the purposes of study, will be greatly enhanced when those already acquired by the Museum are mounted and arranged with the Waterton series in historical sequence, as also according to the use; and, while the artistic excellence of a considerable number of the specimens cannot fail to be of great use to the designer and producer of such objects for modern purposes, the collection as a whole will be of the highest interest to the historian and antiquary, as there are few subjects in which the poetry of life, in past ages, can be studied more effectively than in the varied uses of finger-rings.

As an illustration of the transcendent skill of the Japanese in metal-casting, especially in bronze, the remarkable objects forming the remains of a temple, recently destroyed by fire in Japan, claim special notice. A large portion of these were sent to England as old metal. The Museum authorities obtained information of this, and wisely secured the whole, including three large bells, and four or five vessels which appear to have been used for the purpose of ablution, and therefore may

be characterised as lavers. One or two are gilded inside, to prevent corrosion. These latter were not included in the "old metal" category; but a couple of magnificent standards or sacrificial burners, which have been happily secured, as also some remarkable water-taps, designed and cast in the form of a dragon, are part of the *débris* of the burnt-out temple. The treatment of these works as castings in bronze is of the highest character and the most perfect workmanship, while the lavers afford an example of perfect finish in surface and *patina*, quite exceptional even in Japanese bronzes. We are informed by an accomplished orientalist who has travelled in Japan, that though he has never seen any sacrificial standards of so important or so elaborate a character as those now under notice, nor is quite clear as to the use of such objects, yet he has on several occasions seen five or six standards of a similar character, but all made of stone, outside a temple, and at the front entrance; each standard having a wicket-cage at the top with a door in the side, which is the case with those at South Kensington. The use appeared to be illustrated by the fact, that a priest would leave the temple with a burning joss-stick in one hand, and advancing to one of the standards, would open the door at the side of the cage, thrust the burning stick into the ashes of previous offerings—for such they most probably are—remaining at the bottom of the cage, close the door, and return to the temple, the stick continuing to smoulder away until it formed part of the already accumulated heap.

The decorations of these cages are figures very similar in character to the Japanese Angel of Buddha. Each figure originally had a musical instrument in its hands, but each differing from the other; the action of the arms from the elbow being varied in each to adapt the hands to the mode of playing. Below this cage or perforated head, the decorations, on a species of string-course, consist of dragons in sunk panels, admirably conceived and executed in high relief. The base is decorated with lions in relief, also placed in sunk panels. The general outline of the whole is exceedingly elegant, and of the most perfect proportion.

The three bells are of singularly appropriate and graceful form. The largest is nearly five feet high, including the ornamental ring or staple by which it could be suspended; this is composed of two dragons' heads. The form of the body of each bell is that of an inverted goblet of elegant curves, and the decorations consist of pear-shaped protuberances springing from a corolla arranged in geometric lines; and also of panelling, within which are inscriptions in Japanese—prayers and thanksgivings to Buddha. The smallest bell has a figure of Buddha holding the *lotus*, in the same manner as a Christian saint would be represented holding a palm-branch. From an inscription on one of the bells, the temple to which these interesting and unique objects belonged was dedicated to "The Felicity-giving Dragon."

It is much to be regretted that portions of three other standards, acquired in addition to those described, but all of them imperfect, and, therefore, not in a fit state to exhibit, were stolen from the unfinished courts of the Museum, by labourers employed by the builders. Two of these men were detected, and part of the property restored after their conviction of the theft; but the three imperfect standards are now more incomplete than ever.

Examples of really good English furniture, especially the painted and decorated specimens of the latter end of the last century, or the beginning of the present, are comparatively rare; the Museum, however, possesses two or three admirable objects, which there are good reasons to believe were once the property of Mrs. Siddons. An addition has been made to these in the acquisition of two semicircular tables, having very elegantly-shaped thin tapering legs, carved and gilt. The tops are painted with great skill, and the designs are certainly by Angelica Kauffman, if she did not execute them. The flower-wreaths forming the border are attractive examples of the treatment of flowers for decorative purposes, and as such are worthy of special study by the pupils of the Scho. of Art at South Kensington.

No very notable additions have been made to the collection of pottery during the past year,

although some useful examples have been acquired for the English section, which is more in need of development than any other. The rarest and most exceptional examples were three objects in Fulham stoneware, formerly the property of Mr. Reynolds; the principal one being the celebrated piece dated 1673, and representing "Lydia Dwight," the daughter of the proprietor of the Fulham Works. It is evidently intended to convey the idea that the child is dead, although one hand grasps a bouquet of flowers with a life-like grasp which might suggest that she is asleep. Another example is a statuette of the same child; and the third is a portrait-bust of James II.

Mr. G. Maw, Benthall Hall, Broseley, presented to the Museum-collections some notable examples of Moorish Pottery from Fez, contributed by him to the International Exhibition of 1871, and has recently supplemented this gift by a few excellent and interesting objects, chiefly vases of Rabat manufacture, which so far complete a useful and suggestive illustration of Moorish earthenware.

The Museum-collection of musical instruments has now become a very important one; and a choice selection from a number of curious and valuable instruments acquired by Signor Mario has been recently added. A Mandoline dated 1600 is a most characteristic and artistic example of its class, as is also a Spanish Guitar made for Charles IV. of Spain, dated 1789. The latter is a very decorative and suggestive instrument. A *Cithara* of Italian make, late sixteenth century, is also a very elegant example of ornamentation adapted to use. A Viol da Gamba, German seventeenth century, and a Bagpipe Tampogna, Savoyard of the eighteenth century, are very interesting links in the chain of illustration in this direction. The last-named instrument is a very pretty and highly-finished example of its class.

The additions to the collection of gold and silver plate have been of value as tending to complete certain phases of this important division, of which these are now more suggestive to the designer and Art-workman. In jewellery the additions have not been of so much importance, except in a practical illustration of the art of enameling as practised in France at the present day. These specimens, a necklace and two lockets, by M. Falize, the elder, originally exhibited in the Paris Exhibition of 1867, have been acquired for the Museum after being exhibited on loan since 1868. They are exquisite in treatment and colour.

A most interesting specimen of silver-work has been only very recently added to the collection. It is a silver cup of the same shape, size, and general design as the specimen at the British Museum ascribed to Cellini, but about the authorship of which there has always been considerable doubt. The recent South Kensington acquisition was purchased at Nuremberg, where it is said to have been one of two in the possession of the Guild of Goldsmiths of that ancient city. They are stated to be the work of Wenzel Jamnitzer (born 1508, died 1585), a contemporary of Cellini, and probably were acquired from the artist at the time of their production. When the German guilds were dissolved some years ago, the two cups were sold; one is now in the Museum at Berlin, and the other at South Kensington.

The general form of this latter is exactly that of the cup in the British Museum, except that it is not quite so tall in proportion, nor is it so elegant. The details differ in many respects, and the South Kensington specimen seems to be an unfinished work. The lower rim of the foot is quite plain, too plain to harmonise with the rich decorations of the more complete parts. The lip too appears to be in the same condition. The workmanship and design of the details of the completed portions are exquisite for finish and perfection of *repoussé* treatment and chasing; but the detailed ornaments at the upper portion of the foot, where the stem is inserted, are rather boss-like in character, and do not contrast favourably with the details in the same position on the British Museum cup, which are composed of lizards, &c.

The example under consideration had been injudiciously cleaned before it was acquired for

South Kensington, but none of the details seem to be injured by the operation; and the silver has a singularly pure and unalloyed look, unusual in works of this class.

The collection of water-colour drawings in the galleries at South Kensington, illustrative of the history of that peculiarly English phase of Art, has been gradually growing in importance and interest for some years past. Additions have been made by purchase; but Mr. W. Smith's liberal presentation, to which we referred in a recent number of our Journal, is not yet hung, as it was found necessary to prepare a special room for them in connection with the existing arrangement. When the whole are re-disposed, as will certainly be necessary in connection with this munificent gift, we shall take an opportunity to go over the entire collection.

A few admirable oil-paintings have been added to the collection of pictures by British artists, presented by C. T. Maud, Esq., of Bath. The most remarkable is a large and important work by James Ward, R.A. It is a view of St. Donnat's Castle, admirably treated in a manner which strongly resembles Rubens's best landscape-effects. Two bulls, fighting across the trunk of a large fallen tree in the foreground, afford the painter an opportunity to show his mastery over animal-form in a most striking manner.

A clever painting of the 'Deluge,' by Louthenberg, and three pictures by T. Barker—one of the latter a scene at a village wake or fair, and especially clever and characteristic—complete the works comprised in Mr. Maud's appropriate gift to the nation.

CRUISE OF THE "GALATEA" ROUND THE WORLD.

H.R.H. THE DUKE OF EDINBURGH collected a very large number of the most interesting examples of the Art and Art-industry of the various countries visited during his last cruise in the *Galatea*. These he has lent to the South Kensington Museum for a short period, and they have been arranged in the north court of that institution for inspection by the public.

Among the specimens are some gorgeous and remarkable examples of Oriental embroidery and enamel-work, showing that the traditional Art-power of the natives of Hindostan still exists. Indeed, nothing proves this more than the exquisite character of the workmanship and decoration of a very extensive collection of arms and armour. Some of the shirts of mail are more like textile fabrics in metal, if the phrase is permissible, than anything else. The perfection of finish and colour runs through nearly the whole of the armour.

In bronze-casting the Japanese specimens are marvellous examples of technical skill in treating this class of metal-work, and although the work is mostly modern, it vies in beauty of construction, design, and detail with the fine examples of old Japanese work.

Among the porcelain are some admirably-designed examples of the tall vases which the Japanese alone appear capable of "firing" with the certainty of the paste not collapsing in the process, or at least losing its verticality. Some of the smaller examples of porcelain, both Japanese and Chinese, are of great beauty and perfection of enamelling and manufacture.

In silver and gold work the richness of not a few of the objects is quite startling. A hookah upon a magnificent smoking carpet is indeed an Art-object of its kind worthy of a prince; and some of the silver filigree-work, in the form of bouquets of flowers, is of exquisite taste and workmanship in the details.

A series of illustrations of the manners and customs of the Chinese and Japanese, painted in silk, and mounted so that they close up as a book when not extended as a panorama, are evidences of artistic skill with the brush calculated to astonish Western Art-critics of manipulation and harmony of colour.

A very well-selected series of illustrations of the natural history of the countries visited,

especially of birds in great variety, occupies two or three large glass cases, and cannot fail to add to the interest of the collection in the eyes of the student of natural history.

We must conclude this necessarily short and cursory notice of a very interesting contribution to the attractions at South Kensington by briefly alluding to the series of water-colour drawings by Mr. Oswald W. Brierly and Mr. Nicholas Chevalier. Those of Mr. Brierly illustrate a former cruise of the *Galatea*—that commencing 18th February, 1867, and ending 26th June, 1868. The drawings are chiefly marine subjects, treated with great skill and truthfulness. They have been arranged sequentially, commencing with views in the Mediterranean; then follow the call at Madeira, Rio, Tristan d'Acunha, and the Cape of Good Hope, on the voyage to Australia; the scenes in that country finishing with an interesting sketch of the *Galatea* amongst the icebergs in the Southern Ocean, in the spring of 1868.

Mr. Chevalier's drawings illustrate the more recent cruise during 1869 and 1870, commencing on 11th March, 1869, and ending 6th April, 1870. The series consists of about a hundred drawings, and are clever representations of hunting-scenes, public ceremonies, costumes, the manners and customs, characteristic scenery, architecture, &c., of the various countries visited.

In connection with public ceremonies in which the Prince-captain had, *nolens volens*, to assist while visiting the antipodes, the number of trowels and mauls used in laying the foundation-stones of edifices about to be erected in the British Colonies will not be overlooked; and it is something to be able to say that not a few of these implements of a "transient" industry are really trowels for use, although profusely decorated; a compliment which cannot always be paid to such things, since they are often mere decorated objects intended to fulfil the purpose of a trowel for "one occasion only."

AMY AND HER FAWN.

FROM THE GROUP OF SCULPTURE BY
M. NOBLE.

THIS very charming sculptural composition was exhibited at the Royal Academy in 1869, where its title was introduced by a quotation from the *Winter's Tale* significant of the sentiment the sculptor intended to convey:—

"The silence of pure innocence persuades,
When speaking fails."

Works of such a kind, even where their artistic merits are of a comparatively inferior order, which Mr. Noble's group is far from being, are always most attractive; there is a fascination in picturesque sculpture that recommends itself, and which few are able to resist, even when it has as companions in a gallery the stately and severe forms modelled after the purest Greek examples.

This group is not life-size, it is rather small; and it cannot be said there is any novelty in the conception; but the idea is carried out with very much grace in the design, and of tender, child-like feeling in sentiment. Little Amy, whose light dress is, by the way, most skilfully and elegantly arranged about her, offers her pet a piece of bread with a rather timid hand, as if she were half afraid of scaring the animal away from her side by the slightest action: she waits quietly, in fact, till it is gently taken from her. A perfect embodiment of repose is this figure, with the head slightly bent down to watch the result. We have rarely seen a group of its kind more acceptable: surely it would answer the purpose of some one of our bronze-manufacturers to reproduce it in metal for ornamental purposes.

MR. MORBY'S PICTURES.

In Mr. Morby's gallery, at 24, Cornhill, are many pictures that have been known to us some time; but also many which have never been exhibited. It is principally the latter that now claim attention, as among them are signal curiosities of the practice of eminent painters. The collection is numerous, valuable, and of great interest, but want of space compels us to limit our notice to a few only.

We are from time to time astonished, and often gratified, by the bold and independent assertions of M. Tadema, but never more surprised than on seeing in this collection an impersonation—shade of Cicero!—of no less a personage than L. Sergius Catiline. The picture is small, and the subject is presented as a Roman patrician, and an aspirant to the honours of the consulship. He wears his *toga* according to the fashion of the young men of the day, carries in his right hand a walking-staff and in his left a flower, and his equipment is finished in all the small points for the Forum, or other lounging centres of the city. This idea is really curious, but we are not carried very far into the relations or the habits of the miscreant's life. The figure does not represent the ideal of a Roman gentleman; the face is dark and ominous, and suits but ill with the pretensions of the personal appointments. It is really a startling and suggestive presence—he looks you straight in the face, and seems to ask if he be not as virtuous as the infamous Sallust, who has so bitterly censured him. As a classical painter we have also M. Gérôme, by whom are two small pictures—single figures, 'Tragedy' and 'Comedy.' The former is provided with a tragic mask, and otherwise bespeaks the character, inasmuch that no description is necessary. The latter carries a mask broadly comic, and is otherwise qualified in a manner befitting the subject. Very different in point, but referring also to the historical past, is the 'Destruction of Pompeii,' by P. F. Poole, R.A., a large picture, which many of our readers will remember at the Royal Academy in 1865. Here also is J. Pettie's, A.R.A., 'Scene in the Temple Garden,' exhibited last year in the Academy.

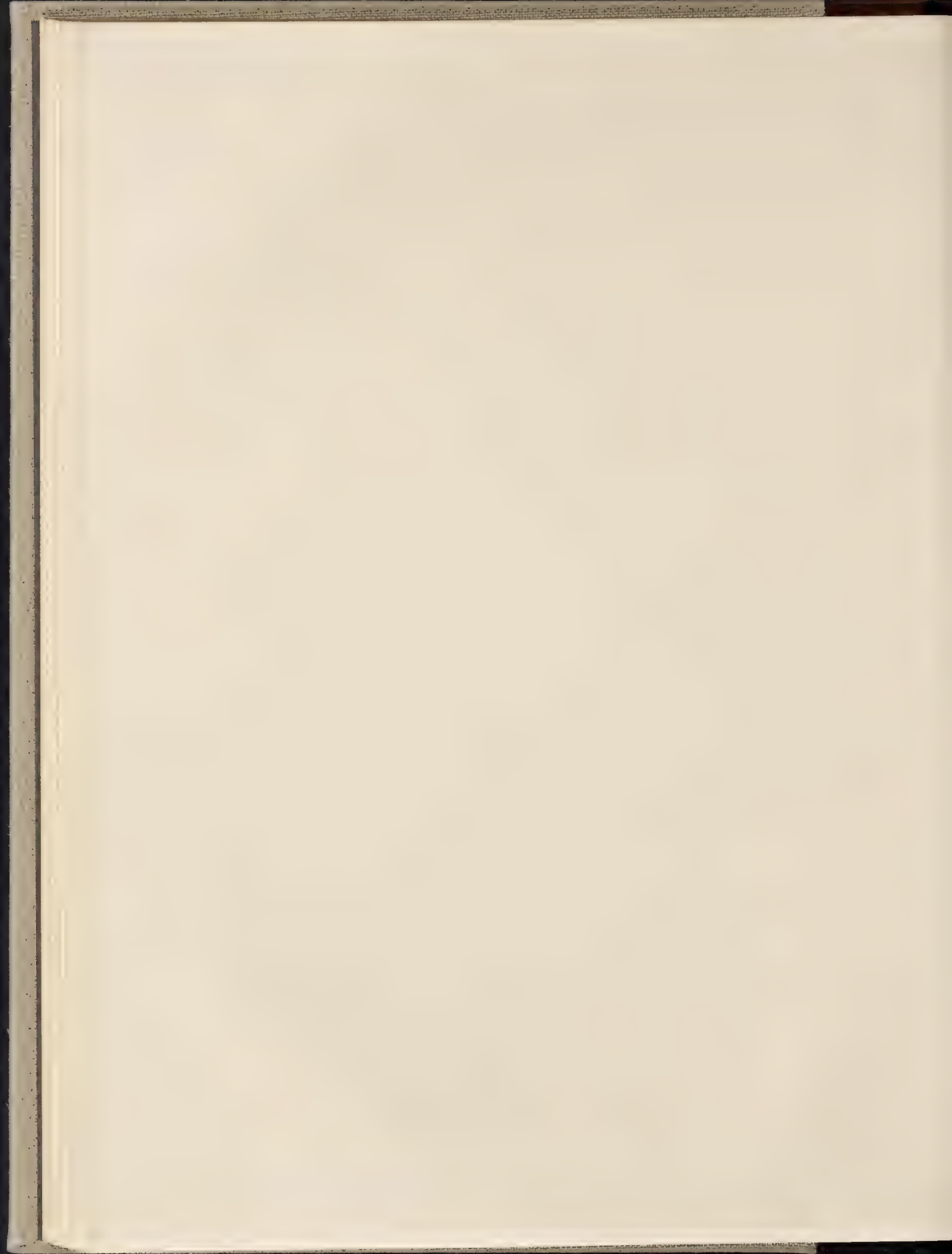
By W. Geets—a name new to us—is 'Charles V. and Jeanne Vandergynst at the Cradle of their Daughter Marguerite;' it is an extremely brilliant picture, and full of detail, painted with singular nicety. 'A Flower-Girl,' by Emile Levy, is an agreeable version of this much-veiled subject; but from it we pass to 'Paul and Virginia,' by the same artist, perhaps the most beautiful excerpt that has ever been made from that charming story. The subject we have had *ad nauseam* for the last fifty years, but the innocent and tender sentiment of this picture surpasses all versions that have gone before it. Paul is carrying Virginia across a streamlet; this has often been painted before, but the spirit of the tale is wonderfully sustained in the sentiment of the *agouement*. Again, the background is a field of eloquent argument. It is much such a base of relief as Raffaele would have given to one of his Madonnas.

By Troyon are several works: to one especially the visitor is attracted by its dissimilarity to the usual feeling of this painter. It is a landscape, consisting of rocks and a distant sea-coast view, reminding us somewhat of the distances of the marine-painter J. Vernet, and looking throughout like sentimental composition, yet withal very pleasing. From this divergence from Mr. Troyon's beaten path we turn to another more immediately in the line of his practice, which represents the outskirts of a farm-yard, where are seen sheep and poultry, and a variety of circumstance indicating an actual locality, and showing all the power of description which instances the accomplished artist. It is scarcely necessary to name the painter of 'Charlotte Corday going to Execution;' the picture is a replica of the larger composition; and when we remember the extraordinary character of Mr. Ward's scenes from the history of the first French Revolution, it is by no means surprising that he should be called upon thus to repeat them. There is also by Mr.





THE GIRL AND THE DEER.



Ward a very graceful single figure entitled 'Beatrice.' Of works of the latter kind are several of great interest. By Carolus Duran is an extraordinary study, the character of which forbids the presumption that the artist suggests anything beyond the living person and character. It may be the portrait of a girl of Algeria. She sits holding a cigarette, which she has evidently just removed from her mouth. The striking point of the person is the enormous mass of black hair, which clearly proclaims her of African origin.

When Schlesinger is named, the fancy adverts at once to refinements that distance out of sight all presentments of rude nature. The picture now instanced is 'The Letter,' a life-size head and bust study of a lady presumably of the time of Louis XV.; she has received a letter of pleasant communication, which she holds in her hand. The face is charmingly painted, and the smile on the features expresses an inward sense of satisfaction which had surely been vulgarised by any broader expression of pleasure. 'An Arab Woman and her Child,' by F. Goodall, R.A., is one of those very characteristic studies made by this painter during his sojourn in Egypt; and another work by the same hand, 'The Springs,' shows a piece of woodland scenery, through which a shallow streamlet makes its way, broken by rocks and stones, and shaded by the dense leafage overhead. On the left are a couple of figures filling their water-jars at the running spring. The picture is very rich in colour. 'Romeo and Juliet,' Franz Vinck, is the leave-taking of the lovers in the second scene of the second act. The figures are admirably drawn, and the entire scene is very circumstantially carried out.

'Falstaff's ragged Regiment,' H. S. Marks, A.R.A., engraved in the *Art-Journal* of last year, has never before been rendered with so much knowledge of the arms and costume of the time as appears here; the tone also of the text is fully sustained. Hillingford's 'Don Quixote disarmed by the Ladies' is throughout infinitely careful. The situation, both through the knight and his squire, is as humorous as Cervantes could desire it, and not less amusing to the lady pages. 'Imogen,' by P. F. Poole, R.A., appears in this picture as in the fourth scene of the third act—that between Imogen and Pisanio. The impersonations and their relations are so well conceived that there is no need of a title. Of W. Müller are two examples singularly different in taste and feeling. One, 'The Image-Seller,' is a very early essay, which takes us back to 1829. The other is an admirable example of landscape-painting in that firm and vigorous feeling and manner which he learnt by intercourse with the works of the landscape-painters of the Low-Country schools, notably of Hobbema. There is another work with which the name of Müller is associated, being a view by Linnell after a drawing by Müller of the wild and romantic marble district of Pinara. It has been worked upon by Linnell as lately as last year, and is now a picture of exquisite finish and brilliancy. Creswick's early pictures go side by side with nature certainly more socially than those of his latter period. This is shown in a small and real-looking landscape, in which the grass is green and the trees are not brown; it is clearly of that time when he used to paint the dark pools of the Greta, shaded by verdant summer foliage and bordered by luxuriant herbage. 'Water-Lilies' is one of those very sweet compositions by H. Le Jeune, A.R.A., in which rustic children are the actors, and they derive an increased interest from the beauty of the scenery in which they are introduced. 'Alms-Giving,' by Oudera, of Antwerp, is a very highly-finished picture of a lady, who, as she leaves church, gives money to a beggar. In 'Spinning,' Edouard Frère departs from his customary cottage-scenes, by placing his figures in an interior partly composed of a portion of ruinous and old, but imposing, architecture, and partly of an abode of the usual humble pretensions. It is interesting as a diversity in his practice. A poetic landscape by B. C. Koekoek deserves special notice. There are also many other valuable pictures, to which to do justice another opportunity must be sought.

CHURCH AND DOMESTIC FURNITURE

OF MESSRS. COX & CO.

It is not, perhaps, very surprising that, amid the divisions of Protestantism and the fluctuations to which it has been subject during three centuries, the very forms of church furniture and appointments should be lost. The beauty and appropriateness of the designs of ancient church state have been acknowledged, in so far as to render desirable the restoration of the ancient forms and patterns; but the difficulty was to procure the designs. Recourse having been had to ancient illuminations and a few other sources of information, patterns and forms were recovered; but other difficulties arose before they could be realised in substance, and this was nothing less than the actual manufacture; for even to skilled workmen these objects were products of an entirely new craft—not only were new tools necessary, but in the manipulation there was a cunning which had to be acquired. Many years ago, when we began to decorate our churches with frescoes, it was stated by us that church-enrichment could not end there—that mural paintings only showed how much more was wanting to the completeness of the appointments. When this movement began, the absence of uniformity of design was greatly felt. The application of a certain fitness was acknowledged at all hands, and this implied the establishment of certain canons of taste based on knowledge and inquiry, which should secure perfect chastity and harmony. But in a multitude of cases authorised persons, constituting themselves their own designers, directed the production of works which bore reference to nothing of recognised worth in design; fortunately, the matter was taken up seriously by the Cambridge Camden Society, whose efforts in this direction have borne golden fruits; as may be witnessed at Messrs. Cox and Son's establishment, 31, Southampton Street, Strand—in the first instance in a collection of plate, consisting of chalices, alms-dishes, flagons, &c., and then in a most extensive assortment of church furniture, as altar-tables, scrolls, stall-seats, choir-desks, pulpits of a great variety of patterns in oak, iron, and stone, desks, fald-stools, chairs, lecterns, pulpit-desks, &c.

In the domestic furniture also manufactured by Messrs. Cox, there is a novelty of device extremely attractive and interesting—but of this it must be remarked that no single piece will harmonise with tables and chairs of ordinary patterns; the presence of a sideboard or dining-table involves the necessity of an entire complement of similar description. Amid a variety of articles, an oak sideboard is conspicuous, panelled with walnut wood, enriched with marquetry of exquisite finish, and smaller panels of dark-stained wood or ebony, bearing a florid design in marquetry. The back and upper shelf are all oak, and all the wood is in its natural state, that is, it is not French polished, but left gradually to acquire the darker tones which the wood assumes in time. Another article may be called a side-table, with a high back divided into five trefoil compartments, fitted with white tiles bearing designs signifying that it is intended for a piece of dining-room furniture. Another sideboard is surmounted by a book-case furnished with rods for curtains. The panels of this sideboard are composite, that is, they are not formed of one piece, but have been cut in the centre, and a piece of the wood let in, so that the grain crosses the panel. Another article is ingeniously contrived as a combination of a music-stand and a Canterbury, very convenient and perfect in manufacture; there are also many other articles, all remarkable for a certain novelty of design, and of undoubted solidity of manufacture. But it is impossible to describe any considerable proportion of these productions. They are all admirably adapted for the purposes intended—that is, their utility has been considered before their ornamentation. The objects described are, perhaps, the most expensive, but we also observe furniture at very moderate prices, "got up" in excellent taste.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—Messrs. W. C. T. Dobson and Lumb Stocks have been promoted from the grade of Associates, and were elected Members of the Royal Academy on the 22nd of December. These elections cannot fail to be satisfactory; if a painter, and not a sculptor, was to be chosen, there is no member of the profession better entitled to the distinction than Mr. Dobson; honoured as an artist and respected as a gentleman, he is an accession to the body. Mr. Stocks, now that James Henry Robinson is dead (to whom he has succeeded) and Doo has retired from active labour, is at the head of his art. He is a line-engraver; an art for which there is now but slender encouragement; indeed it has almost "gone out" in England. One of the best of his engravings—'Marie Antoinette in Prison,' after E. M. Ward, R.A.—was published in our last number.

THE EXHIBITION, 1872.—Although it is possible that before our journal is issued the Commissioners may have made up their minds, they may also continue putting off the evil day, and the "memorialists" who are so deeply interested in the issue may be left in such uncertainty as to be unable, as well as unwilling, to compete. The fact is, the Commissioners are in "a fix;" they see and fully appreciate their danger; but the bargain made by France is too solid to be broken, and it is understood that a similar engagement has been entered into with Belgium. Possibly General Scott will resign his onerous and troublesome post, and his successor may be Mr. Henry Cole, C.B. A new arrangement may thus be facilitated: the French Government to be compensated for the cost of their *Annexe*, and no objects removed from the building until the Exhibition is closed. We postpone further remarks for a month.

UNIVERSITY COLLEGE.—The trustees of the will of the late Mr. F. Slade have resolved to place the sum of £1,500 at the disposal of the Council, as a grant for providing casts and other objects for the use of the students in the Fine-Art School of this Institution. This sum is altogether irrespective of the gift of £5,000 to the Building Fund, and the endowment of the Slade Professor and of the scholarships.

MR. J. H. MOLE has been elected President of the Artists' and Amateurs' Society for the present year.

THE MEDALS OF THE WORKMEN'S INTERNATIONAL EXHIBITION.—It appears that the distribution of medals is postponed for "an indefinite period," the die having cracked. Mr. Newton, of the Mint, attended a meeting of the expectant medal-gainers, and explained the nature of the accident; it had been, he said, a subject of great regret to the authorities, and would be remedied as soon as possible.

ARTISTS' PROTECTION SOCIETY.—A society is to be formed—or, rather, an attempt has been made to form one—the avowed purpose of which is to protect artists in some way or other from danger to their works when exhibited. The project is very vague, we cannot see that it is needed; but if it were, those who join it will be in greater peril from their friends than they would be from their foes—if they have any. The programme of the society affirms that works of Art were injured and lost at the International Exhibition. That some may have been injured is probable, but that any were actually lost we do not believe. We have vainly inquired for proofs, but have received none.

MR. J. EDGAR WILLIAMS, the eminent portrait-painter, has been commissioned to paint a portrait of the late Lord Mayor of London, to be presented to Lady Dakin. The requisite sum has been subscribed by the personal friends and colleagues in the City, of Alderman Sir Thomas Dakin. We congratulate the Committee on their choice of a thoroughly good artist.

THE MODEL OF A STATUE OF SIR HUMPHRY DAVY has just been completed by Messrs. Wills, of the Euston Road. It is intended for erection in his native town, Penzance, and the cost of its execution will be defrayed entirely by local subscription. The best, and indeed only, portrait available to the sculptors is that painted by Sir Thomas Lawrence more than half a century ago, and now in the Royal Institution. In this portrait, so well known from the engraving, Sir Humphry wears a short coat and an overcoat, with the voluminous "neck-cloth," properly so-called, of the day, and so much had the dress become a part of the likeness that it was determined the statue should be a *replica* of the portrait; with the difference that, whereas the statue is a full-length figure, the portrait shows only the upper part of the person. The former is 8½ feet high, the attitude is easy, the head is turned slightly to the left, and the entire movement bespeaks the act of addressing an audience. The right leg is slightly advanced, the left hand rests on the side, and the right on a Davy lamp. The material in which the statue is to be executed is Sicilian marble, and it will be placed in the main street of the town in front of the market-house. It is at once recognised as a happy suggestion from the work of Sir Thomas Lawrence, but it must be remarked that we are slow in doing justice to the memory of our great men. It should not have been left to Sir Humphry Davy's townsmen, after so long an interlude since his death, to do justice to the memory of one to whom humanity is so much indebted.

MR. MERCIER, whose portraits of eminent persons have been numerous and of great merit, has recently finished a portrait of Mr. Ashbury, the owner of the *Livonia*, a gentleman who has done so much, and so honourably, to uphold the yacht-renown of England.

THE GRAPHIC SOCIETY entertained its members and friends on the 13th December (the second night of meeting this season), by the exhibition of a large number of the works of the late James Holland. Examples illustrative of his various styles and periods, from the date of his early career as a flower-painter to that of his latest Turner-esque sketches of Venice, were liberally placed on loan for the evening. Such exhibitions of the collected works of great artists, as is the practice of this society occasionally to hold, are interesting and instructive.

MR. E. M. WARD'S 'LUTHER'S FIRST STUDY OF THE BIBLE.'—Many of our readers will probably recollect that some time ago we announced a proposal to purchase, by subscription, this important picture, exhibited at the Academy in 1869, for presentation to the British and Foreign Bible Society. A committee is now at work for promoting the object: it contains the names of numerous gentlemen whose influence—in London, especially—will do much towards bringing the matter to a successful issue. Included in the list we find Sir Thomas Gabriel, Messrs. G. Moore, W. Leaf, W. Morley, F. Bennoch, J. and F. Battam, A. Holtz, W. F. White, T. Walker, W. S. Silver, S. R. Ward, J. M. Stead, Major-General White, Colonel Worsley,

Captain Bedford Pim, R.N., Rev. Josiah Pratt, Rev. F. C. Lloyd Jones, Rev. W. Windle, Rev. J. V. Povah, and others. The price of the picture is £1,000, of which one gentleman, by his own individual efforts, has succeeded in obtaining £200; and the artist himself liberally presents a similar sum to the Society. We cannot for a moment doubt that the whole amount will soon be collected, and that the picture—suited, by its size, only for a large apartment—will find a home than which none could be more appropriate.

SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS.—At the general meeting of this institution, held at Conduit Street, on the 11th of January, Captain J. Britten, in the chair, the Hon. Secretary, Mr. George Browning, read the Report, and the Hon. Treasurer, Mr. William Atkinson, put before the members a highly satisfactory financial statement. Both were carried unanimously. The Chairman congratulated the Members on the success of the past session, and the promising prospects of the present.

THE FLEMISH GALLERY.—According to the promise held forth at the opening of this exhibition, new works of great excellence are continually added, supplying the places of those removed. Conspicuous among these are two life-sized figures by Portaels, 'The Ring of Betrothal,' and 'The Breton Flower-girl.' The former represents a woman of the peasant-class, dressed in her wedding finery, very earnestly examining a ring which has been presented to her by her *utur*. In the other, the girl is carrying a pot containing a flower of the *picotee* family. Life-sized studies of this kind are rarely painted in a manner to excite so much interest as is attached to these pictures. Among the late additions to the gallery are two exquisite pictures by Escosura: one is called 'The Declaration,' presenting a lady and a gentleman in a garden, the latter in the act of urging his suit; the other is 'The Return of the Sportsman'—an inspiration from the Dutch. Both are small, and worked out with a richness of pencilling which leaves room for no suggestion as to further finish. 'The Slide,' by Sier, of Munich, is a very remarkable picture, ranging up, we think, to the quality of the best snow-scenery of the French school, with very much of careful detail. Not the least interesting of the additions is a most elaborate copy of 'The Shrine of St. Ursula,' at Bruges, by Memling. Every compartment of the famous work is most perfectly represented. The story, it will be remembered, is that of the eleven thousand virgins, whose *reliquies* are preserved at Cologne. Numerous other works have also been received from the Continent, and are hung in the rooms.

"KNOCK OUTS."—*The Echo* has directed public attention to this subject in an article and by correspondence, full of point and purpose. The evil is strengthening; it is now impossible to be sure that objects submitted to public sale will not be sacrificed. No doubt Messrs. Christie, and other auctioneers, do their best for their clients, but they seem powerless to provide a remedy. There are few persons accustomed to attend sales who will not endorse this statement, from actual experience:—"A correspondent writes that he has known pictures bought by a man of taste, who always purchased judiciously and at moderate prices, for £3,000, which, in consequence of the elaborate organisation of such disreputable furniture-dealers, only realised, when sold by auction, £1,000. And he also mentions that 'a picture for which the late owner had refused

£250, was knocked down for £4 16s. 6d., and bought by the dealer who had sold the major part of the pictures to this gentleman, and who is considered—(the italics are ours)—one of the most respectable dealers in the metropolis." We could give, within our own knowledge, cases quite as strong as these; where pictures have been knocked down or "out" for shillings that ought to have brought pounds. "The rule of a 'knock-out' is that no member shall so bid against another, as to run up the price of the article put up for sale; and when the fraudulent purchases have been effected, the gang usually adjourns to a public-house, where the goods are again put up for sale, and the price then obtained, deducting the sum paid at the first sale, is divided among the confederates, including the purchaser at the second sale. Under the system of the 'knock out' anything like a fair auction is impossible. The sale is a mere farce, nothing more nor less than a means of putting money into the pockets of the disreputable brokers, who do everything in their power to drive *bond-fide* purchasers from the sale-room." We believe that, if evidence of the fact were obtained, the guilty parties might be prosecuted for conspiracy to defraud; and that the infamous system will not be arrested until the law is thus appealed to.

MR. WARRINGTON WOOD.—It is not often that a prophet is honoured in his own country. It is therefore pleasant to record that this able and already distinguished young sculptor—settled for a time in Rome—recently visited his native town of Warrington, and has returned to Italy "laden with commissions"—sufficient, indeed, to occupy him during the next three or four years; for one of which, designed to adorn Warrington, he will receive a thousand pounds; that sum having been raised by subscription following a public meeting (the Mayor presiding), where the merits of the sculptor were lauded by several of the magnates of the locality. In reference to the sculptor, Col. Wilson Patten, M.P., said at the meeting, "he was born, bred, and educated among them, and the present high position he held, not only in this country but abroad, was entirely owing to the instruction he received in Warrington, and in the School of Art." The subject of the statue or group is to be left to the discretion of the artist.

A DRINKING-FOUNTAIN.—"A benevolent lady," says the *Builder*, "left a large sum of money for a drinking-fountain to be placed at the end of Park Lane and Hamilton Place, and requested Mr. Ayrton to choose the subject and carry out the necessary arrangements. The First Commissioner of Works thereupon issued an invitation to six of our best sculptors to send in designs, and Messrs. Noble, Armstead, Thornycroft, Philip, and two others acceded to the request. The design chosen was that of Mr. Thornycroft. It represents Shakspeare, supported on the one side by Chaucer and on the other by Milton. At the back of the poets is a figure of Fame blowing a trumpet, and underneath there is to be a very narrow rill of water perpetually trickling." The design certainly appears to be a strange one for its object, and can be in no way suitable.

DAVID'S GRAND PICTURE OF 'The Coronation of the Emperor Napoleon I.' has been removed to this country, and is now exhibited in Argyle Street, Regent Street. It is unquestionably David's great work. The event which it commemorates took place in Notre Dame, in 1804, but the picture was not begun until 1808, nor was it finished until 1822, at Brussels. It contains portraits (150 it is said) of the dignita-

ries of the empire of that day, as also of the Pope (Pius VII.) and certain of the superior clergy. The moment chosen by the artist is that when the Emperor takes the crown from the hands of the Pontiff, and places it on his head. "This action," says Thiers, "comprehended by the whole assembly, produced an indescribable sensation." The robes worn by the Emperor were designed expressly for the occasion, and it is impossible to conceive anything richer in the way of state magnificence. His brows are encircled with the golden laurel-wreath of the Cæsars, which has a very striking effect as the head is presented in profile. The cathedral is fitted up with great splendour, velvet draperies spangled with golden bees are suspended from the ceiling to the floor, and in the anxiety to show this, the painter has brought it so forward as a background that it appears to leave but scant standing-room for the vast assemblage. In this large picture, there is less of scenic declamation than in any of David's productions with which we are acquainted. It has more of earnest significance than any of his other works. The precise point which such a painter as he would choose is precisely the sensational act shown in the picture. The fact that the Emperor crowned himself is sufficiently well-known, but here the Empress Josephine is kneeling on the edge of the dais, and from the relations of the two figures, and particularly from the attitude of Napoleon, it is rendered doubtful whether he intends to place the crown on his own head, or on that of the Empress. The painter has thrown all his learning into this work, and it is worthy of the best part of his reputation.

THE PRINCIPAL of the London College of Divinity, St. John's Hall, Highbury (the Rev. Dr. Boulton), and former students, commissioned Mr. J. Edgar Williams to paint portraits of the Rev. Alfred Peache, M.A., and Miss K. Peache, who munificently founded the above-named college in 1863, at a cost of £60,000. The portraits are now placed in the College Hall, and are in every respect eminently satisfactory.

A VERY ELABORATE DRAWING by Mr. F. Madox Brown illustrates most pointedly that independence of thought and diligence of research for pictorial material, the absence of which is so deplorable in all our exhibitions—that is, with a large majority of artists. The subject of this drawing is 'The Dream of Sardanapalus,' from the opening scene of the fourth act of Byron's tragedy. In the drawing, according to the letter of the description, Sardanapalus appears sleeping on a couch in a position which indicates a broken and disturbed slumber. He is watched by Myrrha, who sits at his head, tending and relieving him according to her conception of the distress he suffers. She soliloquises—

"I must awake him—yet not yet; who knows?
From what I rouse him? It seems pain, but if
I quicken him to heavier pain! The fever
Of this tumultuous night," &c.

Through an open door we see the battle still raging, and the armour of the combatants glinting under the light of a crescent moon. The composition is very simple, but the execution most careful, and the circumstances refer us at once to the capital of the effeminate king.

THE TOMB OF SIR JOHN SOANE, R.A., in the cemetery of St. Giles-in-the-Fields, King's Cross, is, it is publicly reported, in a disgraceful condition, and something should be done by way of restoring it. Surely the architects of the country might look to the matter.

REVIEWS.

COAST SCENERY. Engravings from Drawings by D. Cox, Copley Fielding, and S. Prout. Published by the ART-UNION OF LONDON.

THIS series of eight engravings, on steel, from the works of three of our most distinguished deceased painters in water-colours, is intended for presentation to the subscribers to the London Art-Union Society for the current year; and a more pleasing set of views of the coast scenery of Britain could scarcely be placed in their hands. First, there is 'Off Calais,' by D. Cox, a favourite ocean-rendezvous of this artist: the plate is nicely engraved by T. A. Prior, the subject showing the entrance to Calais harbour, with a few fishing-boats scudding before a brisk gale. Next we have 'Hulks,' vigorously engraved by C. Cousen, after a drawing by S. Prout; a group of fine weather-beaten ships, their upper-masts gone, and the rigging of the lower masts and spars hanging loosely about them: some small boats are by their side, which, by contrast, seem to magnify the others into giants. Prout was as much at home among the richly-coloured relics of dockyards as among the old buildings of Venice, Nuremberg, and a hundred other places. 'Beaumaris,' after D. Cox, engraved admirably by C. Cousen, is, to our mind, the gem of the series; a storm has passed over the town, but the wind still blows half a gale, or more; the water is all alive, and the waves, alive with motion, break on the rocky shore, and curl and foam in a hundred diversified forms alternated by light and shade: the engraver's work here is highly to be commended. 'Rough Weather,' after Copley Fielding, engraved by E. P. Brandard, has, as its principal feature, some fishermen launching their boat: it is an effective subject, with a massive display of "cloudland."

'Portsmouth,' also engraved by E. P. Brandard, after Copley Fielding, is a bright, sunny picture, yet rather meagre in subject. Nothing of the town is seen but the ends of some entrance into port and a few houses: a small vessel and a row-boat are the chief objects in the composition. 'Plymouth Sound,' also after Copley Fielding, engraved by A. Willmore, shows this picturesque spot under the effect of heavy thunder-clouds, from which a gleam of light illuminates a fishing-smack in the foreground, and a portion of the fort standing at the foot of the high and wooded distance. The effect is grand. The seventh plate, 'Off Teignmouth,' engraved by A. Willmore, is from one of D. Cox's charming seascapes. Here, as in the 'Beaumaris' drawing, the sea is alive and transparent, while the aerial perspective, under the influence of rain and sunshine, is beautiful in its delicate gradations. Lastly we have 'On the Thames,' also engraved by A. Willmore—and certainly the best of his three plates—from a drawing by D. Cox. The locality seems to be at Gravesend; if so, the view must have been sketched long years ago. Whether our conjecture be right or wrong, the scene itself is most pleasant: perfect calm reigns over all, not a breath of wind gives ripple to the water, and the sailing-boats scattered about lie idly on its surface. In the immediate foreground, are two boats—the point of the picture—with fishermen preparing to lay down their nets.

We repeat our commencing observation: this is a most attractive series of engravings, more than worth the guinea subscription by which it may be secured; and it ought to allure a host of additional names to the roll of the Society that issues it this year.

A GROUP OF ENGLISHMEN (1795 to 1815). Being Records of the Younger Wedgwoods and their Friends; embracing the History of the Discovery of Photography, and a Fac-simile of the First Photograph. By ELIZA METEYARD. Published by LONGMANS.

Tempted by that portion of the title of the volume before us which tells us that it contains "The History of the Discovery of Photography, and a Fac-simile of the First Photograph," we have gone through the whole work page by page and line by line, in the hope of really finding some valuable and incontrovertible facts

set forth which should end for ever the controversy upon this subject. We are compelled to say that we rise from its perusal without even a shadow of a shade of information we did not before possess, and without having gained a single point worth knowing. Without here entering upon the original question of the great discovery, we content ourselves with simply stating that Miss Meteyard has signally failed to clear up the question; and having in some curious platitudes told us that Daguerre the elder, the *citoyen* agent of the elder Wedgwood in Paris, was in England in 1791, she goes on to say, "there is reason to think—indeed there is a tradition to that effect—that he visited Etruria, as was customary with most foreigners, and whilst there he probably witnessed some of those experiments on light and heat, with which Wedgwood's youngest son was then occupied;" this youngest son being Thomas Wedgwood, then in his twentieth year, and Daguerre, the father of the well-known originator of daguerreotypes. Daguerre the elder himself, however, was, it appears, a man of scientific attainments, fond of chemical research, and ardently attached to the Fine Arts, and it is just possible that, supposing he was at Etruria, he may have dropped some hint to the young man, which, falling in such good soil, may have been worked upon afterwards. With regard to the heading of the paper by Davy, in the Royal Institution "Journal," of a "Method of copying paintings upon glass and of making profiles by the agency of light upon the nitrate of silver, invented by Thomas Wedgwood, Esq." &c., we consider that this is no more a direct evidence of "invention" than a hundred others which could easily be named. "Egginton and Daguerre are as remote from these facts," says Miss Meteyard, "as if they had never existed;" but it must be borne in mind that Daguerre the elder had then been dead some few years, and that Egginton had ceased for full twenty years to be connected with Boulton, and was then fast approaching to "three score years and ten" in age. We are far from wishing to remove from the memory of Thomas Wedgwood the honour of being the first discoverer of so important an art as photography, and should, in fact, be glad to fix it upon him. Our disappointment, therefore, lies in the fact that not a title of genuine proof is given in this volume, and we cannot help thinking that with a little more care and research, proofs might have been adduced which would have been of service not only to science but to history.

We have said that no new facts are brought forward, and the remark will apply to the whole of the volume. What we learn of Coleridge, of Mackintosh, of Southey, and of others, has already been better told by better writers; and what is to be learnt of Willmott, and a score of others, is uninteresting and cannot possibly serve any useful purpose; neither can such subjects as changing servants, buying half a dozen of perry or a hoghead of cyder, rewarding the brother of a shepherd, breeding of doves and sheep, and the like. "My love to B. and tell her we have a couple of doves for her, but as we do not yet know which are pairs, I shall not bring them with me, but you may prepare a cage. Our pair have not produced any young ones yet;" "We should advise you to see our dove-cage before you make one;" "Tell B. one little dove is born, so there are hopes there may be a couple in time;" "The doctor sends you by to-morrow's coach some suckers of the white poplar, and as they have good roots he has no doubt of their growing;" these are fair samples of the kind of information to be gleaned from at least one half of the book, and the other half is not much better. Errors will occasionally creep into the most carefully prepared books of the most scrupulous writers, and, therefore, they may naturally be expected to be present in one like that under notice. Thus the porcelain works at Worcester and Derby are said to have been established twenty-one years later than Bow and Chelsea, in the period from 1730 to 1752; "the great era to Wedgwood's art was from 1772—3 to 1795," forgetting that, as he died in the latter year, it could not well have continued later; Birmingham in 1788 is classed as a "city," so is

Shrewsbury; and Darwin's "Zoonomia" is called "Zoonomia!" These and an intolerable number of "probabys" disfigure the book and make its reader somewhat impatient.

Let us, however, say for Miss Meteyard, that she has shown some ingenuity in stringing together a lot of very unpromising cuttings left over from her "Life of Wedgwood." The pity is, that having discarded them as worthless over that work, she did not permit some to remain in the waste-basket to which they might well have been consigned, and others to be bound and arranged in a collection of autographs.

THE AMATEUR'S FLOWER-GARDEN.
CURIOSITIES OF ENTOMOLOGY.
MARVELS OF POND-LIFE.

Published by GROOMBRIDGE AND SONS.

Shirley Hibberd, the author of the first-named of these books, has obtained good repute; he has been, indeed, a benefactor to those who covet attractive gardens, and would obtain much knowledge without labour, yet desire the acquaintance of beauty on comparatively easy terms. He advises upon every topic connected with a plain garden, and suggests how it may best be decorated while cultivating the flowers that all love. He has thus furnished us with a most valuable companion at all seasons of the year, winter as well as summer, and autumn as well as spring; and there is not a single subject on which he does not say something—wisely, and to the point: those who consult his ample and gracefully-decorated volume, will give him cordial thanks as they find springing up the seed planted. "CURIOSITIES OF ENTOMOLOGY" is full of charming coloured prints, abundant in anecdote and written illustrations, as exciting as if fancy had been busy instead of fact. In many cases the objects are magnified; generally, however, they are of the natural size. The volume cannot fail to be read with intense pleasure either for amusement or instruction: although learned, it is simple; and though comprehensive, condensed. "THE MARVELS OF POND-LIFE" is a novelty in records of the poetry of natural history; at least, no book of the kind has hitherto come under our notice. It will startle any reader, young or old, to find how numerous may be the marvels of a common pond, what researches we may make concerning them, and how largely he will be repaid. The author is Henry J. Slack, Secretary to the Microscopical Society. He has done his work well, giving an immense amount of information in small compass, and a new pleasure to all whose dwellings are near a pond, big or little; for there is no piece of "standing water" that will not yield delight to the student who reads in this book, though it be among the humblest of the books of nature.

LIZZIE'S SECRET. A Story for Little Children.
Written and Illustrated by ADELAIDE A. MAGUIRE. Published by GRIFFITH AND FARRAN.

One child's book is generally so like another in intent, and frequently in execution, that but for the varied names of the authors we should fancy those presented for review were all written by the same hand. But this story, intended for children under ten years of age, has a decided claim to originality of thought and of plan: it is neither strained nor stilted; it does not preach or teach, so as to make the quick-witted, merry-hearted urchins see that the story was written to beguile them into learning a lesson. How the secret was born and fructified, how troublesome beyond telling it was to its possessor, how at last it broke bounds and what followed, is recounted in a bewitchingly simple, straightforward, and natural manner; so much so, that when we had faithfully read it through we must needs begin it again, and laugh over the different points of the story with a couple of friends, whose heads are as grey and whose hearts are as green as our own. We congratulate the children who discover "Lizzie's Secret," and we hope the mine just sprung will continue to supply still richer ore for our next year's treat. The illustrations are by the same hand that

penned the story, but the lady's pencil is not as faithful as her pen. We have seen much worse illustrations, and very much better. We would recommend Miss Maguire to draw from the round always, and from life, whenever she can get a sitter.

ROYAL ILLUMINATED LEGENDS. Published by WILLIAM NIMMO & Co., Edinburgh.

We have here three of the pleasant stories of our childhood; "the little folks" for whom they are intended will be delighted with them, as we should have been—we care not to say how long ago. "The Sleeping Beauty," "Cinderella," and "The Fair One with the Golden Locks," will be to them new treats: to us they are old friends. But the young have vast advantages over the aged. For us there were wretchedly outlined prints, with dabs of colour here and there; for them, very charmingly designed and beautifully illuminated pictures are produced, such as will content an Art-critic, and are glories to those, upon whom be blessings, because—

"They do not criticise,
And never write reviews."

THE MOUNTAIN: from the French of Michelet, with fifty-four illustrations by PERCIVAL SKELTON. Published by NELSON AND SONS.

This is another of the admirable books of which Messrs. Nelson have published many: not for a season only, but for all time. The "scene," so to speak, is almost entirely laid in Switzerland. It comprises every topic incident to the subject: not mountains alone, but rivers, forests, cataracts, glaciers, meadows, even Alpine flowers—all, in fact, that is associated with "the mountain." The style is charming; no one knows better than Michelet how to lure the reader to read. The artist, Mr. Percival Skelton, is a worthy ally of the great author: and he has been fortunate in having his drawings engraved by such able men as Whymper, Paterson, and Morison. No engravings of higher class have been issued during the past year.

THE COCKAYNES IN PARIS; or, "Gone Abroad." By BLANCHARD JEROLD, with Sketches by GUSTAVE DORÉ. Published by JOHN CAMDEN HOTTEN.

This is a pleasant book of satire, joke, and fun, judiciously mixed with observation and anecdote that give it point and value. It is, however, of Paris in the old time—so long ago as two years back; and bears but an indistinct resemblance to the "gay city" of to-day. Blanchard Jerold knows a vast deal about Paris: its ins and its outs, its *canaille*, its *bourgeoisie*, and its aristocracy, as they were and as they are; and he has the happy knack of imparting his knowledge agreeably. The value of the book is largely augmented by several numerous characteristic sketches from the pencil of Gustave Doré.

STONES OF THE TEMPLE; or, Lessons from the Fabric and Furniture of the Church. By WALTER FIELD, M.A., F.S.A. Published by RIVINGTONS.

A simple, semi-religious narrative, of which the chief object is to explain in an intelligible manner the history and use of those portions of the church-fabric with which most persons are familiar as they are presented to the eye, though they may be ignorant of the origin and design of very much they recognise as beautiful and feel to be instructive aesthetically. "The spiritual and the material edifices are placed side by side, and the several offices and ceremonies of the Church, as they are specially connected with the different parts of the building, are briefly noticed."

It may appear to some minds that too much is made of what they consider to be trivialities; and for this reason exception might be taken to certain portions of the story, as associated with the movements now agitating the Church. But it must be remembered that it is to such things we owe the unhappy discussions existing among us. It is well, therefore, to become acquainted,

as one may do in these pages, with the original meaning of what are now regarded as stumbling-blocks to unanimity of opinion and service among the members of the Church, causing serious disputations, strife, ill-will, and a host of other evils, "dividing the house against itself," and threatening entire disruption as a final result. We may be incredulous as to any expectation of harmony being restored by Mr. Field's explanations: yet the perusal of his book can do no harm to either High Church or Low Church; and it may help to reconcile conflicting opinions.

The story, we are told, is composed of little incidents taken from real life: these are worked up into a pleasantly-written narrative, whereof a considerable part appeared some years ago in the *Church Builder*. Numerous excellent woodcuts help to throw light on the text.

PROFITABLE AND ORNAMENTAL POULTRY. By H. PIPER. Published by GROOMBRIDGE AND SONS.

This beautiful volume has been got out by Messrs. Groombridge, "regardless of expense;" it would be impossible to find fault either with the manner of getting it up, or with the value of its (we had almost written historical) contents. We brought it to a severe test, by comparing the charming illustrations with the living models during the poultry-show, at the Crystal Palace, and were impressed by their fidelity.

No more valuable present can be sent to our country-cousins than Mr. Hugh Piper's delightful manual. We are strongly tempted by it to throw half our garden into a poultry-yard. The information is so clear and so practically useful, that we consider "Profitable and Ornamental Poultry" one of the year's most useful gifts.

TWO THOUSAND POUNDS REWARD. A Tale of London Life. By ELIZA MELVILLE. Published by DEAN AND SON.

A sensational title for a rather sensational story, and one not very original in plot; but the characters are drawn naturally and with considerable spirit; yet it is open to question whether it be judicious to accustom young children, for whom the book is specially written, to the phraseology of the juvenile street-Arab, though it be nothing more than rude speech without any improprieties. The hero of the tale is a boy whom his parents, Lord and Lady Montague, believe to be dead or lost for ever, and who, on missing him, offer the above reward for his recovery. There are some nice touches of womanly feeling in Mrs. Melville's narrative; and if this is her first attempt as a writer for children, as we believe it to be,—for there is evidence of inexperience in authorship—she will, in all probability, improve upon her primary effort. The book has numerous illustrations—not well engraved, however—from the pencil of this lady, who has obtained success as a painter of portraits and fancy figures.

FROM TENT TO PALACE. By BENJAMIN CLARKE. Published by THE SUNDAY SCHOOL UNION.

This prettily bound and illustrated volume contains the history of Joseph. The mere "history" is of course limited, but the very able and accomplished author has filled his book with useful and instructive matter concerning the earlier condition of the children of Israel, and the state of Egypt when the boy was "sold into" it. If read merely for pleasure, the perusal will reward the reader, but it abounds in useful information, and may be profitable to all who would seek it at small expenditure of time.

THE RAMBORE STORIES FOR SUMMER DAYS AND WINTER NIGHTS. Published by GROOMBRIDGE AND SONS.

Six agreeably and ably-written stories for the young, from the pens of authors who have achieved popularity, with many illustrations by clever artists, form one of the most attractive of the books of the early year.

THE ART-JOURNAL.



LONDON: MARCH 1, 1872.

ART-WORK FOR WOMEN.

I.

THE WORK TO BE DONE.



IN our consideration of Art-work for women, we find ourselves practically restricted to *Industrial or Mechanical Art*, where talent rather than genius finds its scope. To high genius it is impossible to assign any limit, or fix any bounds, since genius is only another name for a motive-power, in its very nature transcending all artificial limitations. 'Genius in woman, as in man, may safely be left to find its own work and fix its own sphere of action. But that is not equally true of talent. Rightly acknowledged, and carefully cultivated, talent may be made serviceable in many departments of Art-work. In such work women might do much, but at present comparatively little is done by them. This is a fact the more to be regretted in the present urgent demand for suitable work for women, since there can be no difference of opinion concerning the suitability of Art-work, especially for educated women, to whom so few avenues are open.

Teaching is universally admitted to be woman's special work, and we should naturally expect to find women teaching drawing or painting as generally as they teach music. It is not easy to get statistics concerning women thus employed in families, or in private schools; but it is certainly not difficult, from one's personal experience, to count up more men than women. And, as regards public schools, there is no room for doubt. In Great Britain are 117 Art-schools, where 20,133 pupils receive instruction. Of these *three* only are superintended by ladies: one in Queen Square, London, one in Edinburgh, and the Queen's Institute, Dublin. Out of 338 Art night-classes, where the attendance numbers 10,000, *five* are taught by women. Government aid is also given to 1,359 schools for the poor, containing 147,243 children who are taught drawing. There is here, in every social grade, room for the employment of women as Art-teachers. Doubtless many of the classes in the schools may be taught by women, but, if so, only in subordinate positions. This cannot be the result of want of teaching-power in women, for Miss Gann, the head of the Queen Square School of Art, stands, in 1871, *second* on the list of Art-teachers, having been *third* in the previous year. Nor is it owing to any obstacles raised to prevent women from duly qualifying themselves for the work. The same instruction is given to both sexes; and one distinct

object of the National Art-Training School, at South Kensington, is to train Art-masters and *mistresses*; equal assistance being given to both. All duly-qualified students share the rich privileges of the library and museum; and scholarships are open for free competition throughout the kingdom.

The facilities of study which would qualify a girl for teaching Art, are equally at her command in following it professionally. She may study *design* in any form, and may compete for any prize, side by side with the male students. Designing seems to offer peculiarly suitable work for women. To whom should we so confidently apply for all that concerns the beautifying of home-life as to the presiding spirit of the home? Why should not the instinctive taste and natural grace of woman be reflected in the hues and harmonies of colour and form on the walls of her rooms, on the curtains arranged by her deft fingers, on the soft carpet beneath her feet, and in the thousand forms of comfort, convenience, or elegance which surround her? Why should not the pattern of summer "print," "piqué," or "muslin," or winter silk or satin, grow up under the hand of the lady-artist, as well as take its fashion from the invention of the dress-maker? No reason can possibly be urged why talent in women, if as much cultivated as by men, should not produce the same results.

Some good work in this direction has been accomplished in the Female Schools of Art. Designs for wall-papers have been very successful. There is a still higher branch of wall-decoration which might be attempted more extensively than has yet been done by women, though we have a few instances of their success here also. In palaces and stately buildings, where Art in its true sense is desired for decorative purposes, lady-artists might carry out their designs in person, or by deputy.

Hitherto the most favourite branches of design for ladies have been *lace, fans, and jewellery*. If they could not decorate their dwellings, they might, at least, ornament themselves. But the same kind of talent might find a yet wider scope in the recent revival of the ancient homage to St. Valentine, and in the interchange of the Christmas and New Year's cards, which now make the postman's "Christmas box" a double pleasure as well as duty. The coloured lithographic "scraps," birds, fruit and flowers, pretty heads, &c., used in the ornamentation of screens and fancy-boxes, are also in the same class. The original design is bought by the lithographer, who then reproduces it by the thousand. But such designs are usually made by men; we hear of women employed in the manufacture of these things, but not in originating them. In the manufactory of Mr. Robert Canton, 22, Aldersgate Street, for instance, a very pleasant sight may be seen of rooms filled with happy-looking young women, chatting and singing over their work, as with skilful fingers they put together the delicate flowers, and pretty or quaint devices which are to bring delight to expectant eyes on February 14th. The arrangements made here for the comfort of these busy workers are in every way worthy of special remark. Not only are they complete in themselves, but they are also particularly interesting from the fact, that this thoughtfulness is a tribute paid by the head of the establishment to his own wife and daughters, to whose energetic and valuable assistance he frankly attributes much of success in his business. For their sakes, and under their supervision, the workwomen are well-cared for. Nor is this all; Mr. Canton is not only willing, but even

desirous to give the preference to designs sent by women. But as yet he finds few applicants who can meet his wish.

Illumination, with the varieties of outline, now so much used by uninventive amateurs, is another, and more flourishing branch, of work. Large houses, either stationers or manufacturers of fancy-work, usually employ salaried designers on their staff, always at work for them. It would be interesting to know how many of the new kinds of fancy-work intended for ladies' fingers owe their existence to ladies' brains! And yet nothing could be more desirable for competent women than the post of salaried designer. The great difficulty connected with design is thus obviated. As a rule, manufacturers do not care to accept any design, however good, which has been even seen by a rival in the trade. It becomes almost a necessity, therefore, for an artist to obtain a permanent engagement. We do hear of a few ladies having succeeded in this, but so few that they are easily counted: one here, and one there, one at a carpet manufactory in Kidderminster, one somewhere else, and so on. And yet we also hear of a general willingness on the part of manufacturers to employ women. There must then be openings in many directions for energetic and thoroughly competent workers.

Engraving again is an Art little practised by, but quite possible for, women; and attractive from the fact that it may be done at home. Enough has been, and still is done by women in engraving on wood, stone, glass, and metals, to show that it is practicable.

Formerly ladies were employed on the staff of the *Illustrated News*. Now, there is not one at work there, and it is difficult to hear of them anywhere, although we know that wood-cuts are still largely used. The students at the Queen's Institute, Dublin, are, however, employed in the illustration of periodicals in that city. Cameo-cutting might be included in this class of work, but it is rarely followed. We hear of one young lady having succeeded well. But a £5 prize offered at the Queen Square School by G. Godwin, Esq., F.R.S., has lapsed for want of competition. A few ladies are employed in engraving stamps, monograms, &c. But the most hopeful fact in this direction, comes to us from Sweden, where we find a lady, Mrs. Lea Ahlborn, at the head of the Royal Mint, and especially famed for the perfection of her medallions. At the manufactory of Messrs. Doulton, at Lambeth, we find one young lady who has struck out for herself a new path in etching on clay, producing some very good work.

Photography, which has interfered considerably with engraving on wood and steel and stone, makes amends by offering various kinds of employment perfectly suitable for women. The re-touching and colouring of photographs have long been established branches of industry for women. But there is no need to stop here. In imaginative photography Mrs. Cameron has shown what a lady may achieve. The copying of pictures and sculpture has been done by the Misses Bertolacci in a way surpassed by none. And in portraits we may mention the Misses Carrick, of Newcastle-on-Tyne, who, as the daughters of an artist, are able to apply to portraiture a degree of artistic culture, giving it a distinctive character of its own. It is possible that in photography, where patient care and exquisite nicety are required for perfection of work, women may sometimes fail from impatience and want of finish; but these are defects of training, which may be remedied. It is interesting to notice that in the Fine Arts Catalogue of the last International Exhibition we find

the names of half a dozen or more lady exhibitors in photography.

But there is perhaps no branch of Art-work more perfectly womanly and in every way desirable than painting on china. The character of the designs brings them within the reach of even moderate powers, and it must be admitted that painting flowers and birds and pretty landscapes, or children's heads, is work in itself more suitable for women than for men. The same may be said of its sedentary character, since men suffer more than women do from want of activity. And yet this is work in which very few women are engaged. Among the exhibitors of china in the last International Exhibition we find only two ladies. Of these, one exhibits with Messrs. Minton; the other, Mrs. Ipsen, a Danish lady, had a case of her special work—exquisite designs for vases, tazas, &c., in *terra-cotta*, painted on a black ground, which is so deservedly popular in Copenhagen. Doubtless other work had been done by ladies, but here the execution of original designs gave a right to special distinction.

In the potteries, as a rule, where women are employed in painting, it is in a strictly subordinate position. Daughters assist their fathers, or wives their husbands, to fill in outlines, put in sprigs. Gilding and burnishing gold is work generally done by women, as is also transferring for the printer. But the largest number of women are employed in the same kinds of drudgery allotted to boys, who, having less physical strength, are worth lower wages than men. This fact is in itself, however, not to be considered as a grievance, because these women are of the most humble and uneducated class, and unable to accept higher work. The true grievance, if any, must lie in the neglect of the Art-education of the girls as compared with boys of a higher social grade. Great discussion has been raised, even so recently as the Social Science Meeting at Leeds, concerning the refusal to women of a "hand-rest" used by men in painting. It is not easy to arrive at the exact truth of the matter; but, as far as we can learn, it is quite true that there was at one time a strike among the men in the potteries when this hand-rest was allowed to women. But this may have been twenty years ago; and, certainly, for the last five years, in most manufactories, women use the hand-rest equally with the men, where they do any painting at all.

As the narration of fact is always preferable to even the finest theorising, it may be well to give a picture of what has been done by women for one manufacturer, rather than imagine what *might be or ought to be* done by others. In the contemplation of a subject so utterly dreary as that of the employment open to educated women, it was indeed a refreshment of soul to look into a cheerful, airy room at Messrs. Minton's "Art-pottery studio" at Kensington, where about twenty ladies were executing, on the most delicate porcelain, the designs which are so well known and admired. The china is brought from the works at Stoke to receive the first outlines and some of the ground colours. It then goes back to be glazed, after which it returns to be finished in London. There are kilns in connection with the studio, so that the finest work thus escapes the risk of conveyance to London. The ladies at work here, as well as the gentlemen, are successful students from South Kensington or other Art-schools. Preference is also given to these students by Messrs. Simpson, of the Strand, who employ ladies in tile-painting.

In the establishment of this London studio Messrs. Minton have met the great

difficulty attendant on the employment of women in china-painting; although the fact of their having a lady-artist at Stoke, whose position is equal to that of the gentlemen there, proves that this difficulty is not insuperable. It is urged that young ladies could not go to live at the potteries. But young ladies do constantly leave home as governesses; and it is not easy to see why a little community, under proper matronly supervision, might not as well exist at the potteries, doing pleasant work there, as at East Grinstead, or Clewer, or in any other "sisterhood."

Glass-staining, with designs for windows, &c., is another kind of work in which women might find an employment, not as yet much sought by them.

We do not, on the whole, find that great opposition is offered by manufacturers to the wider employment of women. Indeed, even with the existing low estimate of the value of women's work, their assistance may be expected. "There is no reason," says one of them, "why we should object to employ women. They work for lower wages than the men." On the score of strict justice we may possibly dispute the reasoning of such a view of things, wondering if good work, even if done by a woman, is not worthy of good payment. But we may, nevertheless, accept the position thankfully, and while we endeavour to secure the good work, leave for the present the question of its just reward. We may remark, in passing, that no work done by women is likely to be justly paid, unless by the piece. Women work more slowly than men, unless equally well-trained; and their time-work, if paid at the same rate as that of men, cannot be of the same value to the employer. But it is, unhappily, a not uncommon fallacy among women, to think they may be three times as long over a piece of work, and yet expect to be paid for their time as a man might be.

In conclusion, we think we may safely assert that there is work in Art for more workers. Not too much work, for it is true that every avenue is thronged with eager seekers. And, unfortunately, till it is removed by emigration or some other equally potent remedy, we may never forget the fact that there are too many women in England. There is, therefore, room only for skilled workers. Good work may have a hope of good pay—not a certainty even then, but at least a hope. But for bad workers there is no room, and for bad workmanship no hope whatever. Incapacity and incompetency are simply synonyms for suffering and starvation. This is a point which cannot be put too plainly, or pressed too heavily on parents with daughters who may by any possibility become dependent on their own exertions. And who, even in the middle ranks of society, can be safe from such possibilities?

We find an answer to this question in the fact that half the women in the United Kingdom are obliged to earn their own living. If girls for whom this future is even possible are not fitted for it by being taught to do some one thing thoroughly—from the making of a pudding to painting a picture—the destiny of such girls is marked out for them as distinctly and definitely as if done with deliberate intention. Teaching has hitherto been the refuge for ladies incapable of other work: an evil always re-acting on itself, since those who do not know how to teach can only send out pupils as helpless as themselves. But even this poor refuge is fast failing, and will go, past recall. There is now a steady deter-

mination, which will cease only with success, to raise teaching, for women as for men, to its true rank as a profession, by making entrance practicable only to the duly qualified. The need already felt for other work for women must then be greatly increased. If there is Art-power among women which can be made available, the gain is manifest. We have shown that there is in Art much work done by men and not yet done by women, although admitted to be their suitable and practicable work.

In a second paper we purpose considering the reasons why it is not done, as well as some of the ways in which it may become possible to do it.

EBONY AND ITS VARIETIES.

BY P. L. SIMMONDS.

THE ebony wood of commerce, so much used for inlaying and cabinet-work, is the duramen, or heart-wood, of several species of *Diospyros*, a very large genus of trees, natives chiefly of Africa and Asia. Our supplies of ebony have been falling off of late; we used to receive from 1,500 to 2,000 tons a year, now we do not get half that quantity. The aggregate imports and value of the ebony imported in the last four years, according to the official returns, were as follows:—

	Tons.	Value.
1867	1,176	£10,121
1868	893	8,021
1869	628	5,421
1870	717	6,136

In an article "On the Hard Woods of Commerce," published in this Journal some nine or ten years ago, I incidentally noticed ebony; but the subject is deserving more descriptive detail than was then given, as we are lamentably deficient of any good treatise on woods, not alone the furniture and fancy woods, but even on the ship-building and constructive woods, the dyewoods and others.

Ebony was known and appreciated by the ancients as a valuable wood. Virgil said that it only came from India, though it is well-known that Ethiopia was famous for it, a fact recorded by Pliny; Dioscorides said that Ethiopia's ebony was the best. Herodotus wrote concerning the latter country, "It produces much gold, huge elephants, wild trees of all kinds, ebony, &c."

Specimens of the useful applications of ebony are very common in most of our public Fine Art collections, as well as in private dwellings. In the India Museum, Whitehall, among specimens of carved ebony-work from the East, are candlesticks from Bynoor; combs, caskets, trays, inkstands and other articles.

In Europe ebony is used for cabinet, mosaic, or inlaying and turnery work, for flutes, handles of knives, and surgical instruments, &c.; pianoforte keys are usually made of the East Indian variety, the African ebony is the most permanent in shape, and is the only sort used for the best sextants, rules and scales, as not being liable to warp.

From its hardness, durability, susceptibility of elegant polish and colour, which has almost become another name for blackness, ebony has always been held in high estimation. Cheaper woods dyed black, particularly that of the pear-tree, are frequently substituted for it in common work.

Ebony was for a long time supposed to be obtained from the *D. Ebenaster* of Ceylon alone, but in fact several other species, scarcely differing from one another, yield this wood. The great peculiarity of ebony wood is its extreme heaviness and dark black colour. Some species have the wood variegated with white or brownish lines. Unfortunately, the name ebony has not been restricted to a black wood, and this leads to some confusion, for there is a green ebony which comes principally from the West Indies and South America, said to be obtained from *Jacarana ovalifolia*, of which we used to import 600 to 700 tons annually, but now we do not get half that quantity. It is used both as a hard turnery wood, and as a dye-wood.

There is a Demerara wood bearing the native name of Wamara, which is known as brown ebony. It is one of the handsomest woods of the colony, and would make beautiful furniture. It may be had from 6 to 12 inches square, and from 20 to 40 feet long.

In Natal, there is a so-called Kaffir ebony, which is also termed black iron-wood. It is attributed by Dr. Mann to an ebenaceous plant, although by some referred to the olive family. The wood is very hard and durable, excellent for turner's work, and used in the colony for cogged wheels and axles. Red ebony, or red ivory-wood of Natal, is another hard wood of the colony, but not belonging to the ebony family.

An iron-wood called Tanoea, obtained from a species of *Nauclea* at Gorontalo, Eastern Archipelago, is as heavy as ebony, of a brown colour, streaked with darker shades. It somewhat resembles walnut, but is more solid, and is well fitted for furniture and cabinet work, and turning work.

Weroc wood, obtained from *Albizia procera*, Benth., when obtained from old trees is black, hard and solid in texture, and much resembles when worked up, true ebony. It grows in the high regions of Java, in the Philippine Islands, and Borneo.

Ebony, like iron-wood of different kinds, is procured from several trees, and in several parts of the world. The late Dr. Roxburgh, in writing about this tree, remarked, "There are many species of this extensive genus which yield a hard black wood, I mean pure, intensely black (not variegated), to all of which we give the general appellation ebony. The genera *Dombeia*, *Dalbergia*, *Bauhinia*, and others, produce different sorts of woods, having in their ponderosity, dark colour and fitness for cabinet-work, a close resemblance to ebony. In the more open forests of Quemby, a tree is abundantly and widely distributed, of the ebony family, *Maba obovata*, R. Br., but it does not attain to a large size. The wood is hard and tough, very close-grained black ebony at the heart, sap white and pink."

The commercial descriptions of ebony are generally ranged under three kinds, according to the countries from whence they are drawn—the Mauritius, the East Indian, and the African. The Mauritius ebony is the blackest and finest grained, as well as the hardest and most beautiful, but it is the most costly and unsound. The East Indian is less wasteful, but of inferior colour and coarser-grained; the African is the least wasteful, but the most porous.

INDIAN EBONIES.

Some of the species, as *D. chloroxylon* of the East Indies, have a yellowish wood, which is however hard and durable, and is used by the natives for many purposes. This species is found in Coromandel, the Circars and Orissa mountains. The wood of *D. cordifolia* is also in use in Bengal and the Peninsula of India. The timber of this middling-sized tree, met with in the Circar mountains, is variegated with dark and white-coloured veins. A species called by the native name of Ouk-khyin-za in Borneo, which grows to a good size, has beautifully white and black mottled wood. In a smaller tree of the genus, called by the Burmese Gjoet, and another kind nearly related to it, called Tayben, small quantities of black heart-wood are occasionally found near the centre of very old trees.

There is a slight export trade of ebony from Madras. The species common there is the *D. melanoxylon*, a large tree which yields a fine kind of wood, specific gravity 1,200. It is only the centre of the large trees that is black and valuable, and the older the tree the better the quality. The outside wood is white and spongy, which decaying or destroyed by insects displays the central ebony. It is much affected by the weather, on which account European cabinet-makers seldom use it except in veneer. The localities of this tree are Malabar, Coromandel, and Orissa.

D. montana, another Indian species, a middling size tree, grows in the Circar mountains. The timber, which is hard and durable, is variegated with dark and white-coloured veins. The wood of *D. tomentosa* also furnishes a black, hard, and heavy wood like the other species. It is much

used in the northern parts of Bengal, where it is indigenous. Roxburgh compares the tree to a cypress, for its tall and elegant form.

In the French settlement of Pondicherry, the following kinds of ebony are met with:—

D. sylvatica, Willd. The wood of this, like the other species of the genus, is very hard, heavy, close and fine-grained. It is employed with advantage for turning and cabinet-work. The tree is straight and tall.

D. lanceifolia, Roxb., also yields a hard and handsome wood.

D. Ebenaster, Willd., is a tree of medium height, growing wild, and also cultivated for its fragrant flowers. The grain of the wood is fine, and takes a handsome polish.

D. Ebenum, the true and best ebony, also grows here. Many trees of the ebony family are found in the Tenasserim Provinces, and I have seen good ebony brought from Siam; a little is exported thence yearly by the junks to China.

CEYLON EBONY.

Ebony is largely used in Ceylon for buildings and furniture. It is found chiefly at Chilaw and Batticaloa, in the northern and eastern provinces of the island. Its weight per cubic foot is 71 lbs., and the average durability of the wood eighty years, but some of the varieties are of a much less specific weight.

At the various International Exhibitions planks of Ceylon ebony and carved davenport, easy-chairs, footstools, flower-stands, &c., made with it, have been shown. One-tenth of the value is the duty usually paid to government for the privilege of cutting timber on crown land, but some valuable woods pay a higher rate of duty. For each ebony tree felled by licence 1s. 6d. is paid, and for each satinwood tree, 2s.

Mr. W. Ferguson, F.L.S., from long-continued and extensive personal observation, published some years ago in a periodical of mine a good account of the timber trees of Ceylon, from which I take a few remarks on the species of ebony indigenous to that island.

Passing over *D. embryopteris*, Pers., the wood of which is but of indifferent quality, and chiefly used for buildings, and boats' masts, &c., we have *D. cordifolia*, Roxb., a hard, heavy wood, of a brown colour, very strong but difficult to work. *D. Toposia*, Ham., a middle-sized tree, not uncommon in damp forests up to an elevation of 4,000 feet, the timber of which is used for fancy cabinet-work. *D. cruminata* and *D. affinis* of Thwaite, timber used for building. *D. quesita*, Thw., the *D. hirsuta*, Moore. This species produces the most valuable of the timber known as Calamander wood, so greatly esteemed for ornamental cabinet-work. The variegated part so much in request is an accidental produce of the tree, some trees producing none of it—some near the lower part of the trunk, whilst in others it is found only near the middle of the trees, and generally not in luxuriant trees growing in rich soil, but in those growing in dry rocky ground. These remarks apply to several of the trees producing variegated or ornamental woods, such as the Tamarind, in which the beautiful Calamander-like wood is found only in very old trees, and generally in the heart of the lower part of the trunk, or in the roots. The differences of soil, climate, and situation, have such an effect on the timber of the same species of tree, that unless these facts are taken into account respecting the specimens used as tests, the tables of strength and weight per cubic foot, specific gravity, &c., are not to be depended upon. Again, the times of felling, mode of seasoning, &c., must be considered. The native name of Calamander wood is Caln Mediriye; of the true ebony Caluvere; and of the bastard ebony, Kadoem beiriye.

D. Ebenum, Retz., yields the best kind of ebony wood, and according to Mr. Thwaites, the colonial botanist, it is not uncommon up to an elevation of 5,000 feet.

D. occarpa, Thw. The wood of this tree seems to be fitted for cabinet purposes.

D. insignis, Thw., is also a valuable timber tree, growing in damp forests up to an elevation of 3,000 feet.

D. oppositifolia, Thw., grows in the mountains to an elevation of 1,000 feet. The timber much resembles Calamander wood.

D. Gardneri, Thw., is met with in the Saffragam and Kornegalle districts, and less commonly near Kandy. The timber is valuable for building and cabinet work.

D. ovalifolia, Wight. Found at Jaffna, Central Province at Hewahetti and below Hapbootilla, at an elevation of 2,000 to 4,000 feet. There are four or five other species, chiefly new, discovered by Mr. Thwaites, to the timber of which no quality is assigned.

Maba buxifolia, Persoon. The ironwood of the Tamils is dark-coloured, remarkably hard and durable. It is employed for such uses, when its size will admit, as require the most durable heavy wood. That this wood has always been plentiful and common in Ceylon, is shown by the fact that ebony formed part of a bridge at Peradenia, about five miles from Kandy, on the high road from the seaport to the capital. This bridge consisted of a single arch resting on stone abutments, and the timbers, all light and simple forms, were of ebony and satinwood, a proof of the abundance and cheapness of these woods.

For two ebony arm-chairs sent home by Sir Kenneth Mackenzie, when Assistant Colonial Secretary of the island, to his father, £50 was offered in Scotland. The wood is so hard and difficult to work, except by those acquainted with it, that the local cabinet-maker who was employed to put castors on these two chairs, gave up the job after putting castors on one, and breaking all his ordinary tools in the undertaking. The wood is so heavy, that most of the ships leaving Ceylon take a quantity of it in their holds as ballast, beneath the lighter cargo of coffee, cocoa-nut, cinnamon, &c.

In 1866 we imported from Ceylon 687 tons; in 1867, 624 tons of ebony, valued at about £8 a ton. In 1868 and 1869, under 300 tons from that island. The imports in 1870 were 449 tons, and the quotations for Ceylon ebony are now £10 to £13 per ton.

EBONIES OF EASTERN ARCHIPELAGO.

In the Philippines, several species of *Diospyros* occur. A variety of *D. pilosanthera* called Camagon is much valued, and employed for fine cabinet-work, being yellowish red with great veins or spots of black. The texture is solid, fibres longitudinal and compressed, pores large, long and narrow; polished with facility; splits nearly from the trunk, and shaving somewhat rough, compact and not at all twisted or contorted.

D. nigra, called Ebano, is a small tree with black wood, somewhat spotted with yellow and white, takes readily a fine polish, and is specially used for fine cabinet-work.

Bolongeta, another *Diospyros*, has wood of which some varieties are light red, others darker, regularly spotted with black, and of solid texture.

The forests of Panay, one of the largest of the Philippine Islands, yield ebony.

Under the name of Arang, the local name for ebony, an ebenaceous wood (*Maba Ebenus*, R. Br.) is indigenous to the Moluccas, principally Boero; but it is found in the lower regions of the Eastern Archipelago as far as New Guinea. The tree is of medium height, but the stem seldom exceeds a diameter of eight inches. The wood found in Boero is of a jet black, and more compact texture than that met with elsewhere. Another species of *Diospyros*, but small, grows in the western part of Java, about Preangan. The wood is black, but shaded with white or red.

A much larger species of *Diospyros* (*D. melanoxylon*, Roxb.), known as Behlo-wood, attains a good height, and the trunk is about three feet in diameter. It is often confounded with *Maba Ebenus*; but the size, height, and structure of the wood are essentially different. The colour of the wood is black streaked with deep yellow. The heart of the wood is hard, but supple, the texture compressed, and fibres spread. It is easily worked for furniture, and from its tenacity employed locally for naval constructions, and for outriggers to the frail barques, to sustain their equilibrium in a boisterous sea. In Europe it might well replace some of the true ebony wood for furniture, for it takes a good polish.

Mr. J. G. Veitch, in his account of the timber trees of Japan, published on his return from

that empire, enumerated one, called by the natives "ku-rong-na-ke," which was a scarce and expensive wood there. It is almost black, very hard, much resembles ebony, and is used for the very finest lacquer cups, &c., and polished articles.

AFRICAN EBONY.

Of the species yielding African ebony we have no very specific details. But it is obtained of various qualities from the East and West Coast, from Madagascar, and from Mauritius, which we may consider an African island. The Mauritius ebony is obtained from the following species:—*D. reticulata*, Willd., called bastard ebony, is largely used for furniture. *D. melanida*, or marbled ebony, probably the *D. chrysophyllus* of Dec., has the common properties of the ebones, is tall, straight, and used for furniture and squared timber in house-building, but no kind will support exposure. It is of no use for planks, as it invariably splits.

In Senegal ebony is abundant on the heights in the interior of the country between Dagana and Meringhen. The true ebony (*D. Ebenum*) is very common on the coasts of Gaboon. It is also met with in small quantities in the island of Reunion or Bourbon, and also another species, *D. melanida*, Poir., in the high wooded regions. The tree grows straight, and the wood is solid and useful, of a deep yellow, nearly black in the centre, and veined with red.

ART-NOTES FROM GENEVA.

WERE it not somewhat tedious, it might be a curious subject of inquiry to investigate how far external nature influences the artistic development of a nation. As for instance, why Holland, with its monotonous flats, has been, and is, so rich in Art and artists; while Switzerland, with its incomparable mountain-scenery, and a people also of great mechanical intelligence, has been, and remains, almost barren of anything that may be called Fine Art. Is it that the majesty of nature so satisfies the soul, that it craves no further food? Travellers in Switzerland have enough to satisfy them without pictures or statues. How few, except Art-students, stop at Basle long enough to see the small, but excellent collection of paintings there! Yet we in England all profess to have a particular love for Holbein; and of the many who linger at Geneva, we doubt if a fifth of them even so much as asks if there is a picture to be seen. Yet there are two public exhibitions, and some private collections, besides a number of really admirable rare missals and illuminated works in the College library.

When the Louvre was overflowing with the Art-collection Buonaparte had made in Italy, and there was hardly room for the Raffaelles and Titians, and other master-pieces, which were crowded together within its walls, and the stock was also being daily increased by the conqueror, it became necessary to make a selection of treasures; and it occurred to the Administration to present several "bonnes villes" with some of their superfluities, as a reward for their allegiance. No possible dream of a day of restitution loomed in the future then! Geneva was at that time enthusiastically French, and had earned the gratitude of the Red Republic by horrors equalling, if not excelling, those of the Paris reign of terror. Consequently she, as well as many French provincial towns, received a contribution of pictures. Many charming small pictures by Francia, Perugino, and the earliest Italian masters, were removed from the Louvre to make way for the larger canvases of Domenichino, and the Carracci, which were then in vogue; this accounts for their being still found at Caen, and other French provincial towns. Geneva was not so fortunate as to receive a Perugino; of the seventeen or eighteen pictures sent to her, few are of great merit; they are chiefly by second-rate masters, and some evidently copies. Some were placed in the Musée Rath, some in the ugly dingy little Roman Catholic Church of St. Germain, in the upper town, where there was not light enough

to see them. This church has lately undergone a thorough cleaning, and the pictures were removed to the Musée Rath. There is one that deserves to be better known; a very beautiful and undoubtedly genuine specimen of early Italian Art. It is an Annunciation, divided into two parts, as was very customary at that period; on the right panel is inscribed FRIS, BARTHO. OR. P. ET. MARIOTTI. FLORENTINOR. OPVS, and on the other panel the date of 1511. On both compartments there is a sort of monogram, two rings intersected by a cross. The picture is evidently the joint-work of Cosimo Rosselli's two celebrated pupils, Fra Bartolomeo, and Mariotto Albertinelli. The figure of the Madonna is very charming, half-standing, half-bending, full of dignified humility; such as Fra Bartolomeo has shown in his treatment of the same subject at Florence, and at Lucca. The kneeling angel with many coloured-wings and golden garments is a glorious creature, and reminds one of the kneeling angel, who, with drooping head, presents the cross and the crown to the infant Saviour, in the small touching round picture by Albertinelli in the Pitti at Florence. Before being removed from Paris, this picture was restored, "au frais de la ville de Genève," we are inclined rather to say, at the expense of the picture, for brown colour has been liberally applied to the background; still, we may be thankful the sweet face of the Madonna has been spared. It is worth some trouble to see one such picture, and we do not wish to linger over those of inferior merit, such as the Le Sueur and others, but which probably, at the time they were given, were prized more highly than this Florentine gem. The Musée Rath also contains a very good small P. Veronese; an Entombment, rather pale in colour, but deeper in religious sentiment than most of his; also there are some very good landscapes by Calame, of whom the Swiss are justly proud, as the best artist they have produced. Besides the picture-gallery, the Musée contains an instructive collection of casts from the antique; and in an adjoining street is a permanent exhibition of modern pictures, where some fine enamels are always to be seen, an art which has been carried to high perfection in Geneva.

The antiquarian treasures of the College library are somewhat beyond our scope, but those who are learned in that branch of Art, will find in it a large collection of most rare and beautiful missals, and illuminated works, and MSS. of great value. Half of the celebrated Petau collection is deposited here; the other half, as is well known, was bought by Catherine of Sweden, and given by her to the Vatican. There are many other precious objects, such as twelve sermons of St. Augustine, on Egyptian papyrus, and also more modern works of great value, as specimens of early printing, and also MSS. and documents relating to the Huguenot struggle in France, of which the historic worth is enhanced by the recent loss of the Strasburg library, where many similar records were destroyed. A mere list of such objects is not interesting, yet it may suggest that, even in Geneva, there is something to help one through a bad day, when the mountains are not visible, and the lake is leaden-coloured. The upper town is, itself, very peculiar and characteristic; with its old-fashioned houses, with their courts, and the long narrow lanes, reminding one of the closes in Edinburgh, save that they are narrower and cleaner, and not beset with dirt and squalor, as in modern Athens. Some very handsome houses still open off these. The high town has altogether an aristocratic look, it is inhabited by a very exclusive Swiss aristocracy. One of the houses, No. 12, Rue de la Haute Ville, is by the liberality of its owner open to the public, and it well repays a visit. M. Gustave Revilliod resides at his beautiful country-seat, not far distant, which commands a matchless view of Mont Blanc; and he has turned his town-house into a sort of museum. Besides a small choice collection of cabinet-pictures, are many interesting objects of *virtu*; among the pictures are several excellent Ruysdaels. No. 1 in the catalogue, is, in its way, a piece of perfect landscape-poetry; also there is a small Greek picture, an apocalyptic subject, which at this moment, when Greek Art and the Greeks are exciting so much attention, deserves notice. The gem of the collection is a *replica*,

or school-copy, of the 'Madonna del Cardellino' or the Tribune; we do not presume to say yes or no, as to the authenticity of a Raffaele; the accomplished owner bought it with full belief in its pedigree; and if it is a copy, where are the copyists gone who made such things, and with all our improvement in materials, where is the humble spirit which can so faithfully repeat the old masters? The house itself, with its fine oak panels, old-fashioned staircase, and quaint little garden, is interesting as a memorial of the domestic architecture of Geneva, when it was a centre of science and of thought; and the windows command the Botanic Gardens, where old women are sitting peaceably knitting in the sun, and children chasing butterflies, on the very spot where, not so very long ago, the guillotine did its ghastly work.* Geneva now is associated with other thoughts—with the companions of the Red Cross, with the Alabama claims; Voltaire and Calvin are both out of fashion; no one now makes a pilgrimage to Ferney, or Coppet; a few words from Byron, and the subject is dismissed!—

"Rousseau, Voltaire, our Gibbon, and de Staël,
Leman! these names are worthy of thy shore!"

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF
W. COTTRILL, ESQ., SINGLETON HOUSE,
HIGHER BROUGHTON.

'WITHIN A MILE OF EDINBRO' TOWN.'

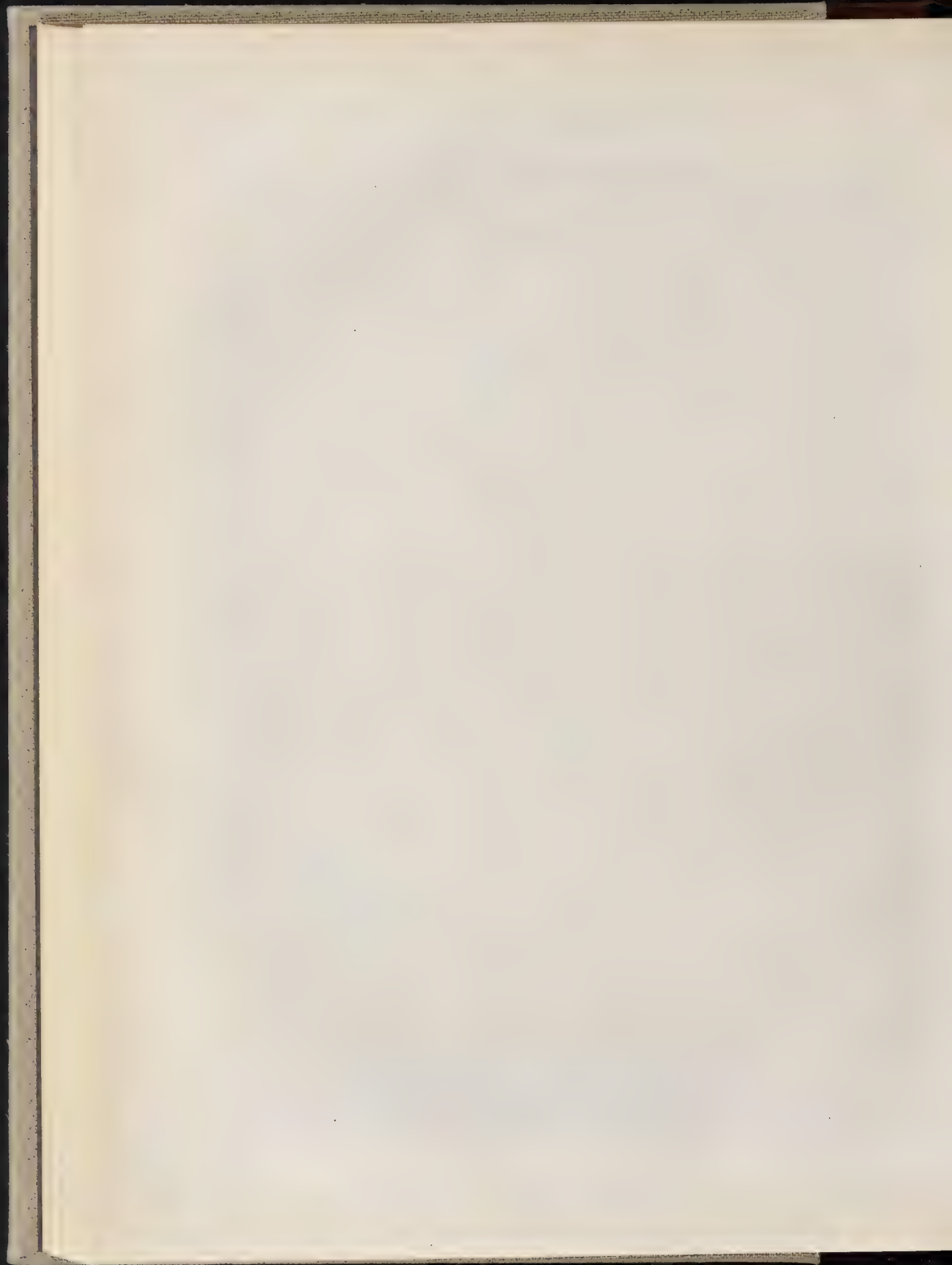
J. Faed, R.S.A., Pinxt. R. C. Bell, Sculpt.

THE subject of this picture has no relationship to the popular old Scotch ballad, the first line of which Mr. J. Faed has adopted as the title of his work. The song tells the story of a well-to-do young farmer who wooed and won a maiden in a far more humble position of life than himself; but here is a pretty cottage-girl, scarcely, as it seems, yet in her teens, whose thoughts just now are on other matters bent than love-making, though one would engage to say they will be thus occupied when she has grown half-a-dozen years older. Seated on a flowery bank by the way-side, "within a mile of Edinbro' town," of which a glimpse is seen in the background, she appears to be going to the city with some of the produce of her home: a pair of fatted ducks lie dead in the basket, and a piece of embroidered work of some kind or other, probably of home-manufacture; for all of which she expects to find a market; and, with a portion of what these will realise, she will possibly take back, in the stone-bottle by her side, something that will enable the old folk in the cottage to brew a few glasses of toddy before retiring to rest when the labours of the day are over. The lassie is lost in meditation, but whether about her commercial expedition, or on some special object in sight that fixes attention, is not easy to divine.

It is a very charming picture of its kind, without a point that does not offer some interest; the girl's face is very attractive, bright, and indicative of thorough goodness, looking out intelligently from that old-fashioned bonnet, which might have done duty on the head of her grandmother: it was evidently made for use and not for show. The drapery of the figure and every accessory of the picture are painted with great freedom, yet with infinite care, while the disposition of the landscape, in rugged unconventional masses, is most effective. The picture has all the appearance of an unmediated composition; still it is a work of thoughtful labour.

* Any traveller who leaves Geneva without visiting the Deaf and Dumb Institution will lose much; the children there are taught to speak quite distinctly, and to hear, as it were, by the eye, by watching the action of the lips, and so can carry on conversation perfectly.

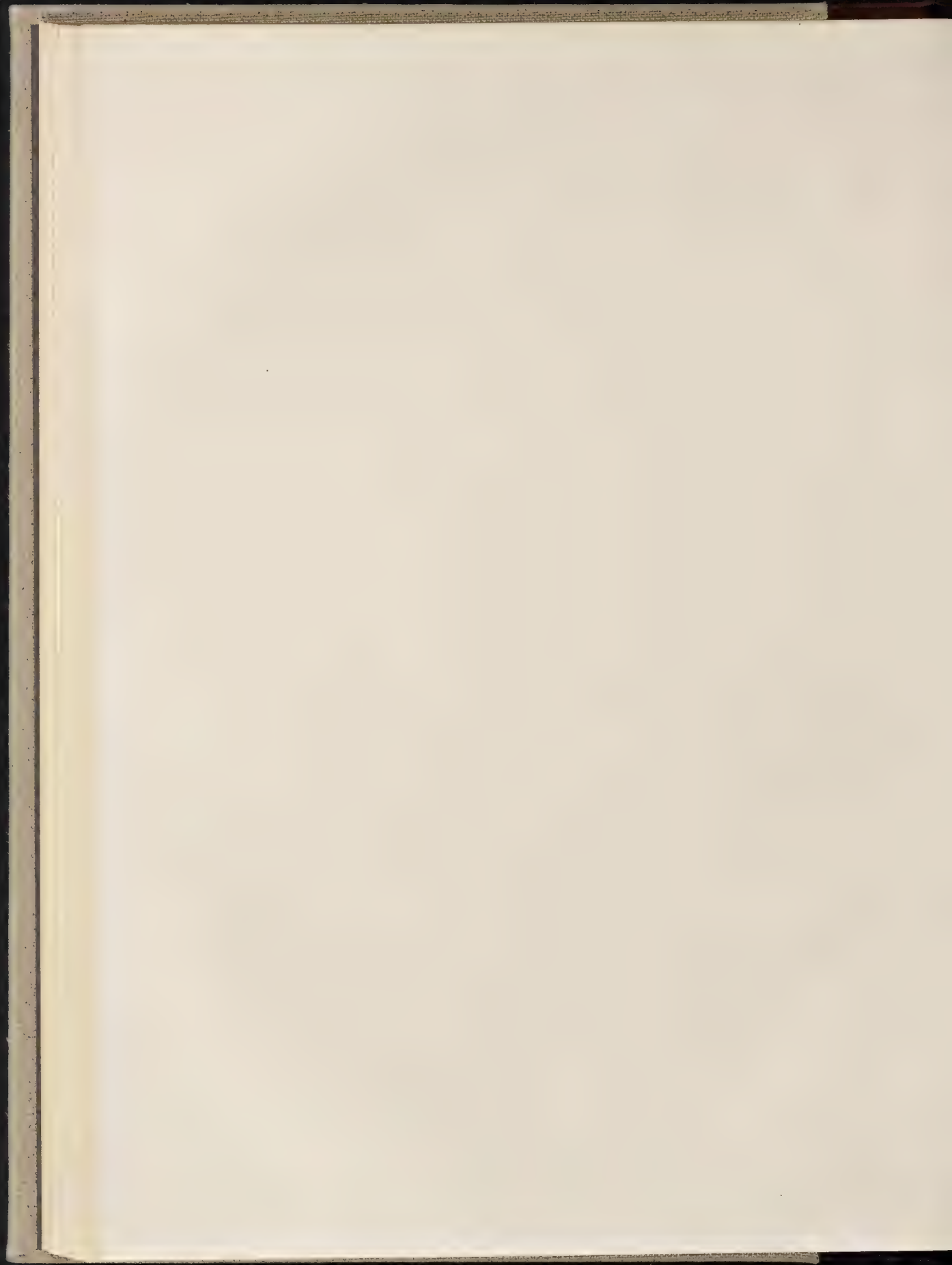






"THE WOMAN IN THE BONNET"

Illustration by the artist, showing the woman in the bonnet, and the picnic basket and jug.



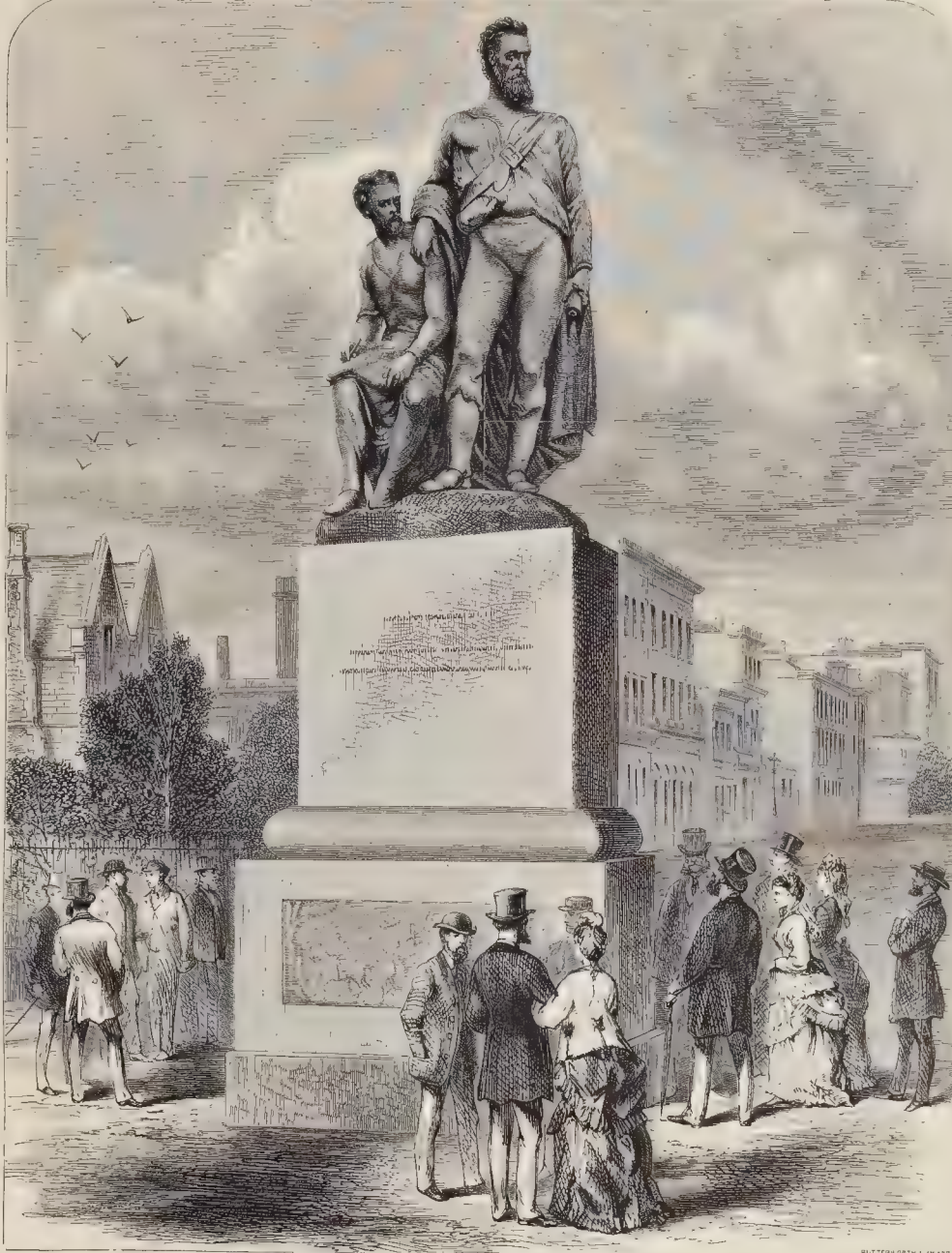
MONUMENT
IN MEMORY OF THE EXPLORERS
BURKE AND WILLS.

WE engrave the monument which has been erected, in pursuance of a vote of the Govern-

ment of Victoria, by the sculptor Charles Summers, in memory of Robert O'Hara Burke and William John Wills, the explorers who first crossed the main-land of Australia from south to north, and who sacrificed their lives in the effort.

The monument is erected in Melbourne,

at the intersection of Collier Street and Russell Street. The sum voted by the colonial legislature was only £4,000; the sculptor supplying the metal and all other materials. The pedestal is a granite monolith, from the Victorian Ranges, and has alone cost £800. It is surmounted by



figures of the explorers, cast in bronze, and 13 feet in height. Burke stands looking

northward over the country he penetrated, while Wills is seated by his side recording

the observations. The four *bassi rilievi*, which we have also engraved, represent, (1)

the start of the exploring party from Melbourne, amid the tumultuous applause of the inhabitants; (2) the return of Burke, Wills, and King to Cooper's Creek, only to find that their comrades had deserted them; (3) the death of Burke, or rather the discovery of his remains by the natives; and (4) the finding of King, the sole survivor, by the party despatched in search of the expedition under Mr. Howitt.

Mr. Summers won, as a student, two

silver and one gold medal as prizes from the Royal Academy. Obligated by the state of his health to seek a warmer climate, he went to Melbourne, where he laboured successfully in his profession until 1837, when he returned to England. He is now established at Rome, paying an annual visit to London. His principal works are busts of eminent men, of which he sent three to the Royal Academy exhibition in 1870, and the same number in 1871. His pro-

ductions are characterised by great breadth and vigour; as may be seen by our engravings, which are taken from photographs of the monument. The composition of each of the groups is of a high order of merit. Three of the *bassi rilievi* have something of that processional character of arrangement which the most eminent artists have regarded as appropriate to a frieze. The mode in which the eye, in each instance, is led to dwell on the prin-



STARTING ON THE EXPEDITION.

cipal figure, and the reflection of the interest felt by the spectator in the attitudes and countenances of the subsidiary figures, show a thorough mastery of composition. Again, the well-combined group of the three deserted travellers, the desolation thrown into the scene by the treatment of the background, with the blasted stump of the tree, the over-wearied camel, the pale thread-like crescent of the moon—all tell but too truly the mournful tale of the expedition. The character and expression, no less than

the size, of the sculptured figures, are such as to lead to the conviction that the sculptor worked *con amore*, not for pecuniary profit, but for fame, and moreover that he has been very much underpaid for his work.

So little is generally known in this country of an event that so warmly and keenly interested our fellow-countrymen, the inhabitants of this great southern colony, that a short account of the circumstances which led to the erection of this monument may be not unwelcome to our readers.

With the names of the most successful travellers, of those to whose energy, strength, and fortune, the world may be said to owe positive enlargement of territory, must be ranked those of the martyrs of geographical discovery. The name of Franklin will be remembered as long as that of Cook. Those who fall in the van and forlorn hope of discovery must rank with those who have won its spoils. Among these names of brilliant promise, cut off in the dawn of a career that promised the most valuable



THE RETURN TO COOPER'S CREEK.

results, will always be recorded those of Robert O'Hara Burke and of William John Wills.

Of the life of the latter we have a more detailed account than we have of his services in the expedition. Born at Totnes, in Devonshire, on the 5th of January, 1834, the son of a physician, Mr. Wills seems to have experienced, from his childhood, a species of fascination when he regarded the instruments of scientific discovery, or had

the opportunity of studying a map. Under the title of "A Successful Exploration through the Interior of Australia from Melbourne to the Gulf of Carpentaria," his sorrowing father has given us a sketch of the life of his gifted son. Memoirs of this nature rank among the difficulties of literature. Parental or filial affection is too apt to magnify features of little interest to strangers; to dwell too long on virtues, which, however winning, are not unusual;

or, perhaps, from the very fear of this natural blemish, to fall into the opposite extreme, and to give too pale and uncoloured a *silhouette* of the beloved object. It is not as reviewing the book of Mr. Wills that we now speak; but it is pleasant to observe that, notwithstanding his eminent appreciation of the high promise of his son's character, and his abiding sorrow for his loss (to which indignation at the mismanagement that caused it gives greater depth),

the Devonshire physician has given an impartial as well as a deeply interesting narrative. Indeed, very much of the volume is taken from the diary, letters, and field-books of the young explorer. The chief objection that can be raised to the work of Mr. Wills is, that he has, perhaps purposely, omitted to give any of those definite surveying notes which form the sole abiding memorial of this fatal expedition.

It was, we believe, in the year 1858 that

a gentleman whose name is still concealed, offered one thousand pounds as an inducement to the government and other parties to come forward and raise funds for the exploration of the inland continent now known as Australia, but formerly called New Holland. At that time the interior of this vast district was absolutely unknown. Arid deserts, snowy mountains, inland seas, or any other distribution of the surface, might be expected with equal probability. The

colonial legislature of Victoria voted £6,000, in aid of this important object; and private subscriptions, to the amount of £2,200, made up a sum of above £9,000 for the enterprise. In the multitude of counsellors there has been said to be wisdom; but that folly reigns supreme over a multiplied and self-opinionated executive, is too painfully apparent from the mode in which the Exploration Fund Committee proceeded to utilise this respectable sum. For an expe-



DEATH OF BURKE.

dition of such moment, in which perils the most unexpected might at any time be encountered, the first requisite was a military organisation. Even if, in the lack of volunteers of the proper class—officers or men of the Royal Engineers—this first element were not available, it was indispensable not only that unity of command and prompt obedience should be ensured, but that some practical experience of the manner in which discipline could be maintained, and the great objects of the expedi-

tion carried out, should have been obtained before the exploring body was allowed to commit itself to its unknown fate. On the contrary, nothing seems to have been thought of beyond the appointment, to put it in the most favourable light, of appropriate units. How they were to be tied together, except by a nominal gradation of rank, was not, apparently, in any way regarded.

Mr. Robert O'Hara Burke, police inspector at the Beechworth district, was

appointed leader of the expedition. An active and experienced man, in his particular sphere, of one of the old Galway families, Mr. Burke had held a commission as lieutenant in the Austrian army; on quitting which service he had an appointment in the High Constabulary.

There, Mr. Wills tells us, he was so beloved by his men, that several resigned when he left for Australia, and accompanied him in the hope of still serving under their favourite commander. He was a brave and



FINDING OF KING.

true man, covetous of honour, careless of profit. But the fact that, in the command of an expedition of so essentially scientific an object, he kept no regular journal, gave no written orders to his subalterns, and acted on his own impulse without consulting those who were better informed, at least as to detail, than himself, are indications of a temperament which, no doubt, mainly contributed to the disastrous shipwreck of his party as the result of the adventure.

Mr. Wills was appointed surveyor and astronomer, and third in command. The second officer, G. J. Landells, who appears to have owed this rank to the circumstance of having been employed to bring from India the camels which, twenty-seven in number, were attached to the expedition, resigned his post on the fifty-seventh day after starting. Herman Beckler, medical officer and botanist, followed his example the same day. Ferguson, the foreman, had been discharged

by Mr. Burke a month previously. Thus before they had made a fourth of their intended journey, a sixth part of the members of the expedition, including, with the exception of the leader and the astronomer, the most important and necessary officers, had proved unfit for their posts. To continue the route without a proper reorganisation of so crippled an establishment was to provoke misfortune.

On the 20th of August, 1860, nearly the

whole population of Melbourne suspended ordinary business, and turned out to witness the departure of the exploring expedition, which consisted of five officers, or specially qualified explorers, ten working men, and three sepoys. Twenty-seven camels, several pack-horses, and two wagons, built expressly for the purpose, followed Mr. Burke, who was on horse-back. The start is represented on our second illustration. The party moved slowly through the enclosed districts, reaching Swan Hill, on the Murray River, the northern boundary of the colony of Victoria, by the 1st of September. The 16th of October found them at Menindie, on the Darling, where Landells and Beckler deserted. Thence they started on the 19th, nine men, sixteen camels, and fifteen horses, travelling twenty miles a day, through a fine sheep-grazing country, intersected with creeks, or torrent-beds, at distances never exceeding twenty miles. Wright was despatched back to Menindie, with orders to follow with the remainder of the camels to Cooper's Creek, and to take steps to procure a supply of jerked meat. Mr. Wills describes the country near the eastern bank of the Darling as barren and miserable, consisting chiefly of mud-flats, covered with polygonum bushes, box timber, and a few salsilaceous plants of inferior quality. Lofty sand-ridges, from twenty to forty feet high, and in some cases more than sixty feet above the level of the river-banks, present serious obstacles to future irrigation. The country was parched, although the season had been an unusually rainy one. Severe gales from W.N.W. sweep over the forest in the spring, and carry everything before them; torn-down trees and branches, all lying in the same direction, bearing witness of the fury of the storm. Sand-drifts register their progress by the logs which they bury, and a plant, called the Darling pea, abounds; which horses will readily eat, but which, if eaten alone, affects them with madness.

Contrary to orders, and it would seem, without any reasonable excuse, Wright lingered at Menindie until the 26th of January. The folly of dividing the expedition, and the total want of proper subordination, thus paved the way for failure. Burke and his reduced party reached Cooper's Creek, in 27° 26' south latitude, a distance of about 300 geographical miles directly to the north of Menindie, on the 11th of November. From this spot Mr. Wills made two reconnaissances, taking with him only one man and a couple of camels, travelling within a fortnight 500 miles, and walking between eighty to ninety. On the 16th of December, Mr. Burke again subdivided his already reduced company, starting with only Mr. Wills, two men, six camels, and one horse, in the direction of the Gulf of Carpentaria. Brahe, with three Englishmen, one Indian, six camels, and twelve horses, was left at Cooper's Creek; with orders, which are stated to be positive, but which do not appear to have been put in writing, to await the return of the exploring party from the north. The arrival of Wright, who would have been the superior officer of Brahe, was, however, expected by Burke. The small party advanced as far as 19° 15' of north latitude, their 112th camp, where they arrived, as far as we can make out from the narrative, on the 30th of January, 1861. Golah, the camel, was bogged in a creek, and Mr. Burke, following the same disastrous system that he adopted from the first, pushed on with only Mr. Wills and one horse towards the shores of the Gulf of Carpentaria. This they reached, in lati-

tude 17° 53' south, and longitude 140° east, on the 11th of February, 1861. By the 13th of February they had rejoined Gray and King at camp 119, and commenced their long and toilsome return. From leaving Menindie the rate of progress was thus about 11 minutes of latitude per diem. The weather seems by this time to have broken up. Many thunderstorms deluged the ground and made it all but impassable for the camels. A large snake, 8 feet 4 inches long and 7 inches in girth, with two rows of teeth in each jaw, is mentioned in Mr. Wills's diary on the 3rd of March, and two days later we find that Mr. Burke was attacked by dysentery after eating the snake. Date-trees here were numerous, and the fruit was nearly ripe. For a few days the health and spirits of the party rose. The feed found on the way for the beasts was abundant. Rain became frequent after the 13th of March, and the camels, animals accustomed to travel over dry sand, were greatly distressed by the slippery clay and slimy mud which covered the plains. Several of these were killed, and the flesh dried for provision. On the 8th of April Gray was taken ill, and on the 17th he died, the party having by this time become so enfeebled as scarcely to be able to bury his remains, halting a day for that purpose. On the evening of Tuesday, the 22nd of April, they arrived at Cooper's Creek—to find, to their consternation, that Brahe had deserted his post on that very day, and not only had returned on their former track, but had taken with him the clothing, much of which was the private property of Mr. Wills, and of which they now were sadly in need.

The chance of catching Brahe, the advantage of returning through a known route, and the life and spirit which the beasts of burden would have displayed, according to the testimony of experienced travellers, in returning on the tracks of their companions, were all most injudiciously sacrificed by Burke, who attempted to reach the Adelaide district by the route appropriately termed that of Mount Hopeless. From this time the entries in Mr. Wills's diary present a scene almost too sad to dwell on, that of the struggle of gallant men with the slow inroads of famine. Returning to Cooper's Creek, after ineffectual attempts to cross the country, Burke and Wills both sank victims to want of proper food; the last entry in the journal of the geographers being on Friday, 29th of June, 1861. King, the sole survivor, after living for some time with the blacks, was rescued, in an extremely reduced state, on the 15th of September, by a relief party conducted by Mr. Howitt. A Royal Commission was issued on the 12th of November, 1861, to inquire into the circumstances connected with the sufferings and death of the Victorian explorers.

In an expedition of the nature of that so gallantly attempted by these unfortunate men, time was only an object in so far as its lapse might carry them into an unfavourable season of the year, or cause the expenditure of their provisions. It was eminently a case in which most haste might mean worst speed. The careful reduction of the observations of every day, and their record in such a state as to be of permanent service to geographical science, was the first object to be borne in mind. Even the actual reaching of the waters of the Northern Ocean was a matter of less importance than the obtaining an exact knowledge of the route thither through the interior, stage by stage: as the shores of the Gulf of Carpentaria were known to hydrographers. The proper mode, there-

fore, of conducting the expedition would have been to keep the whole party well together, advancing by easy stages, and examining the country to a certain distance on either side; the observations of each day, or of each stage, being regularly recorded by the surveyor on a sketch map, for which the notices of all the astronomical observations would form so many points of absolute position: and on which distant hills and other conspicuous objects, beyond the range of the actual survey, should have been trigonometrically laid down, and approximately sketched in. In fact, a good military surveyor was the only proper chief for such an exploration. The time thus consumed would certainly not have exceeded that devoted to the painful scramble through the country, in which division of force and absence of discipline led to such fatal disaster. The distance from Melbourne to the Gulf of Carpentaria is a little under twenty degrees of latitude: The rate of progress, from the departure of the expedition to the striking of salt water by Burke and Wills alone, was thus a little less than seven geographical miles *per diem*.

The price paid by these gallant men for the renown of having been the pioneers of Australian discovery was no less than their lives. Honour to their memory! As far as any scientific results of so great a sacrifice have been obtained, the credit is due to Mr. Wills. He seems to have been a born surveyor. Of his technical work in this expedition the volume published by his father does not afford us the means of judging. But the care and propriety of his reports, the exhaustive character of his observations, the appropriate language in which he records such features of the country traversed by him as were most important for the interests of colonists, are all such as to make us feel that in his untimely death we have to lament the premature close, not only of the life of an estimable man, but moreover of a career which might have been of eminent service to geographical and to physical science. On one point of extreme importance alone, it is remarkable to note, so active and inquiring a mind appears to have been entirely uninformed. Had Wills been a botanist, there is good reason to suppose that he would have sought for cruciferous or chenopodaceous plants, by the use of which the health of the sufferers might have been sustained. Much valuable information respecting the properties of various plants hitherto almost unknown might also have been gained.

[We take this opportunity of announcing that a very important work is in preparation—

"AUSTRALIA ILLUSTRATED."

The letter-press will be furnished by Mr. E. CARTON BOOTH—the result of fifteen years' residence and travelling in Australia. He was formerly "Inspector of Settlements to the Government of Victoria." In the course of his travels he visited most of the places described, and the facts stated came under his personal observation. The description includes an account of the discovery, settlement, progress, and position of the Colonies as a whole, as well as a particular description of the scenery and society of each. Statistics are just touched upon, and that is all; the social condition of the people and the natural features of the country being introduced wherever practicable. The illustrations will consist of line-engravings from drawings by Mr. SKINNER PROUT, many years resident in the colony, and M. CHEVALIER, who has recently returned from it, having spent a long period there. The work will be issued, in Paris, by Messrs. Virtue & Co.]

IMPROVEMENTS IN MINOR
BRITISH INDUSTRIES.THE IRON-CASTINGS
OF MESSRS. MACFARLANE & CO.

IT is only when public attention is fully awakened to important facts that the full force of popular opinion begins to be felt. We are subject to periodical alarms from the invasion of virulent and fatal diseases, which established authorities pronounce to be preventable; but the infliction, having for the nonce done its worst, passes away, and we solace ourselves by hoping for the best until the next visitation. We have of late been most painfully impressed with the insufficiency of our sanitary safeguards, and the impression is the more deeply felt because, although it is not generally recognised, help lies rather in simple mechanical effort than in any abstruse scientific regimen. The revolting reports of disease and death which are from time to time put forth, would argue that we are destitute of all resource; whereas the truth is, we are slow to avail ourselves of the means at hand; indeed, it is surprising so little is accepted of that which is offered towards the repression of those malignant influences that generate fatal disease.

In this direction the house of Messrs. Macfarlane & Co. has been occupied for a very long series of years, with an energy and enterprise which now enable them to meet every sanitary requirement suggested, not only by their own lengthened experience, but also by the protracted ventilation of the question. It is to this department of the products of their house that attention is naturally directed at a time when the means of sanitary protection is one of the most important questions of the day. Messrs. Macfarlane have considered the subject in all its bearings, as well for town as country; and for information as to the number, variety, and utility of their propositions, reference is suggested to a large folio volume, prepared by the firm, in which are set forth all their designs for the many useful and ornamental forms in which iron can to this end be used.

We have by permission visited the extensive establishment in Upper Thames Street; and with regard to the remarkable products in cast-iron to be seen there, it were better at once to turn to the volume of executed designs, than to limit this notice to a description of any selection of objects which in number would constitute but a very insignificant proportion of the exhibited works; from the earliest to the most recent of which the nicest skill and care have been exercised in the preparation of the models and the moulds. Such solicitude, in truth, is but due to the virtues of the material in which the work takes its form, for, of all commonly convertible metals, iron is that which is susceptible of the sharpest and cleanest cast. Thus to any amount of elaborate finish it does ample justice; and we see continually among these examples reticulations more delicate, and foliage surfaces more subtle, than could be represented by the utmost cunning of the chisel on the finest marble.

Messrs. Macfarlane have not, as frequently occurs with architects, wedded themselves to a style for better or worse. Their products are enriched by many of the best features of all styles, worked respectively into combinations so beautiful as to cause regret that the substance of the production is anything below a noble metal. The shapes are, for the most part, composite in taste, and free-handed in execution; gay and grave by fits, but always graceful and very often exquisite, with an inexpressible charm of proportion. It must not, however, be forgotten that these are the results of forty years of thought directed by the head of the firm to this particular end; and when we remember the extent of application which has been attained, nothing less than such a latitude of thought could have served purposes so various and multitudinous. Allusion has been made to styles, with observations to the effect that the rule of fragmentary composition is preferred, although the presence of the accepted elements of all systems is a sufficient indication that any could be realised. Thus are we reminded of the Greek, the Byzan-

tine, the Renaissance from its most florid to its severest forms of expression, Gothic, Elizabethan, Tudoresque; and, everywhere, by its breezy and playful flutter, of the modern French utilisation of every presentable form in the vegetable world.

The application of ornament to rain-water pipes, as a simple proposal might have been met by forcible objections; here it is, however, in fact. The patterns are numerous; one taking the form of a slender Corinthian column, another having a well-pronounced spiral cord. Others have various columnar forms, and the varieties extend to square patterns, the exposed sides of which are covered with dental and lozenge forms. A rain-water pipe is one of the last objects which it might be considered desirable to enrich; the patterns here, however, are very elaborate; and this is not all, these pipes are yet to be completed by heads, some of which are as carefully ornamented as richly designed jewel-cases. To partition-railings great attention seems to have been given, and these products are made in every form and pattern. They draw attention from their novelty and the study which has been bestowed on their production, and, as in the cases of other castings, no kind of available ornamentation is too refined to be applied. These may be employed wherever partition-rails are required, as in churches, public buildings, and offices, for the tops of houses, fronts of windows, &c., &c. Those we had an opportunity of seeing were 8 or 9 feet high, consisting of compartments of different patterns, though any selected form may run uniformly through the entire cast. It is not to be understood that an entire screen or gate is produced at one casting, like an object in bulk. The operation of reproducing a florid design is rendered extremely difficult by the various courses which the metal must take to complete the form; hence it is expedient to cast one or two compartments or panels at a time, and these are connected in such a manner as to form a complete work of any extent. In one of them a lower compartment is filled with repetitions of the Greek honeysuckle in a heart-shaped band, surmounted by a star of five rays between twisted rods terminating upwards with a caduceus-formed rod and ball. Another compartment may present as a principal form a diamond with rounded points, the centre and smaller spaces being filled with contrasting circlets. Again, there is a quadrangular form having a Maltese cross as a centre-piece, and the incidental side spaces filled by annulets. The upper portion is divided, the lower half being composed of circles, while the other portion contains a trefoil. Lateral bands may be added; the example shown is an enlarged hawthorn, or some similarly jagged leaf, but in this adjunct much taste may be exhibited in the use of the smooth or rugged-edged leaf. In another gate or screen there is a division of a much simpler kind; the space being cut by transverse sections forming in the centre one complete diamond with halves of that form upwards and downwards. The main spaces are occupied by a square design to repeat the diamond form, and the half lozenges present a pattern of lighter character, surmounted by a trefoil on the point of a heart.

Under the head "Railing" is comprehended everything between a drip-frieze and a nine-foot altar-screen—as cresting and balconies, gallery-fronts, tomb-rails, window-guards, &c.; all of which in certain forms are common enough, but the patterns we have now to speak of are nothing less than Art-studies, and they are so numerous as to be exhaustive as regards form and fashion. In a collection so large the quality of the beautiful cannot be uniform, though the taste may be unimpeachable. In examining these products the eye is importuned by curiously-pierced and diapered work, and by the uses made of every form of arabesque, until we begin to consider the modelling of these forms which are in repetition so exact, that any default, either in the cast or the model, instantly declares itself. One which must have been a stupendous difficulty in this way, is a composition formed of a trailing plant, helped out with its sprouting leaves. The stem is set in a circular centre, whence it branches into repeated

circles, with centrepieces formed of flowers and leaflets, mingling with a similar growth shooting forth from another stem, and so intertwining into a succession of sweeping and beautiful lines. Passing a variety of interesting conceptions, we are challenged by a design which refers us at once to those acknowledged authorities, the old masters. It has for a centre a bird standing on a flower, with wings displayed. To this centre are brought in convolution tendrils, leaves, and a floreate band leading to a secondary division. In the centres formed by the band are introduced lions' heads. This is certainly one of the most elegant designs in the series. A very remarkable composition has for a centre a rose, thistle, and shamrock, set in an open circle. The group is joined by a circular link to the framework, presenting the arms of Scotland. On each side of the centre is a shield, each with the lion facing inwards. Another is a fleur-de-lis studded with stars, banded by a twisted cord, divided by a feathered belt. Near this is a very beautiful Greek design, followed by a Renaissance composition, having for a centre a jewelled paten, from the sides of which shoot forth in very graceful convolutions a trailing plant, enriched by flowers and buds.

Ample use is made of national emblems. When Scotland is signalled especially, the rose and shamrock form a subordinate agroupment; while the thistle, framed in its leaves, is made the prominent object of the composition. The three emblems are also employed in diverse ways with much elegance and ingenuity, and reading quite as distinctly as intended. Ireland is variously typified, notably in a formal composition of Gothic taste, having a large circular space with a square centre, in which appear four shamrocks. As these examples comprehend every form that can enter into suitable composition, there is necessarily much pierced work in circular, oblong, square, triformal, and quadriform spaces, but these look heavy by the side of others, wherein tendrils, trailing-plants, and leafage are employed. The ideas which would appear to be suggested by Roman *religues* are markedly architectural in character, but such are undoubtedly necessary to harmonise with certain structures. There is, for instance, a very substantial railing with three courses of perforation; the central and principal course consisting of elongated oval openings held between plain rounded mouldings supported by two smaller ribbons which uphold and surmount two courses, one above and one below, of much smaller figures, and completed by two inverted *torques*. Or the oval piercings may be surmounted by a frieze, and supported by a broad moulding, beneath which may run a course of leaves and berries. In these there is nothing playful, but it would be an impertinence to associate a light and humorous composition with another of confirmed austerity of disposition. Thus by the vegetable figures which are so profusely scattered through these pages, we have modified suggestions of the sunflower, honeysuckle, wheat-ear, oak-leaf, hawthorn-leaf, and mayflower, acanthus, pine-apple, ivy, Roman parsley, bean-leaf, and trailing vegetation in great variety. There may be many other allusions, but the cosmopolitan freehand which has prevailed in the delineation of these objects ever since the springtide of the Rhodian Art, is not generally favourable to exact interpretations.

The varieties of stair-railing cannot be passed over, as among these is presented every practicable configuration between a sceptre-like rod and an elaborate design. There is a curious adaptation of the common amphora-shaped rail, as consisting of only the outline, the centre being pierced, and containing a flower. This may, or may not be new; the effect of it, however, is very beautiful. Of another a lyre is the principal figure it contains; and again a flower is supported by a shape of corresponding outline, and surmounted by a similar shape to support the baluster. Numbers of these present arrangements between side-rods, straight or otherwise, without connection one with another, and this class is, perhaps, the more numerous; there are, however, graceful instances of continuous composition. One may be instanced, of which the principal shape is a truncated heart, from the centre of which rises

a flower between two flat rods, that terminate upwards in outlines, describing a pastoral staff, from between repetitions of which, into the exterior spaces, falls a pendant flower, overhanging a circle, which is the means of connecting the composition. This is certainly one of the lightest and most graceful instances of continuous stair-railing in the series. From what has been said of the wealth and diversity of resource shown in the production of railings, it will be understood that in the designing and casting of gates there would be an equal exuberance of fancy. The simpler examples may show for a centre, a large circle with rods with terminating trefoils, converging towards the centre. The same principal form is used in others subordinatedly, with a complement of Gothic figures, but so much enlarged, that each fills one side of the gate. These are bounded above and below by courses of circles. In larger castings the shapes are in the principal compartments divided by twisted rails, and filled with convolutions of ribbons or tendrils. These are divided from the lower panels by a serrated course, which is also repeated below. The lower panels are square, filled by a quatrefoil containing a lozenge-centre. Such panels or compartments may be carried to any extent. A very elegant composition results from the repeated intertwining of a thin ribbon, having for a centre a twisted rod, surmounted by a heart-shape, which may be turned into a shield; and simpler patterns, such as may be used in churches, consist of courses of plain rails below, with the upper division transverse or serrated. Some of the elaborate works show singular skill in the adaptation of the means to the proposed end.

Of hinges there is a sufficient variety, in which are recognisable deductions from ancient forms, and others of devices much more ornamental. Entire flights of stairs are shown, and these are among the most perfect and beautiful works of the firm. From the bottom, to the landing, in each instance there runs a bold, free railing of fine florid design. Of panels there is the same redundant variety that prevails in the illustration of other objects, and here again the devices are in excellent taste. In contribution to the shapes of the columns made by the house, every available pattern has been enlisted; and each of the designs of the brackets and spandrels seems to have been devised to supply purposes and fill spaces, not conventional, but accidental; and in reference to them may be noted that each has been worked out with a care that renders it a speciality. A large space is devoted to ornamental gutters, and the different patterns even of ridge-plates are not without embellishment. In specimens of terminals, finials, crosses, bannerets, weathervanes, flagstaves, &c., the work is particularly rich. In these are introduced every kind of embellishment, each device being perfect in itself. Greek and mediæval patterns prevail in a great measure. The cross patterns are remarkable for their diversity and beauty; every possible modification and qualification being introduced in the patterns of the crosses, some of which are plain, others more or less ornamented. The manner of the proposed application of ornamental iron-work to roofs is an interesting feature in these designs. We see continually iron-railing carried round portions of the roofs of our recent architecture, but the railing is of the commonest kind, whereas, in these adaptations the best taste prevails.

In conclusion, it must be said that there is no object or purpose to which iron-casting can be applied, that it is not rendered available with a taste and learning which give to the objects themselves a value far beyond their common use. It is not argued that other houses have not carried iron-casting to very high perfection, but it cannot be denied that Messrs. Macfarlane & Co. have prosecuted, in search of the beautiful, inquiry in every profitable direction, and have exhausted all forms in modified application to commonly useful objects.

The volume to which we have made frequent reference is a work manifesting an amount of knowledge that may be fitly described as profound learning in the art, with respect to the numerous subjects of which it treats. It is solely, we understand, the production of Mr. Macfarlane, and is very extensively and well illustrated.

GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.

DUDLEY GALLERY.

THE eighth exhibition of this institution numbers six hundred and eighty-four drawings and studies, the works of three hundred and eighty-seven contributors, of whom the large proportion of eighty-eight are ladies. The exhibition is still supported by artists of eminence, though some whose works formerly appeared on the walls seem to have retired, leaving the field to younger aspirants to whom no other water-colour institution is open. The four miniature panels which proclaim 'The Triumph of Fortune, Fame, Oblivion, and Love' (196), E. Burne Jones, seem to have been designed as complementary mural ornaments. They are sketched in oil on cloth apparently unprepared, and show much deference to the feeling of Giulio Romano; but, unlike many of the painted legends about the Vatican, they are distinctly legible. The 'Triumph of Fortune,' though carried much farther, resembles essentially Michael Angelo's 'Fortuna.' The turn of the wheel precipitates a king, on whose falling form a scion of the proletariat mounts to majesty and power. The other three are equally intelligible, and as impressive as are all painted histories in which there are more victims than victors. The sketches are extremely low in tone, and by no means suitable to the insufficient lighting of our London houses. In this respect it occurs to us to mention, as presenting a striking contrast, a small drawing by H. S. Marks, A.R.A., 'Enter certain Maskers' (606), designed apparently for a frieze. Here the artist meets successfully all the requirements of either an artificial or a low natural light, and in a spirit more probable and genial than has prevailed in other similar works. In the situations in which this painter presents himself there is no taint of vulgarity. As a master of the serious-grotesque he is unsurpassed. Works of an entirely different vein are those by S. Solomon, 'One Dreaming by the Sea' (73), 'Evening' (111), 'Dawn' (189), &c. The ideas are fanciful, and as such not always perspicuous. In the first named appears a youth seated on the sea-shore—nude and very like an academic study. We are to suppose him sleeping, but it is difficult to do so in the upright position he maintains. The third is a like impersonation, but the proposition is more definite, for the general aspect is that of morning twilight, and he is in the act of throwing off the mantle of night. It will be understood that these conceptions are rendered with a feeling more sculpturesque than pictorial, and where the argument is clear the narrative is charming. These, however, with other works to be mentioned, are not without the taint of what is known as "style," a compromise between classic and ancient Florentine Art, in which we find that the yearning after exalted expression often leaves no expression at all.

In 'Ophelia,' Mr. Smallfield, in a similar feeling, apologises for his dereliction of those persuasions which constituted him one of the most brilliant living painters of small heads. The eyes here are too much forced for the pale breadth of the face, and this is the more observable as they are unsupported by the other markings. Because there is so much that is excellent in it, 'Juliet and her Nurse' (407), Juliana Russell, may be instanced as showing in the head of Juliet a marked leaning to the

flat manner, while the head of the nurse is in everything so different as all but to pronounce itself by another hand. The point of the drawing turns upon the circumstances suggested by Juliet's question relative to Romeo (Act II. Scene 5). The assumed importance on the part of the nurse is sufficiently maintained, and Juliet's coaxing address is well shown, but the presumable impatience is unsupported by propriety of expression; and, again, much that is valuable is overpowered by the flutter and rustle of draperies. From the stage the descent is easy into the realms of Faydom, led by the fancy of Hans Christian Andersen, some of whose airy conceptions are here embodied by a lady; at least, so it would appear on the face of the drawings themselves (669, E. V. B.), of which there are not fewer than twelve. All are really meritorious, but they present, of course, different degrees of excellence, and would be fully appreciated were they hung where they could be seen. They are based on some of the most striking episodes in the stories of 'The Dumb Maiden,' 'The Ugly Duck,' 'The Witch and Gerda,' 'The Fortunes of Thumbkinella,' &c. These charming fairy tales have been illustrated by German artists, but in a dry, hard manner in no wise approaching the imagery of these drawings, wherein the caprice is not over-weighted with earthy matter; of which condition an instance occurs in another fairy legend, 'The Wounded Squirrel' J. A. Fitzgerald, wherein infinitely too much is made of the bramble-brake in which the poor coachmaker has taken shelter. One more conceit from fairyland and we return to the stern realities of every-day life. 'Cinderella and her Slipper' (52), C. N. Hemy, although at once declaring the source of inspiration is entirely destitute of all fairy state or allusion. The sisters are present, and their envy is evident enough, but a sentiment so commonplace rules the conditions of the scene that it is difficult to believe it a deduction from a fairy tale.

Nothing can be placed in stronger opposition to such themes than a chapter on railways, the share-market, engineering, the iron trade, &c.; all this and more appears in 'The Iron Way' (338), Charles Martin; embodied by an Italian priest whose acerbity of tone would be a mystery to the observer, but for the bill on the wall behind him, wherein we read, *Strada Ferrata—Napoli à Pompei*, &c., which opens to us the story of priestly opposition to the establishment of railways in certain parts of Italy. The figure is extremely well drawn and very appropriate in character, but if it has a deeper significance the *affiche* is the only solution afforded to the enigma. 'A Portrait' (81), E. J. Poynter, A.R.A., that of a lady, has in it much more of vital reality than is usually found in water-colour portraiture of its class. It may be somewhat low in tone, but being thoroughly earnest in fact, is devoid of the slightest particle of affectation. There is also by Mr. Poynter a portrait of 'Mrs. J. W. Paepe'.

A subject of great difficulty is that entertained by Lucy Madox Brown, showing how Cornelius Agrippa called up in a mirror, for the Earl of Surrey, the image of the fair Geraldine (295). Notwithstanding the difficulties of the proposition, they are disposed of in a manner highly creditable. 'Some have entertained Angels unawares' (418), E. Clifford, is by no means an attractive subject. The restrictions as to descriptive personal points which hamper the artist would expose to failure even genius of the highest order. 'A Sketch in a Spanish Church' (561), J. B. Burgess, is a very modest title to a drawing which shows so

much of detail made out with such a nice effect of breadth. A drawing of a female figure in white drapery (175), W. J. Hennessy, and called 'Spring-time,' is distinguished by many beautiful points, but it is more statuesque than pictorial. 'Until the Day break and the Shadows flee away' (189), Simeon Solomon, is the text standing in the place of a title to a group of three heads, but the relation between the drawing and the text lies in the dim twilight of conjecture. If it point to the consummation of our present dispensation, the allusion is not sufficiently perspicuous. There is much reality and substance in 'A German Boar-Hunter' (100), Louis Huard; it is carefully finished, yet without any servility of manner: and the following are noted as works of merit, some indeed of signal excellence: 'On the Thames' (208), A. Ditchfield, 'A Wanderer' (237), Joseph Knight, 'Rivaux Abbey—Yorkshire' (246), Arthur Severn; 'Grange Fell from the Village, Cumberland' (256),—one of two very excellent landscapes by the artist,—H. B. Richardson; 'Sheltering' (248), James Haylar; 'Gleaning' (255), the want of substance and roundness in the figures here makes this look unfinished; with this contrast 'After-Dinner Gossip' (260), Thorne Waite. 'The Bab Zouchly, Cairo' (261), Frank Dillon, is a masterly drawing. Picturing very different material, but also a drawing of considerable worth, is 'Durham, from Framwellgate' (294), Charles Earle; but under whatever persuasion the tops of the houses in Framwellgate have been admitted into the view the introduction is a mischievous error. A 'Sketch of Wild Flowers' (494), Caroline Eastlake, is remarkable for its delicacy, truth, and that perfect freshness which so few artists succeed in communicating to even their most elaborate studies from nature. The same spirit and vitality characterise 'Sunflowers' (511), and the other subjects exhibited by this lady. Very attractive drawings are also among the following: 'Diving into Secrets' (301), A. C. H. Luxmoore; 'Puppies at Play' (302), J. W. Bottomley; 'Lilies' (333), Kate Carr; 'Garden Musings' (361), Edith Martineau; 'Cairn's Cross' (379), Thorne Waite; 'Low Tide—Hayling Island' (378), W. P. Burton; 'Springtime' (387), Mrs. John Sparkes; 'Minnewater—Bruges' (A. B. Donaldson; 'Deal Boat—Bringing men Ashore from a Wreck on the Goodwin' (37), H. Moore; 'Pembroke Castle' (65), A. W. Williams; 'Dead Swan' (80), James Hardy, Jun.; 'The Old Curiosity Shop' (94), Agnes McWhirter; 'Supper-time' (84), John Richardson; 'In the Cloisters' (167), Marie Spartali Stillman; 'The Juggler' (614), James Elliott; 'The Mad Widow—Paris, June, 1871,' Felix Regarvey; with many other small landscapes and figure-subjects which, in a summing up of the merits of the assemblage, inclines to the conviction that in the less ambitious works reside the nature, life, and spirit of the exhibition.

OBITUARY.

THOMAS VERNON.

WE regret to have to record the death, on the 23rd of January, of this engraver—certainly one of the best line-engravers of figures we have had in our time. He was born in Staffordshire about the year 1824, and studied his Art in Paris, and also in England, under Mr. P. Lightfoot. For the *Art-Journal* he engraved the 'Infant Bacchus,' after the picture by Sir M. A.

Shee, in the Vernon Collection; and, subsequently, the 'Virgin Mother,' from the picture by W. Dyce, R.A.—an exquisitely beautiful plate; 'Abundance,' from the picture by Van Eycken; 'The Amazon—Portrait of the Princess Helena,' from Winterhalter's picture; 'Lady Constance Grosvenor,' also from the picture by Winterhalter—these four paintings are in the Royal Collection; 'Olivia,' after C. R. Leslie, R.A.; and 'The Novice,' after the picture by A. Elmore, R.A. Other plates by him are, 'Madonna and Child,' after Raffaele; 'The First-born,' after C. W. Cope, R.A.; and 'Christ healing the Sick,' from the picture by Murillo, in the possession of Mr. Tomline, M.P. It will not be easy to supply Mr. Vernon's place for works of this kind.

JOSEPH WATKINS, R.H.A.

The Dublin papers announced, towards the close of last year, the death of this sculptor, at the early age of thirty-three. Mr. Watkins was an artist of great promise, though he did not begin to study his profession till somewhat late in his short life. He distinguished himself chiefly by portrait-sculpture, his busts being much admired for their truthfulness and spirit of execution. He was a member of the Royal Hibernian Academy and of the Royal Irish Academy.

FELIX HIPPOLYTE LANOUE.

This artist, who held a good position in the French School of landscape-painters, died, in January, at Versailles, the place of his birth, at the age of sixty. He first studied under Victor Bertin, then in the *atelier* of Horace Vernet, and he was also a pupil of the *Ecole des Beaux-Arts*. He gained, in 1841, the *Grand Prix de Rome*, for landscape; and, in 1867, a medal of the Second Class. Till 1870 he was a regular contributor to the Paris exhibitions; and, in 1864, was nominated Chevalier of the Legion of Honour.

MR. RICHARD EVANS.

The *Hampshire Telegraph* recorded, towards the close of last year, the death of this artist, who had resided in Southampton for more than a quarter of a century, and died there in November, at the advanced age of eighty-seven. The story of his life, as reported in the local paper, is sufficiently curious and interesting to find a place in our pages. The *Telegraph* states:—"Mr. Richard Evans was to all artists a connecting link between the time of Sir Thomas Lawrence and the present time. He was copying pictures for Nash when the latter was building the Regent's Quadrant, Piccadilly, and he lived to see the Colonnade, once its greatest glory, become a nuisance and removed. Gifted with great powers of memory, his anecdotes of the fashionable patrons of his friend, Sir Thomas Lawrence, then President of the Royal Academy—for whom he used to paint the subordinate, but still important, backgrounds and draperies of his portraits—were most interesting; as also were his reminiscences of Etty, with whom he worked as a fellow student, Eastlake, and other artists of note who have since passed away. Mr. Evans's extensive knowledge of Art was of much service to the founders of the original Government School of Design, opened in 1837, at Somerset House, London, whence in course of time, and after several changes of constitution, have emanated the Government

Department of Art and the numerous Schools of Art that now spread over the United Kingdom. During a long residence in Rome, where he was well known as a remarkably clever copyist of pictures by the old masters, he accumulated a large and valuable collection of casts of antique statuary; some of which he presented to the Hartley Institution, Southampton, a few years ago, with the intention of making further donations, but subsequently he abandoned this idea, stating that he found his presents were placed where they were of no practical use, and but very slightly, if at all, appreciated. He also personally superintended the restoration and setting up of the larger figures of statuary now in the lobby and entrance corridor to the Hartley Hall, on their removal from Banisters after their presentation by the Rev. W. Fitzhugh. During his residence in Rome he experimentally practised fresco-painting, and, on giving up his studio there, presented one of these paintings, which he did not care to take with him, to the attendant who swept out the studio. Many years afterwards, when on a visit to the Kensington Museum, he was astonished to find this identical fresco hanging up there, it having been presented by the executors of a wealthy connoisseur as a genuine piece of antique fresco-painting from a tomb in the neighbourhood of Rome. He examined his original sketch of the subject, made a special journey to London, convinced Mr. Redgrave, the Director-General for Art, that the fresco was really his work, and not an antique, and the picture now hangs at the foot of one of the staircases in the Kensington Museum, with its real history attached to it. Mr. Evans had in his possession very recently many small *replicas* of pictures painted by Sir Thomas Lawrence, as well as portraits painted by himself, and copies of large works by Rembrandt, Turner, and other eminent artists. He was much attached to his profession, and was able to work at it till a recent period, having last summer shown the writer of this notice a large picture of 'The Finding of Æsculapius,' which he finished in the autumn of 1870."

HENRY THEODORE TUCKERMAN.

This writer, favourably known both in his own country—America—and in ours, died in New York on the 17th of December last, at the age of fifty-nine. His principal work, the first edition of which appeared in 1847, is "American Artist-life;" it comprises biographical and critical sketches of the painters of America, with an account of the rise and progress of Art in that country. An appendix gives a list of the most notable pictures and private collections in America. A second edition—both editions were published in New York—contains much information not found in the first book. Mr. Tuckerman also brought out, in 1852, "Sicily, a Pilgrimage."

SCHOOLS OF ART.

DERBY.—This school is of comparatively recent date: it was opened in May, 1870. The total number of students during the past year was 215. The annual distribution of prizes was made in January, when Lord Belper presided, and the Rev. A. L. Simpson read an address on "The Importance to Society of the Study and Culture of Art." At the last annual Government examination the Derby school, though so young, obtained a very good position in the national competition.

DUBLIN.—An exhibition of the works of the students in the Royal Dublin Society's School of Art was opened in the month of January. The collection included more than 600 examples, comprising drawings of the human figure, landscapes, architectural drawings, &c. The silver medal for architecture was awarded to Mr. J. Bouchier, for a drawing from actual measurement of the Society's House. Bronze medals were given to Messrs. Beardwood, R. Smith, and Tighe, for drawings of varied kinds; and prizes were also awarded for designs for Art-manufactures.

EDINBURGH.—The annual meeting of this school was held on the 18th of January. We learn from the report that the number of pupils during the last session year was 640, of whom there were 424 in the male school, and 216 in the female; the result of their joint labours being 2,198 works of all kinds. The principal prizes awarded to the students at the last examination by the Science and Art Department consisted of two gold medals, one of silver, three of bronze, and three Queen's prizes.

MANCHESTER.—The last year's report of this school has reached us. It opens with the address delivered by Mr. Tom Taylor at the annual meeting for the distribution of prizes to the students, in December; and he commences his remarks with lamenting the want of encouragement given to the institution by the citizens of the great cotton-metropolis. "Looking over the reports," he says, "between 1867, when I last stood here, and the present year, I am surprised to see one and the same story told in them, alike by the master and the committee, of continuous deficit, decrease of subscriptions and benefactions, and—the cause of these effects defective, 'for these effects defective come by cause'—the want of hearty, active, and sympathetic support of the school by Manchester employers and the Manchester public." This wail is only a repetition of what the *Art-Journal* has had to report on recent occasions: and that there is abundant reason for it, is proved by the fact that the total amount of subscriptions received in 1871 did not reach the sum of £300! a paltry gift from Manchester to its School of Art. Yet amid much discouragement in the way of interest and patronage, the able head-master, Mr. W. J. Muckley, is doing his work well, as is evinced by the number of prizes taken by the pupils at the last annual national competition; when three silver medals, six bronze medals, five Queen's prizes, were awarded to them, besides numerous others for success in the "Elementary Section in Art."

NOTTINGHAM.—This school has long maintained a high position among the Art-schools of the country, and under the zealous and able management of the head-master, Mr. J. S. Rawle, it continues to flourish. The annual distribution of prizes was made on the 17th of January, when a gold medal was presented to Mr. W. Butler, for a design for a lace-curtain; another similar medal to Mr. G. Turten, also for a design for a lace-curtain; three bronze medals, and eight Queen's prizes to other pupils, chiefly for designs of a like character; lace-curtains being one of the staple manufactures of the place. Mr. Butler also gained the "Mayor's Silver Medal;" and the other "gold medallist," Mr. Turten, a prize of £5, both for lace-curtains. The report states that "The Nottingham School of Art has now taken the highest number of prizes in the Government examinations for four consecutive years among all the provincial schools, and this year, 1870–71, has also taken a greater number of prizes than has been obtained at the National Art-Schools, South Kensington."

WEST LONDON.—The pupils to whom prizes were awarded at the last examination were presented with them, in the month of January, at a meeting presided over by Mr. Beresford Hope, M.P., who, in his introductory remarks, complimented the head-master, Mr. G. A. Stewart, on the ability displayed in conducting the school, which he considered to be one of the best in the kingdom. The most successful prize-winners were Messrs. Grayson and Webber, and Miss Keeton. The room was decorated with a large number of the students' best works.

MUNICH GLASS FOR ENGLISH CHURCHES.

WE hear with much regret that the authorities at St. Paul's have given orders for the execution of additional windows for their cathedral in Munich glass.

The subject of stained glass is one that is to some extent, possibly, matter of opinion, but to a limited extent alone. There are points on which doubt can arise only from ignorance. In the first place, the subject should be regarded in the patriotic, or at least in the purely industrial, point of view. The Dean and Chapter are applying to the public for a large sum, in order to enrich and decorate the interior of the cathedral. The occasion of one of those great national solemnities, the last of which, if we do not mistake, occurred on the restoration to health of King George III., is seized on with some aptness as an opportunity of giving aid to the subscription. While thus calling on all classes to contribute to a national work, asking for the thousands of the great city-companies, the hundreds of the wealthy, and the pence of the poor; it is most inconsistent in the managers of the fund to withhold that encouragement which they have the power of giving to national industry, by sending, without any necessity, interesting and important commissions to be executed in Germany.

We speak, in the first instance, of industry rather than of Art, because on this part of the subject there is no room for dispute. We admit the richness of colour attained by the glass-stainers of Munich. But, while allowing that some of the samples that they have produced are all that could be wished, we must add that they are in no way superior to the glass that can be, and is, produced in this country. Let any one who doubts this pay a visit to the establishment of Messrs. Powell, of Whitefriars, who mainly supply, we believe, the English decorative window-makers. No richness of ruby, of purple, of blue, or of green, can surpass the specimens to be obtained from these manufacturers. Whatever design be fit for execution in glass may be confidently entrusted to Messrs. Powell.

This, of course, raises the question, what designs *are* fit; or rather, after what style of treatment should they be carried out? The Munich school attempts to give shaded pictures on glass; in fact, to approach as closely as possible to the effect of an oil-painting or a fresco, seen by transmitted, instead of by reflected, light. Some very beautiful specimens of this Art have been produced; foremost among which ranks a Madonna in the South Kensington Museum. On the other hand, failure is the usual result of this attempt at a style of treatment which is not only new to the material, but contrary to the views of all the old glass-stainers, and more opposed than any other style can be, to the solemn grandeur of the glass of the twelfth and thirteenth century, of which we have more than twenty good examples yet existing in this country. Thus, the treatment of the light, in the window presented by the Goldsmiths' Company, is crude and bald to the last degree; the effect being that of a macadamised road rather than that of a sunbeam.

In the four windows which we suppose must be regarded as presenting the type likely to be followed, we note the constant introduction of a florid Romanesque architecture, intended to replace, as inserted in a classical building, the tabernacle-work of the Perpendicular windows. We think the effect is singularly unfortunate. The niches and canopies of the old artists were in harmony with the architectural lines; the baldachins introduced as framework for the perspective pictures on glass that illustrate scripture scenes are impossible without being imaginative, and in detail and decoration are of the most offensively *rococo* character. We admit great power of drawing in some of the windows, although even that is absent in others. We admit great brilliancy of colour, but we find a total absence of repose. Remembering that the decline of the noble Art of glass-staining dates from the introduction of enamel colours,

in the sixteenth century, we are advocates of true window mosaic, not of enamel pictures. Finally, whatever glass is used in the cathedral ought to be of English manufacture.

We are by no means of those who consider that bad Art should be patronised because it is "home made;" but we contend what we can ourselves do,—and do well,—we are not justified in asking foreigners to do for us.

NEW OLEOGRAPHS.

IN an article entitled Heliography, in the *Art-Journal* for December, 1870, we called attention to the publication, by Messrs. Sampson Low & Co., of a species of chromo-printing, in oils, known by the name of oleography. In all operations which attempt to reproduce the colours used by the painter in oils or in fresco, or by the draughtsman in water-colours, the leading principles are the same, while the details differ according to the special object of the process. Thus, we have the original form of the chromo-lithograph; we have the very beautiful results of what is called the photo-chromo-lithographic process, as practised by Mr. W. Griggs; we have the more recent introduction of polychrome heliotypes, and we have the [oil-fac-similes of which we now speak. In each instance, the first requisite is the preparation of a key-plate, which gives the outline of the composition in monochrome. From this key-plate are prepared the several stones, blocks, or sheets of zinc, or of gelatine, destined to give the different colours; each of these blocks being blank, excepting in that part which has to impress its own colour on the paper or canvas. The number of colours to be introduced determines the number of the separate blocks or stones employed. In those, for example, which are used for the production of the fine chromo-lithographs of M. Bierstadt's noble mountain-landscapes, published by Mr. Maclean, of the Haymarket, we are informed that as many as thirty separate stones have been employed. The chief delicacy required is in the application of each successive printing-block to the paper with absolute accuracy. This is effected, in some instances, by the use of very fine needles, that pass through punctures in the paper. In the case of the oleographic process, the key-plate is produced on stone, the blocks which apply the colours being, we believe, usually of wood.

We have before us a reproduction of Jan Steen's 'St. Nicholas-Evening,' from the picture in the Amsterdam Museum, wherein a little Dutch maiden is being made happy by the gifts of the saint, which appear to correspond to what on this side of the channel are known as Christmas-boxes. The picture is full of figures, varying in age from the elderly grandle to the little child scarcely able to toddle, and each has a character peculiar to itself, while the entire assembly presents a most amusing group. To the reproduction of 'The Night Watch,' by Rembrandt, we have before referred, as well as to those of the 'Ecce Homo' of Guido, and of the 'Madonna della Sedilia.' Still more successful than the last is the small picture of the 'Madonna del Gran Duca,' a copy of that exquisite work of Raffaele, which Duke Ferdinand III., of Tuscany, had carried about everywhere with him, and before which he was accustomed to perform his daily devotions. Indeed, the publishers have had—shall we say?—the audacity to attempt one of the most famous pictures in the world, and promise, early in the spring, a reproduction of the 'Madonna di San Sisto' of Raphael.

We may also mention the group of a gipsy woman and two children resting, after Louis Gallait, the original of which, under the title 'Homeless,' is one of the finest productions of this well-known Belgian painter, and is in the Museum Fodor, at Amsterdam. Our own favourite, out of the entire series, is a pair of Amorini, taken from the 'Danae,' by Correggio, of the Borghese Gallery. The two little Cupids are sharpening their arrows, and form a group which, both in composition and in colouring, is eminently charming and attractive.

THE STATELY HOMES OF ENGLAND.

(OCCASIONALLY OPEN TO THE PUBLIC.)

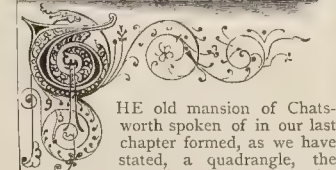
"The stately homes of England,
How beautiful they stand!
Amidst their tall ancestral trees,
O'er all the pleasant land."

MRS. HEMANS.

By S. C. HALL, F.S.A.

THE ANTIQUARIAN NOTES AND DETAILS
BY LLEWELLYNN JEWITT, F.S.A.

CHATSWORTH.



HE old mansion of Chatsworth spoken of in our last chapter formed, as we have stated, a quadrangle, the west front being the principal. An enclosed carriage-drive with large gates led up to the north front; the stables and stable-yard were at the north-west angle; and the part where now the Italian garden stands, was a large square pool of water with a fountain in its midst. Since then the whole of the grounds have been remodelled, the immense fish-pools, the stables, &c., taken away, and a new part added to the mansion. The grounds were as fine, according to the taste of the times, as any then existing, and the description given of them by Charles Cotton brings vividly to the mind the time when "Sunday posies," of "roses and lilies and daffy-down-dillies" were in vogue, and when peonies were worn in the button-hole; while rosemary and bay were the choicest of scents. Thus he speaks of the gardens:—

"And if we hence look out we shall see there
The Gardens too 'th' Reformation share:
Upon a Terrace, as most Houses high,
Though from this prospect humble to your eye,
A stately Plat, both regular, and vast,
Suits the rest, was by the Foundress cast
In those incursive times, under the Rose
Design'd, as one may saucily suppose.
For Lillies, Pionies, Daffodils, and Roses,
To garnish Chimneys, and make Sunday Posies;
Where Gooseberries as good as ever grew
'Tis like were set; for Winter-greens the Yew,
Holly, and Box; for then these things were new;
With, oh! the honest Rosemary and Bays,
So much esteem'd in those good Wasel days,
Now in the middle of this great Parterre,
A Fountain drives her streams into the Air
Twenty foot high; till by the winds deprest,
Unable longer upward to contest,
They fall again in tears for grief and ire
They cannot reach the place they did aspire,
As if the sun melted the waxen wings;
Of these Icarian temerarious springs,

For braving thus his generative ray
When their true motion lies another way.
Th' ambitious element, repulsed so,
Rallies, and saves her routed waves below,
In a large Basin, of diameter
Such as old Rome's expensive lakes did bear,
Where a Pacific sea expanded lies,
A liquid theatre for Naumachies;
And where, in case of such a Pageant War,
Romans in statue still spectators are.
Where the ground swells nearer the hill above,
And where once stood a Craig and Cherry grove
(Which of renown then shar'd a mighty part),
Instead of such a barb'rous piece of Art,
Such poor contrived, dwarfish, and ragged shades,
'Tis now adorned with Fountains and Cascades,
Terraces on terraces with their staircases
Of brave and great contrivance, and to these
Statues, Walks, Grass-plats, and a Grove indeed.
Where silent lovers may lie down and bleed,
And though all things were, for that Age, before
In truth so great, that nothing could be more;
Yet now they with much greater lustre stand
Touched up, and finish'd by a better hand."

Fountains and statues as described by Hobbes and by Cotton still adorn the grounds, and it may be well to note that the busts on the pillars in the Italian garden, which we engrave, originally belonged to the inner court of the old mansion. In 1820 the late duke—William Spencer Cavendish, sixth Duke of Devonshire—who had succeeded to the title in 1811, commenced some great improvements at Chatsworth by erecting, from the designs of Sir Jeffrey Wyatt, the north wing, containing, with all the domestic offices, a number of

other apartments, as well as the dining-room, sculpture-gallery, orangery, banqueting-room, and pavilion; and by altering and re-arranging several other rooms. The grounds and gardens, also, were, by this gifted nobleman, very materially re-modelled and improved under the direction of his head-gardener, the late Sir Joseph Paxton, to whose labours, including the erection of the gigantic conservatory, the forming of the artificial rocks, &c., we shall have to refer.

Having now traced so far as is necessary for our present purpose the history of Chatsworth, we proceed to speak of the noble and historical family of Cavendish, its princely owners. That, however, we shall do but briefly; having already, in our account of Hardwick Hall, gone into the family history at some length.

The family of Cavendish, to whose noble head Chatsworth belongs, traces back to the Conquest, when Robert de Gernon, who came over with the Conqueror, was rewarded by him for his services with large grants of lands in Hertfordshire, Gloucestershire, &c. His descendants held considerable land in Derbyshire; and Sir William Gernon, temp. Henry III., had two sons, Sir Ralph de Gernon, lord of Bakewell, and Geoffrey de Gernon, of Moor Hall, near



CHATSWORTH: FROM THE RIVER DERWENT.

Bakewell. From the second of these, Geoffrey de Gernon, the Cavendishes are descended; his son, Roger de Gernon (who died in 1334), having married the heiress of the Lord of the Manor of Cavendish, in Suffolk; and by her had issue four sons, who all assumed the name of Cavendish, from that manor. These sons were Sir John Cavendish, Chief Justice of the King's Bench; Roger Cavendish, from whom descended the celebrated navigator, Sir Thomas Cavendish; Stephen Cavendish, Lord Mayor of London; and Richard Cavendish. Sir John married Alice Odyngseles, who brought to her husband the manor of Cavendish Overhall; and their eldest son, Sir Andrew Cavendish, left issue, one son, William, from whom the estates passed to his cousin. Sir Andrew was succeeded by his brother, Sir John Cavendish, who, for his gallant conduct in killing the rebel, Wat Tyler, was knighted by the king; he married

Joan, daughter to Sir William Clopton, and was succeeded by his eldest son, William, a citizen and mercer of London, who married Joan Staventon, by whom he had issue two sons, the eldest of whom, Thomas, succeeded him; and whose son and heir, Sir Thomas Cavendish, Clerk of the Pipe, &c., married twice, and left by his first wife three sons, George Cavendish who wrote the "Life of Cardinal Wolsey," Sir William Cavendish, and Sir Thomas Cavendish. The second of these sons, Sir William Cavendish, became the founder of the present ducal house of Devonshire, and of several other noble families. He married first, a daughter of Edward Bostock, of Whatcross, in Cheshire; second, a daughter of Sir Thomas Conynsby, and widow of William Paris; and, third, Elizabeth, daughter of John Hardwick, of Hardwick, Derbyshire, and widow of Robert Barley, of Barley, in the same county. By

these three wives Sir William had a numerous family. By his first he had one son and two daughters who died young; and by his second he had three daughters who died young; and by his third, "Bess of Hardwick," as she was ultimately called, he had also several children. These were Henry Cavendish; Sir William Cavendish, created Earl of Devonshire, and who was the direct ancestor of the Duke of Devonshire; Sir Charles Cavendish, whose son was created Baron Cavendish of Bolsover, Baron Ogle, Viscount Mansfield, and Earl, Marquis, and Duke of Newcastle; Frances, married to Sir Henry Pierrepont, ancestor of the Duke of Kingston; Elizabeth, married to Charles Stuart, Duke of Lennox (brother of Lord Darnley, the husband of Mary Queen of Scots, and father of King James I.), the issue of which marriage was the ill-fated Arabella Stuart, who was born at Chatsworth; and Mary, who became the wife of Gilbert, Earl of Shrews-

bury. Sir William Cavendish was succeeded by his son, Sir William Cavendish, who was created Baron Cavendish of Hardwick, and Earl of Devonshire, by King James I., "at which time of his creation his Majesty stood under a cloth of state in the hall at Green- wick, accompanied with the princes, his children, the Duke of Holstein, the Duke of Lennox, and the greatest part of the nobility, both of England and Scotland." The Earl married, first, Anne, daughter of Henry Kighley, of Kighley; and, second, Elizabeth, daughter of Sir Edward Boughton, and widow of Sir Richard Wortley.

He was succeeded by his second son by his first wife, Sir William Cavendish, as second Earl of Devonshire. This nobleman—who had been under the tuition of the famous philosopher, Thomas Hobbes—married Christiana, only daughter of Edward, Lord Bruce of Kinloss, a kinswoman of the king, "who gave her with his own hand, and made her fortune ten thousand pounds."

who succeeded to all his father's appointments, including being Lord Steward of the Household, Privy Councillor, Lord, Warden and Chief Justice in Eyre, Lord-Lieutenant, K.G., &c.; he was also made one of the Regents of the kingdom. His grace married Rachel, daughter of William, Lord Russell, and on his death was succeeded by his son William as third Duke of Devonshire.

The third Duke, who became Lord-Lieutenant of Ireland, Lord Keeper of the Privy Seal, Lord Steward of the Household, Lord Justice for the administration of Government during the king's absence, Lord Lieutenant of Derbyshire, &c., married Catherine, heiress of John Hoskins, by whom he had a numerous family. He was succeeded by his son—

William, as fourth Duke of Devonshire, who had, during his father's lifetime, been called to the Upper House by the title, hitherto of courtesy, of Marquis of Hartington. His grace was made Master of the Horse, a Privy Councillor, one of the Lords of the Regency, Governor of the county of Cork, Lord High Treasurer of Ireland, Lord-Lieutenant of Ireland, First Commissioner of the Treasury, and Chamberlain of the Household, &c. He married Charlotte, daughter, and ultimately heiress, of Richard Boyle, Earl of Burlington and Cork, by which alliance—the lady being Baroness Clifford came into the Cavendish family. The issue of this marriage was three sons and one daughter—viz., William, who succeeded to the titles and estates; Lord Richard, who died unmarried; Lord George Augustus Henry, who was created Earl of Burlington, from whom the present noble Duke of Devonshire is descended; and Lady Dorothy, married to the Duke of Portland.

William, fifth Duke of Devonshire, married—first, the Lady Georgiana, daughter of Earl Spencer, one of the most accomplished and elegant women of the time, and who is best and most emphatically known as "the beautiful Duchess," by whom he had issue one son, William Spencer Cavendish (who succeeded him), and two daughters, the Lady Georgiana, married to the Earl of Carlisle; and the Lady Harriet Elizabeth, married to Earl Granville. His grace married secondly the Lady Elizabeth Foster, daughter of the Earl of Bristol, and widow of John Thomas Foster, Esq. On his death, in 1811, the title and estates passed to his only son—

William Spencer Cavendish, sixth Duke and ninth Earl of Devonshire, one of the most kindly, generous, and liberal-minded men, and one of the most zealous patrons of Art and Literature. He was born in Paris in 1790, and besides holding the office of Lord High Chamberlain, &c., went on a special embassy to Russia from the British court. This embassy his grace conducted on a scale of princely magnificence at his own charge, and concluded it to the entire satisfaction of both nations. By him the modern improvements of Chatsworth were, with master-mind and lavish hand, planned and carried out. His grace, who never married, died in January, 1858, and was succeeded in his titles and estates—with the exception of the barony of Clifford, which fell into abeyance between his sisters—by his second cousin, the present noble head of the house, who was grandson of the first earl of Burlington. The sixth duke—the "good duke," for by that title he is known best, and it is as amply merited by the present noble peer—was, by express wish, buried in the churchyard at Edensor, just outside the park at Chats-



CHATSWORTH: VISTA OF THE STATE APARTMENTS.

By her he had issue three sons and one daughter, and was succeeded by his eldest son, William, as third Earl of Devonshire, who was only ten years of age at his father's death. This nobleman married Elizabeth Cecil, daughter of the Earl of Salisbury, by whom he had two sons, William (who succeeded him) and Charles, and one daughter. William, fourth Earl of Devonshire, before succeeding to the title, was one of the train-bearers to the king on his coronation, and sat in the Long Parliament as member for Derbyshire. His lordship was one of the principals in bringing about "the Glorious Revolution" of 1688, and placing William III. on the throne; the place of meeting for plotting for the great and good change being on Whittington Moor, not many miles from Chatsworth, at a small cottage-inn belonging to the Duke of Devonshire, known as the "Cock and Pynot" (*pynot* being the provincial name

of the magpie), still existing, but recently partly rebuilt. The "plotting parlour," as the room in this cottage is called, in which the Earl of Devonshire met Earl Danby, John D'Arcy, and others, to plan the revolution, is held in veneration, and the very chair in which the earl sat during the deliberations is preserved by his Grace at Hardwick Hall, where it has been taken, and is, indeed, a most interesting historical relic. The earl, who, as we have already stated, was the rebuilder of Chatsworth, married Mary, daughter of the Duke of Ormonde, by whom he had issue three sons, William (his successor), Henry, and James; and one daughter, Elizabeth. His lordship was, in 1694, advanced by William III. to the dignity of Marquis of Hartington and Duke of Devonshire. He died in 1707, and was succeeded, as second duke and fifth earl, by his son, William Cavendish, captain of the yeomen of the guard to the king,

worth, where a plain and perfectly simple coped tomb, with foliated cross, covers his remains:—

"Accordant with his humble wish,
In this grave's narrow room,
Lies an illustrious Cavendish;
Beneath a nameless tomb;
Nameless, indeed! with not a word
His titles to declare;
Who held these wide domains as lord,
And made them yet more fair.
Amid the churchyard's daisied green
There lies this lowly stone;
And, sculptured on its top, is seen
A flowery cross alone;
Yet he, whose dust this little space
So all-sufficient holds,
Sprang from a great ancestral race,
Whose story fame unfolds."

The present noble owner of princely Chatsworth, William Cavendish, seventh Duke of Devonshire, Marquis of Hartington, Earl of Devonshire, Earl of Burlington, Baron Cavendish of Hardwick, Baron Cavendish of Keighley, &c., Knight of the Garter, LL.D., F.R.S., Lord-Lieutenant and Custos Rotulorum of the county of Derby, Chancellor of the University of Cambridge, High Steward of the borough of Derby, &c., was born 27th April, 1803. His grace is the eldest son of William Cavendish, eldest son (by his wife the Lady Elizabeth Compton, daughter and heiress of Charles, seventh Earl of Northampton) of George Augustus Henry Cavendish (third son of the fourth Duke of Devonshire, by his wife the Lady Charlotte Boyle, as already stated), first Earl of Burlington, and Baron Cavendish of Keighley, which titles were created in his favour in 1831: he died in 1834. William Cavendish just referred to, was born in 1783, and in 1807 married the Hon. Louisa O'Callaghan, eldest daughter of Cornelius, first Baron Lismore, by whom he had issue three sons and one daughter, viz., the present Duke of Devonshire, Lord George Henry Cavendish, the present highly respected M.P. for North Derbyshire; Lady Fanny Cavendish, married to Frederick John Howard, Esq.; and Lord Richard Cavendish, all of whom are still living. Mr. Cavendish died in 1812, before his eldest child, the present duke, was four years of age; his wife surviving him until 1864. His grace was educated at Eton, and at Trinity College, Cambridge, where he graduated as M.A., and was Second Wrangler, Senior Smith's Prizeman, and in the first class of the Classical Tripos, 1820. In the same year he became M.P. for the University of Cambridge, which seat he held until 1831, when he was returned for Malton, and in the same year, as Lord Cavendish, for Derbyshire, and at the general election in the following year, for North Derbyshire, which constituency he represented until 1834, when he succeeded his grandfather as second Earl of Burlington. In 1856, he was, as Earl of Burlington, made Lord-Lieutenant of Lancashire, a post he held until 1858, when on succeeding to the dukedom of Devonshire, he was appointed Lord-Lieutenant of Derbyshire. From 1836 to 1856 he was Chancellor of the University of London, and besides many other important appointments, is at the present time President of Owen's College, Manchester. His Grace, at that time Mr. Cavendish, married, in 1829, his cousin, the Lady Blanche Georgiana Howard, fourth daughter of the sixth Earl of Carlisle, by his wife the Lady Georgiana Dorothy Cavendish, daughter of the fifth Duke of Devonshire. By this beautiful and accomplished, as well as truly estimable lady, who died in 1840, his grace had issue four sons and one daughter, who, with the exception of the eldest, are still living. These are—1st. Spencer Compton

Cavendish, Marquis of Hartington, M.P., P.C., LL.D., who was born in 1833, and is unmarried. The Marquis was educated at Trinity College, Cambridge, where he graduated as B.A. in 1852, M.A. in 1854,

and LL.D. in 1862. He holds at the present time the responsible post of Her Majesty's Chief Secretary of State for Ireland, and has successively held office as a Lord of the Admiralty, Under-Secretary



CHATSWORTH: THE PRIVATE LIBRARY.

of State for War, Secretary of State for War, and Post-Master General, and was attached to Lord Granville's special mission to Russia. 2nd. The Lady Louisa Caroline Cavendish, born in 1835, and married in 1865 to the Hon. Capt. Francis Egerton, R.N., M.P. for East Derbyshire, son of the first Earl of Ellesmere, by whom she has issue two sons and one daughter. 3rd. Lord Frederick Charles Cavendish, M.P. for the



CHATSWORTH: THE DRAWING-ROOM.

north division of the West Riding of Yorkshire, born in 1836, and married in 1864 to the Hon. Lucy Caroline, daughter of Baron Lyttleton. 4th. Lord Edward Cavendish, late M.P. for East Sussex, born in 1838,

and married in 1865 to Emma Elizabeth Lascelles, a maid of honour to the Queen, and granddaughter to the Earl of Harewood, by whom he has issue two sons. His grace is patron of thirty-nine livings,

and in Derbyshire alone is lord of forty-six manors.

The arms of the Duke of Devonshire are—*sable*, three harts' heads, caboshed, *argent*, attired, *or*. Crest: a serpent noued, *proper*. Supporters: two bucks, *proper*,

each wreathed round the neck with a chaplet of roses, alternately *argent* and *azure*.

We proceed now at once to describe some of the glories of the interior of Chatsworth, reserving the grounds and their surroundings for a later chapter.



CHATSWORTH: THE SCULPTURE-GALLERY AND ORANGERY.

There are four principal entrances to Chatsworth Park, two of which—those at Edensor and at Edensor Mill—are public, and the other two (at Baslow and at Beeley) are private. By whichever of the

lodes the visitor enters this "wide domain,"—if from the south, it will be at Beeley, and from the north and other parts at Edensor and Baslow,—he will have a rich treat, indeed, of scenery to interest him on his



CHATSWORTH: THE GREAT CANOE.

progress to the mansion. Arrived at the house, he will—after proper application at the Lodge, and the necessary permission obtained—be ushered through the exquisitely beautiful gates shown on the initial letter of our present chapter, and be

conducted through the courtyard—where stands a magnificent weeping ash-tree, of enormous size (we well remember seeing it removed, bodily, from Mile-Ash, near Derby, to its present proud position, as long ago as 1830)—to the state entrance.

Admitted to the princely mansion, the first room the visitor enters is—

The SUB-HALL, a spacious apartment, the ceiling of which is enriched by a copy of Guido's 'Aurora,' painted by Miss Curzon. The sculpture in this sub-hall includes a statue of Domitian; busts of Homer, Jupiter, Ariadne, Socrates, Caracalla, and others. From this hall the visitor next enters the North Corridor, and, turning to his left, passes along its exquisitely inlaid marble floor, to the Great Hall, which occupies the whole length of the eastern side of the quadrangle.

The GREAT HALL, or GRAND HALL, is a noble room, 60 feet in length by 27 feet in width, and of the full height of the two principal storeys of the mansion. The floor is formed of polished marble, laid in a remarkably striking geometric design, in mosaic, of black and white and veined marbles. It was originally the work of Henry Watson, being laid down by him in 1779, but was taken up and relaid, with considerable alterations, by the late duke. In the centre of the hall stands an immense marble-table, of Derbyshire marble, and the chimney-piece, which is very massive, is also of marble. At the south end of the hall is the grand staircase, leading to the state apartments, and at the north end, beyond the corridor, are the north stairs. The hall is four windows in length, and galleries of communication between the north and south run, midway in height, along the sides. The ceiling and walls of the upper storey are painted in the most masterly manner in historical subjects, by Laguerre and Verrio. The series of subjects are events in the life of Julius Cæsar:—They are, his passing the Rubicon; his passing over to his army at Brundisium; sacrificing before going to the Senate, after the closing of the temple of Janus; and his death in the Senate House at the foot of Pompey's pillar; and on the ceiling is his apotheosis or deification. Between the windows, and in the window-cases, are also painted trophies of arms, and wreaths of flowers, &c. In the hall are two remarkably fine bronze busts placed upon pedestals, and other interesting objects, among which is a fine canoe, the gift of the Sultan to the late duke. Over the fire-place is a marble tablet bearing the following inscription:—

ÆDES HAS PATERNAS DILECTISSIMAS,
ANNO LIBERTATIS ANGLICÆ MDCLXXXVIII
INSTITUTAS,
GUL: S: DEVONIÆ DUX, ANNO MDCCCXI
HÆRES ACCEPIT,
ANNO MÆORIS SUI MDCCCLX PERFECIT;

which may be thus translated:—

"These well-loved ancestral halls
Begun in the year of English freedom, 1688,
William Spencer, Duke of Devonshire,
inherited in 1811,
And completed in the year of sorrow 1840."

The "year of sorrow," so touchingly alluded to, being that of the death of the much-loved and highly-gifted Countess of Burlington, the wife of the present noble owner of Chatsworth. On the exterior of this grand hall, on the east side of the quadrangle, are some trophies of arms, &c., magnificently and boldly carved in *alto-relievo* in stone, by Watson.

Having now conducted the visitor to the great hall, where he is usually asked to remain for a short time, and where he may inscribe his name in the visitors' book on the central table, we leave him for a month, and in our next will take him through the grand suites of state-apartments which this princely residence contains.

(To be continued.)

THE MERCHANTS OF THE
MIDDLE AGES.

BY THE REV. E. L. CUTTS, B.A.

PART VI.

MEDIAEVAL towns in England had one of four origins; some were those of ancient Roman foundation, which had lived through the Saxon invasion, like Lincoln, Chester, and Colchester. Others again grew up gradually in the neighbourhood of a monastery. The monastery was founded in a wilderness, but it had a number of artisans employed about it; travellers resorted to its *hospitium* as to an inn; it was perhaps a place of pilgrimage for the affairs of the Lord Abbot, and the business of the large estates of the convent, brought people constantly thither, and so gradually a town grew up; as at St. Alban's, St. Edmundsbury, &c. In other cases it was not a religious house, but a castle of some powerful and wealthy lord, which drew a population together under the shelter of its walls; as at Norwich, where the lines of the old streets follow the line of the castle-moat; or Ludlow, on the other side of the kingdom, which gathered round the Norman Castle of Ludlow. But there is a third category of towns which did not descend from ancient times, or grow by accidental accretion in course of time, but were deliberately founded and built in the mediæval period for specific purposes; and in these we have a special interest from our present point of view.

There was a period, beginning in the latter part of the eleventh and extending to the close of the fourteenth century, when kings and feudal lords, from motives of high policy, fostered trade with anxious care; encouraged traders with countenance, protection, and grants of privileges; and founded commercial towns, and gave them charters which made them little independent, self-governing republics, in the midst of the feudal lords and ecclesiastical communities which surrounded them.

In England we do not find so many of these newly founded towns as on the Continent; here they were already scattered abundantly over the land, and what was needed was to foster their growth; but our English kings founded such towns in their continental dominions. Edward I. planted numerous free towns, especially in Guienne and Aquitaine, in order to raise up a power in his own interest antagonistic to that of the feudal lords. Other continental sovereigns did the same, *e.g.*, Alphonse of Poitiers, the brother of St. Louis, in his dominion of Toulouse. But in England we have a few such cases. The history of the foundation of Hull will afford us an example. When Edward I. was returning from Scotland after the battle of Dunbar, he visited Lord Wakes of Barnard Castle. While hunting one day, he was led by the chase to the hamlet of Wyke-upon-Hull, belonging to the convent of Meaux. The king perceived at once the capabilities of the site for a fortress for the security of the kingdom, and a port for the extension of commerce. He left the hunt to take its course, questioned the shepherds who were on the spot about the depth of the river, the height to which the tides rose, the owner of the place, and the like. He sent for the Abbot of Meaux, and exchanged with him other lands for Wyke. Then he issued a proclamation offering freedom and great commercial privileges to all merchants who would build and inhabit there. He erected there a manor-house for himself; incorporated the town as a free borough in 1299 A.D.; by 1312 the great church was

built; by 1322 the town was fortified with a wall and towers; and the king visited it from time to time on his journeys to the north. The family of De la Pole, who settled there from the first, ably seconded the king's intentions. Kingston-upon-Hull became one of the great commercial towns of the kingdom. The De la Poles rose rapidly to wealth

and the highest rank. Michael de la Pole "built a goodly-house of brick, against the west end of St. Mary's Church, like a palace, with a goodly orchard and garden at large, enclosed with brick. He builded also three houses in the town besides, whereof every one hath a tower of brick." Le-land, the antiquary, of the time of Queen



THE CANTERBURY PILGRIMS.

Elizabeth, has left us a description and bird's-eye plan of the town in his day, which is highly interesting. Of our English towns, those which are of Roman origin were laid

out at first on a comprehensive plan, and they have the principal streets tolerably straight, and crossing at right angles; but the great majority of our towns which grew as above



VIEW OF JERUSALEM.

described, are exceedingly irregular. This irregularity, so important an element in the picturesqueness of mediæval towns, is quite an accidental one; when the mediæval

builders laid out a town *de novo*, they did it in the most methodical manner; laying out the streets wide, straight, at equal distances, and crossing rectangularly; appropriating proper

sites for churches, town-halls, and other public purposes, and regulating the size and plan of the houses. It is to the continental towns we must especially look for examples; but we find when Edward I. was building his free towns, he sent for Englishmen to lay them out for him. A similar opportunity occurred at Winchelsea, where the same plan was pursued. The old town of Winchelsea was destroyed by the sea in 1287, and the king determined to rebuild this cinqueport. The chief owners of the new site were a knight, Sir J. Tregoz, one Maurice, and the owners of Battle Abbey. The king compounded with them for their rights over seventy acres of land, and sent down the Bishop of Ely, who was Lord Treasurer, to lay out the new town. The monarch accorded the usual privileges to the settlers, and gave help towards the fortifications. The town was laid out in streets which divided the area into rectangular blocks; two blocks were set apart for churches, and there were two colleges of friars within the town. Somehow the place did not flourish; it was harried by incursions of the French before the fortifications were completed, people were not attracted to it, the whole area was never taken up, and it continues to this day shrunk up into one corner of its fortifications. Three of the old gates, and part of the walls, and portions of three or four houses, are all that remain of King Edward's town.

The woodcut on the preceding page, from a MS. of Lydgate's "Storie of Thebes" (Royal 18 D. II.), gives a general view of a town. The travellers in the foreground are a group of Canterbury pilgrims.

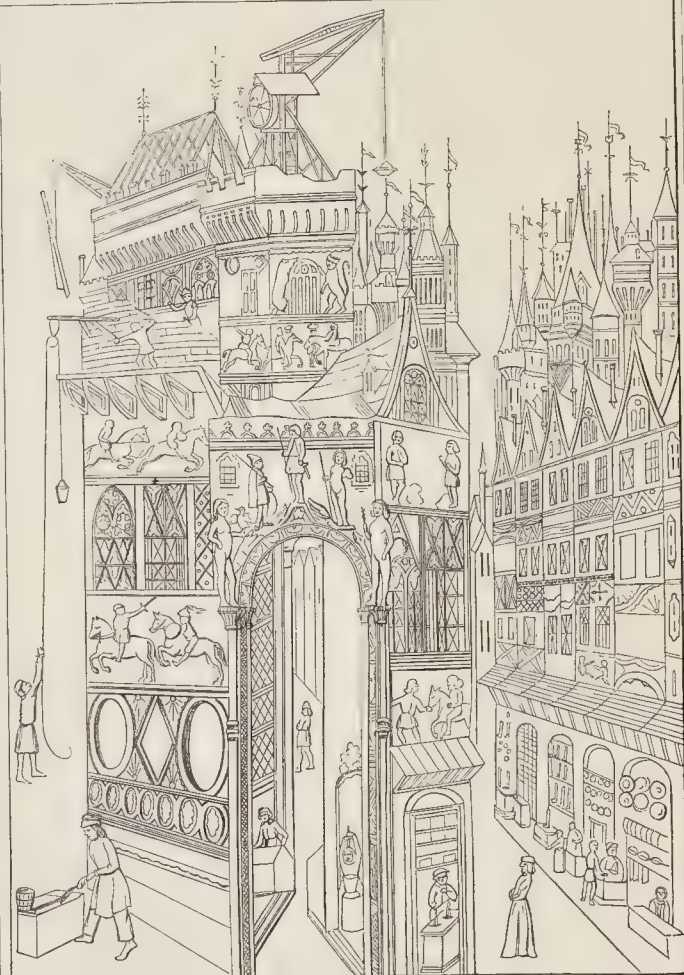
In these mediæval towns the population was not so diverse as it afterwards became; the houses were of various classes, from that of the wealthy merchant, which was a palace—like that of Michael de la Pole at Hull, or that of Sir John Crosby in London—down to the cottage of the humble craftsman, but the mediæval town possessed no such squalid quarters as are to be found in most of our modern towns. The inhabitants were chiefly merchants, manufacturers, and craftsmen of the various guilds. Just as in the military order, all who were permanently attached to the service of a feudal lord were lodged in his castle or manor and its dependencies; as all who were attached to a religious community where lodged in and about the monastery; as in farm-houses, a century ago, the labouring men lived in the house; so in towns all the clerks, apprentices, and work-people lodged in the house of their patron; the apprentices of every craftsman formed part of his family; there were no lodgings in the usual sense of the word. In the great towns, and especially in the suburbs, were hostleries which received travellers, adventurers, minstrels, and all the people who had no fixed establishment; and often in the outskirts of the town, without the walls, houses of inferior kind sprang up like parasites, and harboured the poor and dangerous classes.

The bird's-eye views of the county towns in the corners of Speed's *Maps of the most famous Places of the World*, are well worth study. They give representations of the condition of many of our towns in the time of Elizabeth, while they were still for the most part in their ancient condition, with walls and gates, crosses, pillories, and maypoles still standing, and indicated in the engravings. Perhaps one of the most perfect examples we have left of a small mediæval town is Conwy; it is true, no very old houses appear to be left in it, but the streets are probably on their old lines, and the walls and gates are perfect; the latter, especially, giving us some picturesque fea-

tures which we do not find remaining in the gates of other towns. Taken in combination with the adjoining castle it is architecturally one of the most unchanged corners of England.

We have also a few old houses still left here and there, sufficient to form a series of examples of various dates, from the twelfth century downwards. We must refer the reader to Turner's "Domestic Architecture" for notices of them. A much greater number of examples, and in much more perfect con-

dition, exist in the towns of the Continent, for which reference should be made to Viollet le Duc's "Dictionary of Architecture." All that our plan requires, and our space admits, is to give a general notion of what a citizen's house in a mediæval town was like. The houses of wealthy citizens were no doubt mansions comparable with the unbattled manor-houses of the country gentry. We have already quoted Leland's description of that of Michael de la Pole at Hull, of the fourteenth century, and Crosby Hall in



A MEDIEVAL STREET AND TOWN-HALL.

Bishopsgate Street. St. Mary's Hall, at Coventry, is a very perfect example of the middle of the fifteenth century. Norwich also possesses one or more houses of this character. The house of an ordinary citizen had a narrow frontage, and usually presented its gables to the street; it had very frequently a basement story, groined, which formed a cellar, and elevated the first floor of the house 3 or 4 feet above the level of the street. At Winchelsea the vaulted basements of three or four of the old houses remain, and

show that the entrance to the house was by a short stone stair alongside the wall; under these stairs was the entrance into the cellar, beside the steps a window to the cellar, and over that the window of the first floor. Here, as was usually the case, the upper part of the house was probably of wood, and it was roofed with tiles. On the first floor was the shop, and beside it an alley leading to the back of the house, and to a straight stair which gave access to the building over the shop, which was a hall or common living-

room occupying the whole of the first floor. The kitchen was at the back, near the hall, or sometimes the cooking was done in the hall itself. A private stair mounted to the upper floor, which was the sleeping apartment, and probably was often left in one undivided garret; the great roof of the house was a ware-room or storeroom, goods being lifted to it by a crane which projected from a door in the gable. The town of Cluny possesses some examples, very little modernised, of houses of this description of the twelfth century. Others of the thirteenth century are at St. Antonin, and in the Rue St. Martin, Amiens. Others of subsequent date will be found in the Dictionary of Viollet le Duc, vol. vi., pp. 222-271, who gives plans, elevations, and perspective sketches which enable us thoroughly to understand and realise these picturesque old edifices. Our own country will supply us with abundance of examples of houses, both of timber and stone, of the fifteenth century. Nowhere, perhaps, are there better examples than at Shrewsbury, where they are so numerous, in some parts (*e.g.*, in the High Street and in Butcher Row), as to give a very good notion of the picturesque effect of a whole street—of a whole town of them. But it must be admitted that the continental towns very far exceed ours in their antiquarian and artistic interest. In the first place, the period of great commercial prosperity occurred in these countries in the middle ages, and their mediæval towns were in consequence larger and handsomer than ours. In the second place, there has been no great outburst of prosperity in these countries since to encourage the pulling down the mediæval houses to make way for modern improvements; while in England our commercial growth, which came later, has had the result of clearing away nearly all of our old town-houses, except in a few old-fashioned places which were left outside the tide of commercial innovations. In consequence, a walk through some of the towns of Normandy will enable the student and the artist better to realise the picturesque effect of an old English town, than any amount of diligence in putting together the fragments of old towns which remain to us. In some of the German towns also, we find the old houses still remaining, apparently untouched, and the ancient walls, mural towers, and gateways still surrounding them. The illuminations in MSS. show English towns equally picturesque, and that the mediæval artists appreciated them. The earlier illustrations in our last paper give an idea of the houses inhabited by citizens in such a town as St. Alban's. In the "Roman d'Alexandre" in the Bodleian Library, Oxford, a whole street of such houses is rudely represented, some with the gable to the street, some with the side, all with the door approached by an exterior stair, most of them with the windows apparently unglazed, and closed at will by a shutter. We might quote one MS. after another, and page after page. We will content ourselves with noting for exterior views, the Royal MS. 18E.v. (dated 1473 A.D.), at 3 E.v. f. 117 v., a town with bridge and barbican, and the same still better represented at f. 179; and we refer also to Hans Burgmaier's "Der Weise Konige," which abounds with picturesque bits of towns in the backgrounds of the pictures. For exterior views the view of Venice in the "Roman d'Alexandre" is full of interest, especially as we recognise that it gives some of the remaining features—the Doge's Palace, the Cathedral, the columns in the Piazzetta—and it is therefore not merely a fancy picture, as many of the town-views in MS. are,

which are supposed to represent Jerusalem, Constantinople, and other cities mentioned in the text. This Venice view shows us that at that time the city was lighted by lanterns hung at the end of poles extended over the doors of houses. It gives us a representation of a butcher's shop and other interesting features.

The illustration on the preceding page is also a very interesting street-view of the fifteenth century, from a plate in Le Croix and Seré's "Moyen Age," Vol. Corporations et Metiers, Plate 8. Take first the right-hand side of the engraving, remove the forest of picturesque towers and turrets with their spirelets and vanes that appear over the roofs of the houses (in which the artist has probably indulged his imagination as to the effect of the other buildings of the town beyond), and we have left a sober representation of part of a mediæval street—a row of lofty timber houses with their gables turned to the street. We see indications of the usual way

of arranging the timber frame-work in patterns; there are also indications of pargeting (*i.e.*, raised plaster ornamentation), and of painting, in some of the panels. On the ground-floor we have a row of shops protected by a projecting pent-house; the shop-fronts are open unglazed arches, with a bench across the lower part of the arch for a counter, while the goods are exposed above. In the first shop the tradesman is seen behind his counter ready to cry "what d'ye lack" to every likely purchaser; at the second shop is a customer in conversation with the shopkeeper; at the third the shopkeeper and his apprentice seem to be busy displaying their goods. Some of the old houses in Shrewsbury, as those in Butcher Row, are not unlike these, and especially their shops are exactly of this character. When we turn to the rest of the engraving we find apparently some fine building in which, perhaps, again the artist has drawn a little upon vague recollections of civic magnificence, and his



MEDIÆVAL STREETS.

perspective is not quite satisfactory. Perhaps it is some market-house or guildhall, or some such building, which is represented; with shops on the ground-floor, and halls and chambers above. The entrance-door is ornamented with sculpture, the panels of the building are filled with figures, which are either painted or executed in plaster, in relief. The upper part of the building is still unfinished, and we see the scaffolds, and the cranes conveying mortar and timber, and the masons yet at work. In the shop on the right of the building, we note the usual open shop-front with its counter, and the tradesman with a pair of scales; in the interior of the shop is an assistant who seems to be, with vigorous action, pounding something in a mortar, and so we conjecture the shop to be that of an apothecary. The costume of the man crossing the street, in long gown girded at the waist, may be compared with the merchants given in our last paper; and with those in an engraving of a market-place

in a former paper. The figure at a bench in the left-hand corner of the engraving may perhaps be one of the workmen engaged upon building; not far off another will be seen hauling up a bucket of mortar, by means of a pulley, to the upper part of the building; the farthest figure seems to wear trousers, probably overalls to protect his ordinary dress from the dirt of his occupation. Of later date are the pair of views given above from the margin of one of the pictures in a MS. in the British Museum of early sixteenth-century date. The nearest house in the left-hand picture shows that the shops were still of the mediæval character; several of the houses have signs on projecting poles. There are other examples of shops in the nearest house of the right-hand picture, a public fountain opposite, and a town-gate at the end of the street. We see a waggon, horsemen, and, in the other picture, a considerable number of people standing at the shops, at the doors

of their houses, and passing along the street, which has no foot pavement.

One feature of a town which requires special mention is the town-hall. As soon as a town was incorporated, it needed a large hall in which to transact business and hold feasts. The wealth and magnificence of the corporation were shown partly in the size and magnificence of its hall. Trade-guilds similarly had their guildhalls; when there was one great guild in a town, its hall was often the town-hall; when there were several, the guilds vied with one another in the splendour of their halls, feasts, pageants, &c. The town-halls on the Continent exceed ours in size and architectural beauty. That at St. Antoine, in France, is an elegant little structure of the thirteenth century. The Belgian town-halls, at Bruges, &c., are well known from engravings. We are not aware of the existence of any town-halls in England of a date earlier than the fifteenth century. That at Leicester is of the middle of the fifteenth century. The town-hall at Lincoln, over the south gate, is of the latter half of the century; that at Southampton, over the north gate, about the same date: it was not unusual for the town-hall to be over a gate. Of the early part of the sixteenth we have many examples. They are all of the same type—a large oblong hall, of stone or timber, supported on pillars, the open colonnade beneath being the marketplace. That at Salisbury is of stone; at Wenlock (which has been lately restored), of timber. There are others at Hereford, Ross, Leominster, Ashburton, Devon, &c. The late Gothic Bourse at Antwerp is an early example of the cloistered, or covered courts, which, at the end of the fifteenth century, began to be built for the convenience of the merchants assembling at a certain hour to transact business. The covered bridge of the Rialto was used as the Exchange at Venice.

None of our towns have the same relative importance which belonged to them in the middle ages. In the latter part of the period of which we write it was very usual for the county families to have town-houses in the county town, or some other good neighbouring town, and there they came to live in the winter months. When the fashion began we hardly know. Some of the fine old timber houses remaining in Shropshire are said to have been built by Shropshire families for their town-houses. The gentry did not in those times go to London for the season. The great nobility only used to go to court, which was held three times a year. Then parliament sat, the king's courts of law were open, and the business of the nation was transacted. The nobility had houses at the capital for their convenience on these occasions; these were called inns, as Lincoln's Inn, &c. But it is only from a very recent period, since increased facilities of locomotion made it practicable, that it has been the fashion for all people in a certain class of society to spend the season in London. The better classes of those whose occupation lies in them, live in their suburbs; the gentry live in the country, and go up to London for the season. The great manufacturers have agencies in London; if people are going to furnish a house or to buy a wedding outfit they come up to London; the very artisans and rustics in search of a day's holiday are whirled up to London in an excursion train. Just as Paris is France, so London is rapidly becoming England; while London is extending so widely as to threaten to convert all England into a mere suburb of the metropolis of the British empire.

THE ROYAL ACADEMY.

THE Academy has elected as Associates, SIR JOHN GILBERT, and RICHARD NORMAN SHAW, Esq. Gilbert has long occupied a position in Art which gives him rank among the foremost painters of the age and country. He was knighted less, no doubt, as a tribute to his genius than because he is President of the Society of Painters in Water-Colours; but his claim to any honour is indisputable. Of Mr. Shaw the profession knows little, and the public nothing. We may not question, however, that the Academy has duly estimated his abilities as an architect, and has acted justly in preferring him to a painter, or a sculptor. He was a student in the Academy, where he carried off the silver medal in 1852, the gold medal the following year, and the "travelling studentship" in 1854. Mr. Peter Graham went thrice to the ballot with Mr. Shaw: the other chances were given to Mr. Marcus Stone, Mr. Prinsep, and Mr. Hodgson.

Whether Sir John Gilbert's election would have been again postponed if he had not been knighted, the members only know: but it is certain that he would have been as much an honour to the Academy thirty years ago as he is now. There is no artist living who has made his claim so good: none to whom Art owes so much: none to whom the British public is so largely indebted. It is now more than thirty years since he became a great teacher by the pencil: among his earliest productions were the drawings on wood he executed for "The Book of British Ballads," edited by S. C. Hall—a work to which Frith, Ward, Noel Paton, and many others who now rank among the leading painters of the age were contributors. The Royal Academy has taken time to consider whether he who was admired by the world was a fit and proper person to be of its body: the members knew there was no candidate more personally worthy, more estimable in all ways: it is to be presumed they did not appreciate his Art. As it is now, he may wait for another thirty years (as did Mr. Frost) for the step between associateship and full membership. Who will say that while such men are "outsiders," there is either policy, or justice, or common sense in persisting to keep the number of Associates at twenty; and that in the teeth of a clear understanding with the country that the list should be extended?

Sir John Gilbert—we give him the title by which the Academy has designated him, though as yet he has not, we believe, been "gazetted"—and Mr. Shaw were elected to supply the vacancies created by the elevation to Members of Messrs. Dobson and G. E. Street. In the latter rank there is now another vacancy by the secession of Mr. F. R. Lee, who, it is understood, has accepted the position of Honorary Retired Academician, thus following the worthy example of Messrs. G. T. Doo and R. Westmacott. Mr. Lee has now reached an advanced age—about seventy-four years—and although he has been a regular exhibitor till quite recently, he no doubt feels the labours of his life are drawing to a close, and that it is only right he should make room for younger aspirants to academical distinction. As a landscape-painter he never reached the highest rank; but his works are always pleasant to look upon, and, generally, show much poetic feeling. Will the Academy elect another landscape-painter to succeed him? This unquestionably ought to be done: there is now not a single artist of this class among the Academicians, unless Mr. R. Redgrave may be so called; and but two among the Associates, Mr. V. Cole and Mr. G. Mason. Such is the estimate formed by the Academy of a branch of Art in which critics both at home and abroad admit our school to be pre-eminent. What a reflection does this neglect—more intentional than ignorant, it may fairly be presumed—cast upon the first Art-institution of the country! The Academy can easily rid itself of the reproach: there are now two vacancies among the Associates, with no lack of landscape-painters, as good as any who ever found a place in its ranks, from whom to select.

SELECTED PICTURES.

FROM THE PICTURE IN THE ROYAL COLLECTION, DRESDEN.

THE MADONNA.

Raffaello, Painter. P. Lutz, Engraver.

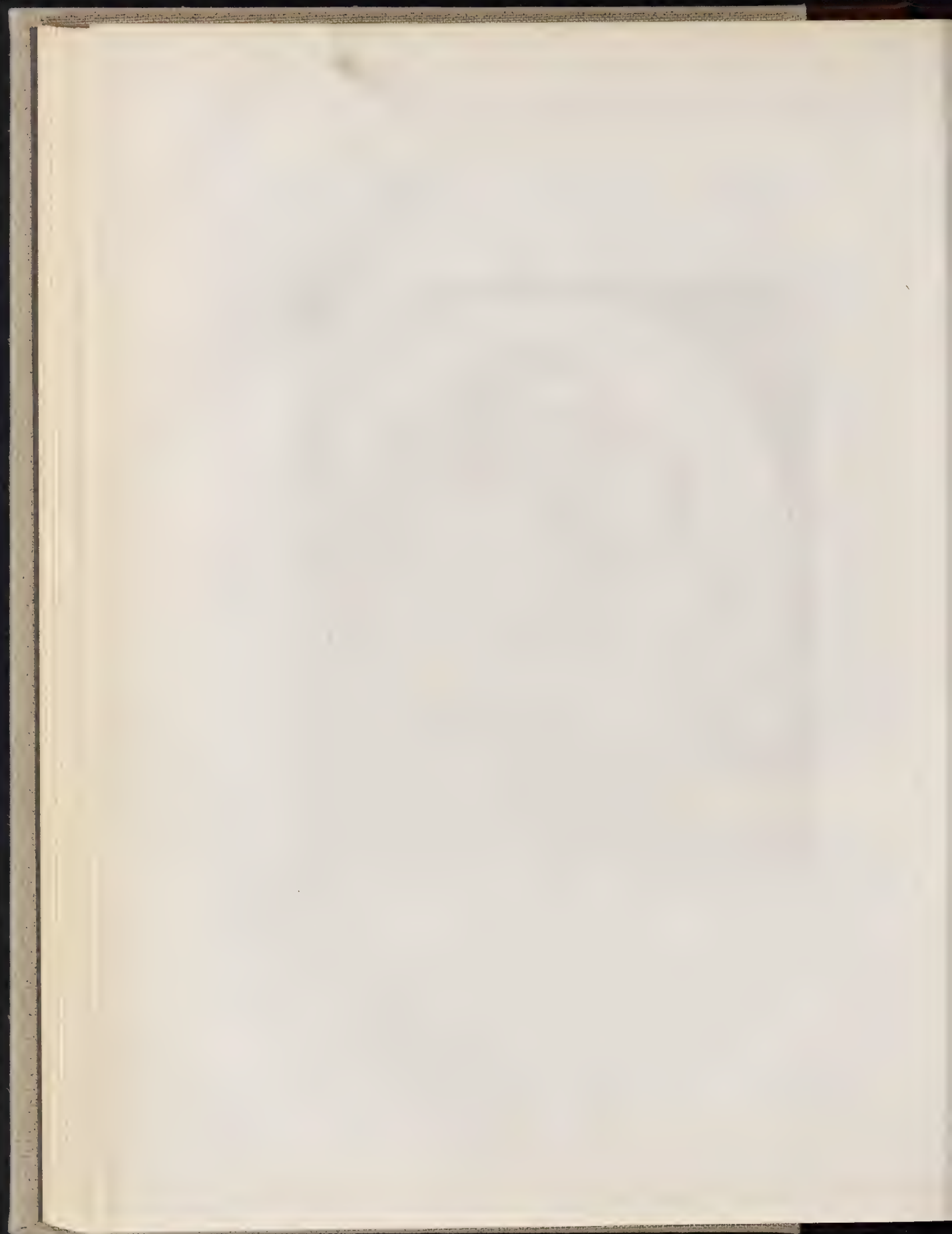
THIS engraving is from a portion, and the most important passage, of Raffaello's famous picture, the 'Madonna di San Sisto,' painted by him as an altar-piece for the monastery of St. Sixtus, at Piacenza, but now in Dresden, where it was taken in 1753; the then Elector of Saxony, Augustus III., paying, it is stated, £8,000 for it; a paltry sum, most probably, compared with what it would realise now, if offered for sale by competition.

The 'Madonna di San Sisto' has long attained from every writer upon Sacred Art the highest eulogium that could be given to any work of the kind. The entire composition shows a full-length figure of the Virgin, with the infant Jesus in her arms, standing on clouds, and surrounded by a nimbus of angelic heads: St. Sixtus and Sta. Barbara kneel at her feet; the former—dressed in the costume of the head of the Romish church, with the tiara at his side—looks up devotionally at her; the eyes of Sta. Barbara, whose head is slightly bent downwards, appear to be fixed on two small cherubs, occupying the immediate foreground. On each side of the principal figures a curtain has been drawn back, as if to reveal to the spectator the splendid scene behind. The composition throughout is as graceful as it is simple; but its interest centres in the portion here engraved. The face of the Virgin is most gravely impressive, yet sweet and tender. She holds, in an easy, unconstrained manner, the young child, whose countenance, though infantine, has a meaning of deep and serious import—scarcely caught, we may remark, by M. Lutz, the engraver. Whatever passage of this glorious picture is examined, it everywhere shows the highest qualities of the painter's mind, in feeling, and of his Art in drawing, arrangement, and colouring; though in the latter quality it has now lost much of its beauty and brilliancy. About forty-five years ago an attempt to renovate and restore it was made, and not altogether unsuccessfully.

PICTURE SALE.

AMONG some pictures by the old masters, belonging to the late Mr. William Middleton, of Brussels, and which were sold in January by Messrs. Christie & Co., at their rooms in King Street, Covent Garden, were a few specially deserving of note:—'The Virgin and Child before an Altar, with four Saints,' B. Vander Weyden, £118; 'The Marys at the Sepulchre,' Van Eyck, £335; 'The Guitar-Player,' Van der Meer, £106; 'Portrait of a Gentleman,' in a black dress, hat, and white collar, £420; a Triptych, by Memling, or Memling: the centre of this work represents the Crucifixion with St. John and the Virgin; portraits of Francis Spozza and his wife, Bianca Maria Visconti, attended by a page kneeling, are seen in the foreground; on the right wing is the Nativity, with St. Francis and the Duke of Burgundy; on the left wing Sta. Barbara, Sta. Catherine, and John the Baptist; on the outside of the respective wings are St. Jerome and St. George. This fine work realised £910. Two other pictures, both modern, must not be passed over:—'A River-Scene,' with figures skating, B. C. Koekkoek, 180 gs.; and 'Interior of a Stable,' Verboeckhoven, £175.





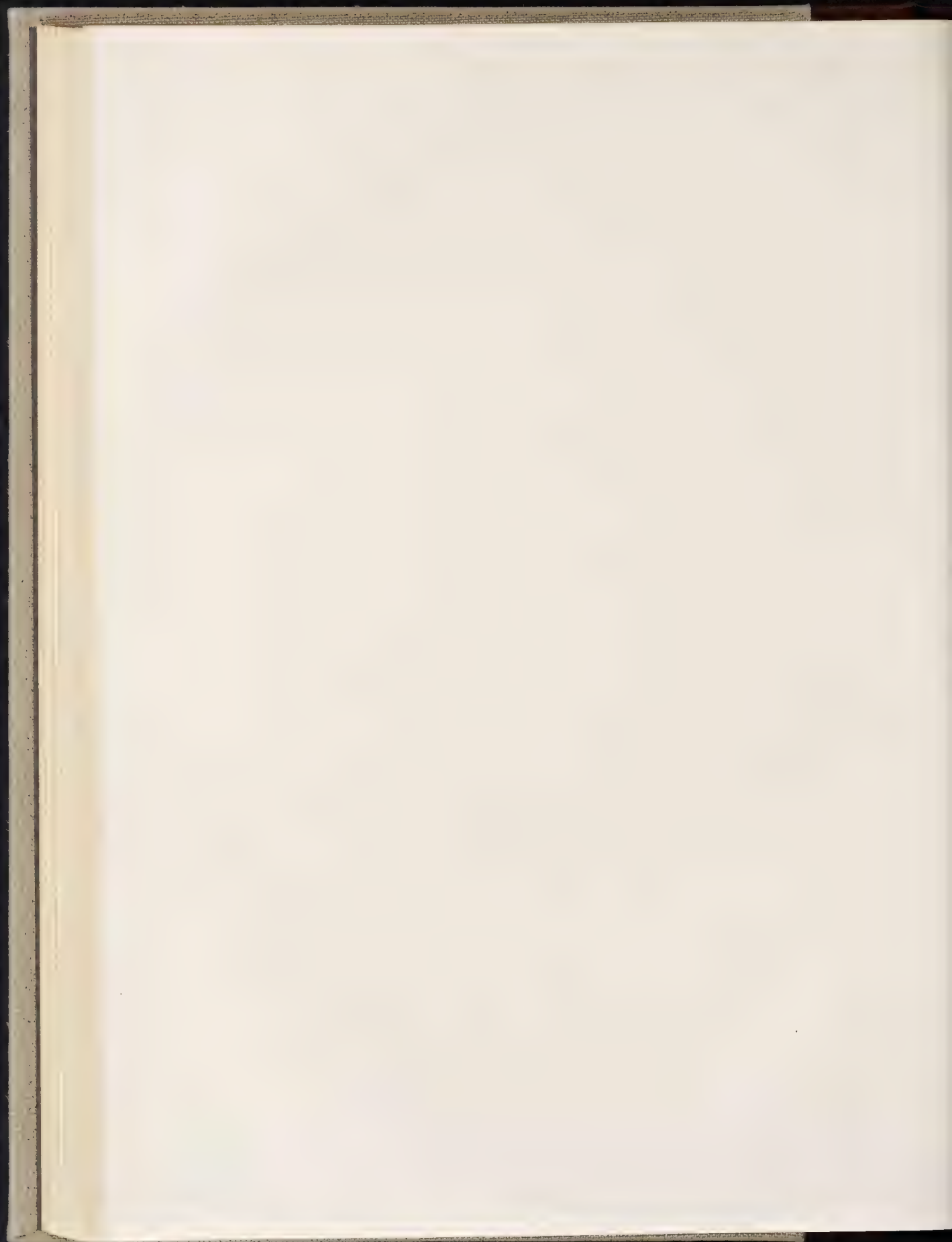


HATFIELD: 1850.

THE LITTA.

THE LITTA.

THE LITTA.



THE ILLUSTRATED BOOKS OF MESSRS.
PARTRIDGE & CO.

As usual, foremost among the illustrated books of the year, are those of this firm; conspicuous not only for excellence of engravings, but the high purpose for which they are designed—to inculcate pure principles, promote social progress, and extend the influence of religion—religion untainted by sectarian views, and free from any of the deleterious mixtures which prejudice too frequently mingles with the cup. These works are under the direct superintendence of Mr. Smithies, a gentleman whose large benevolence is aided by experience, who considers that all he has to do ought to be done well, and believes that liberality of outlay may produce a corresponding return. Consequently, the woodcuts adorning his books are of the highest order; a second-class engraving is an exception to the rule; only the best artists, both for design and execution, do his work; no periodical, however ambitious, circulates better; yet the publications are—the best of them one penny each part, others being issued for the “small sum of one halfpenny.” Verily our forefathers would have marvelled at the heap of beautiful and good things they might have acquired for sixpence. First, let us take up *THE BRITISH WORKMAN*: it is known everywhere now; but it has been a hard task to make it successful—profitable it can never be, to whatever circulation it may attain. Here is a large engraving (to say nothing of several smaller), about 20 inches by 10, so excellent that no publisher, no matter what may be his means and appliances, can procure a better “for love or money.” The work is intended mainly for the humbler classes; it is sufficiently good to satisfy the upper orders; and we know it is very often found on the drawing-room tables of aristocratic mansions, as well as in the parlours of humble artisans.

Of a like order are the *BAND OF HOPE REVIEW*, the *FAMILY FRIEND*, the *CHILDREN'S FRIEND*, and the *INFANT'S FRIEND*; works the nature and purpose of which are indicated by their titles; they are issued monthly, and at the end of the year the parts are collected into volumes; these volumes are before us; and we may testify to their great merit, cordially recommending them to all families where there are children or dependants.

The woodcuts in Mr. Smithies's works have perhaps given us more pleasure as contrasting with the majority of engravings we now see so continually in periodical publications—as engravings on wood. They are, no doubt, what they profess to be; but they are not wholesome as examples of Art—as produce either of the pencil or the graver. They are, for the most part, imitations—and bad imitations—of etchings, “scritchy-scratchy;” touch and go; a few lines to indicate some intention, a heedless touch here, a slovenly touch there, and a blot that may mean anything. Such abortive efforts as those we refer to are often the produce of men and women of genius, wayward and whimsical; and, as a consequence, they have had a share of popularity. We rejoice, however, to know such work is daily growing less and less; ere long there will be a return to the healthy, fitting, and proper style of legitimate wood-engraving.

We have less to do with the literature than with the Art of these publications, but we should neglect our duty if we omitted to say that the one is quite as much entitled to praise as the other. Many of the articles, long and short (they are chiefly short), are contributed by authors as famous in their way as the artists are in theirs; they do not run freely into fiction, although of anecdotes and stories there are many—all, however, inculcating valuable lessons, the most impressive and the most frequent of which are those that show the blessings of temperance and the duty of humanity to animals. Thus the teachings are by no means for the young only,—the adult is taught as is the youth; and very sure we are that these cheap and good publications have brought light and joy into many houses, furnished many a home that might have been very bare, promoting health of body and mind while producing the consequences that cannot fail to follow prudence, soberness, industry, and forethought.

We might have selected from any of the works of Messrs. Partridge and Co. engravings that would have graced our pages; the three we give are borrowed from a volume of somewhat loftier pretensions; it is entitled “*BIRDS AND THEIR NESTS*,” the letterpress being from the long-honoured pen of Mary Howitt. The book is full of information, sound and good in purpose, written in pure English, abounding in anecdote; with much of practical morality—teaching humanity as among the highest and most “remunerating” of all our duties; and extensively illustrated by woodcuts of the best order. No better book has been produced during the season, nor any that can be more earnestly recommended to readers of all ages. It gives us succinct histories of the principal birds of England—the wren and the magpie, the linnet and the nightingale, the skylark and the swallow—all of “the feathered tribe,” indeed, that give us joy in summer, and make the

country a source of perpetual delight. The book is full of stories; stories as redolent of harmony as the song of the lark at morning, or the blackbird at evening. We



have read it with intense pleasure, and once more thank the admirable author for another



addition to our home-enjoyments. Nearly half-a-century of work must be placed to



the credit of the estimable lady. No one of her productions has been “thrown lightly off;” each is intended and calculated to teach some good lesson to mankind.

LOWESTOFT PORCELAIN.

WAS hard paste ever made at Lowestoft? or was the hard paste having the peculiar decorations known as "Lowestoft," brought there to be painted? This is a question which Mr. Chaffers professes to set at rest for ever by declaring it can be proved upon authority beyond dispute that hard paste was made at Lowestoft about 1775.

Now such a positive and unqualified assertion from a writer like Mr. Chaffers, who is no mean authority upon ceramic art, leads the reader to expect that the reasons offered will be as conclusive as the assertion is strong; but in this I must say I, with others, have been sadly disappointed, as no satisfactory proof presents itself to my mind from what Mr. Chaffers states.

It is known to all collectors that there is a kind of porcelain called "Lowestoft," having a very characteristic decoration, consisting of roses of red or pink colour, painted in bunches, festoons, borders, &c., upon cups and saucers, plates, mugs, jugs, and similar articles of ordinary domestic use. Also an inferior imitation of the scale-pattern and diaper found upon the Dresden porcelain. These decorations, although of a common and conventional kind, vary very much in execution, but none of them have any claim to be considered works of Art. There is a hardness and crudeness about them, the flowers are mere dabs of colour smeared on with a hard brush, reminding one marvellously of those deftly-cut roses made for garnishing, out of beetroot and carrots, and displayed so profusely in Covent Garden; and the scale-pattern and diaper, so far as I have seen them, are but vile imitations of the Dresden. These decorations, it is acknowledged by all collectors, were done at Lowestoft, so that as far as the mere painting is concerned, there is no dispute; but these decorations are found, and the best of them, too, upon hard paste, paste which the file will not touch, and which bears such a close resemblance to Oriental in colour, fracture, and, in innumerable instances, in form, that collectors, with few exceptions, have arrived at separate and independent conclusions—that articles of this kind must have been imported, and merely painted at Lowestoft. This opinion Mr. Chaffers considers he has completely demolished, and is good enough to call all those who held it "visionary theorists."

Mr. Chaffers advances an authority for the making of hard paste at Lowestoft, which he considers beyond dispute. "First," he says, "a portion of a hard-paste porcelain-service, painted by Thomas Curtis in 1775, intended as a wedding-present to his son James, is still preserved in the family at Lowestoft." This may, and probably is, true, but what does it testify? it proves, supposing the testimony to be reliable, that this service was painted by Thomas Curtis, but by whom was it potted? All the evidence in the world that Thomas Curtis painted it, which nobody wishes to deny, would not prove that he or any other man at Lowestoft made the paste of which the cups and saucers were formed.

Next comes the evidence of three: the first is the testimony of an old man, a twine-spinner, eighty-four years of age; but he can prove nothing since he was eleven years of age, when, a child of tender years, he was in the habit of going backwards and forwards to the works. Now does Mr. Chaffers really think that a child of eleven years of age going occasionally to the works, probably to take his father's dinner or tea, would be likely to know anything about the abstruse and technical question of hard and soft paste? and whether that which he saw being manufactured there would be either one or the other? Even supposing the manufacturers themselves to be indifferent whether their practice of importing white china for decoration was made public or not (which one would hardly suppose they would be, their interests lying all the other way), a child would never have the discrimination, interest, or ability, to obtain a critical knowledge of the fact. Yet Mr. Chaffers thinks this juvenile reminiscence of sufficient importance to get it written down upwards of seventy years after and signed! With regard to the

remarks about the counting-house, packing-room, turning-rooms, kilns, Guntton Ravine, &c., they would apply equally to making soft as to hard paste. With regard to the remarks of Ball and Stannard, their testimony proves nothing. It was their opinion merely, and their opinion would, no doubt, be the opinion current at Lowestoft at the time, viz., that all china issued from the factory there was made there, and it would be the interest, and, therefore, the aim of the owners to encourage this belief. The lady at Hathersett can yield nothing more to Mr. Chaffers even than a probability.

I have long ceased to give any weight to the statements of people about the age and place of manufacture of pieces of pottery or porcelain. It is common to have specimens brought for purchase or exhibition which are gravely asserted to have been in the family for two or three hundred years, which, upon examination, are found to come from a factory that has not been in existence probably above half that time. In fact, little dependence can ever be placed upon unauthenticated statements of this kind, and I must decline, with all deference to Mr. Chaffers, to accept the above as authority beyond dispute.

Mr. Chaffers next proceeds to "analyse" the notion; meaning thereby to show that it is not reasonable to suppose Oriental porcelain would be brought into this country to be painted.

He says, "It is well known how strongly the Chinese adhere to conventional forms and decorations." But it is also well known that they are the greatest and closest imitators in the world, and that they will and do readily depart from those conventional forms and decorations to copy models and devices which are laid before them. Surely Mr. Chaffers must know that a great deal of porcelain was made in China years ago to order for this country! Dinner-services, dessert-services, tea and coffee-services, not only in European form, but decorated with coats of arms, crests, initial letters, and specimens bearing even classical and mythological illustrations.* I have before me now a tureen decorated with a coat of arms, part of a service made in China, to order, for a distinguished family in this country; also a plate with an imitation of a line-engraving of Neptune and Amphitrite. Again, the tea-saucer is an instance of departure from the original Chinese form, cups with covers only and not saucers being used for tea by the Chinese; but the cover has been abandoned, and the saucer adopted to meet the ideas of Europeans and others who required articles of that kind. So much then for the argument that the Chinese will not depart from conventional forms. And the conclusions drawn from forms of barrel-shaped mugs, twisted double handles, &c., that they must, in consequence of these peculiarities, necessarily be Lowestoft, seems to me to be false and untenable altogether. He says, "Let us ask these 'visionary theorists' whether they ever saw or heard of such unfinished white porcelain?" We beg to refer Mr. Chaffers to page 675 of his own work on Marks and Monograms, third edition, where he says in his article on Isleworth porcelain, that "They also decorated Oriental porcelain," so that we do not go far to hear of it. How did they get it? Are we to suppose that his Celestial Majesty the Emperor

of China would make an edict in favour of the good people of Isleworth, to the exclusion of their Lowestoft neighbours? Mr. Chaffers asks how it would be possible to get it for Lowestoft? We ask Mr. Chaffers how it would be possible to get it for Isleworth. That Oriental porcelain was decorated in England admits of no doubt. Mr. Marryat states in his work on Pottery and Porcelain, second edition, page 277, that Oriental porcelain was decorated at Chelsea, and in a note at the foot of the page, that specimens are to be met with. I have in my possession two cups of undoubted Oriental ware, which all judges who have seen them agree with myself were painted at Chelsea; they are ornamented with exotic birds of very characteristic form, colour, and touch. Now if this is so, if Oriental porcelain has been introduced into this country and painted at Chelsea, Isleworth, and other places, why should it be thought incredible that the same has been done at Lowestoft? Certainly no sufficient reason appears for doubting it, in what Mr. Chaffers has advanced.

I now come to what I must call Mr. Chaffers's "pating theory," he says, "Upon the very thick or large-shaped pieces may be observed an irregular or uneven surface, as if the outside of the vessel had been patted or beaten into shape by the hand, or made in a mould and not turned by the lathe like the smaller examples. This peculiarity is found on the tureens and larger dishes of a dinner-service." This unevenness on the underside of large pieces Mr. Chaffers takes to be a proof that they are "Lowestoft." Now it is remarkable that others, I for one, take this very same unevenness on pieces to be a proof that they are Oriental. It must be borne in mind that these large tureens and dishes are oval, and could not be "thrown" in the usual way on the potter's wheel, or turned in the lathe afterwards; therefore they must necessarily be formed from a mould. Now the oval-form of tureens and dishes for dinner-services, &c., being a standard and conventional form for this country, English manufacturers would have two moulds, which we know they do have; one for the inside and one for the outside of the piece to be formed, so that the piece when turned out from the mould would be quite as smooth on the outside as on the inside, and this, as far as my experience goes, is always the case in English-made pieces; but the Chinese being asked to make dinner-services for English tables, and thus to depart from their conventional forms, would not, for an exception of this kind to their established rule, go to the expense of a double mould, but forming the inside upon some oval substance, would pat the clay round it as nearly as possible into the form required, and hence the uneven surface on the large Oriental specimens alluded to. The tureen I possess, and spoke of as being made in China for a distinguished family in this country, has the very marks on the outside.

It may be asked then, if I deny that hard paste was ever made at Lowestoft? To this I reply, I do not deny it; but this I must say, all which has been advanced does not amount to a probability that it was. And I think if the true porcelain had ever been discovered at Lowestoft, the inventor would have taken care not only to make the circumstance known publicly, but to record the particulars with date and circumstances attending so remarkable an event. Yet among all the papers which have been hunted up and quoted, not a word is said about the discovery of hard paste. And what is more remarkable still, in Gillingwater's "History of Lowestoft," which is quoted by Mr. Chaffers, to show the commencement of the manufacture of soft paste, no mention is made of the more important discovery of hard paste, which Mr. Chaffers asserts was introduced about 1775. All these facts duly considered, and their results compared, certainly lead to the conclusion that it is very improbable hard paste was ever made at Lowestoft. And there is no other satisfactory solution of the question, than that plain white porcelain of hard paste was imported and painted there.

PEAKE BANTON.

* Miss Leslie (the sister of the great painter, writing from New York) relates a story that she ordered to be made for her in China, a dinner-service, and desired that a coat of arms should be in the centre of each plate. She made a drawing of the coat of arms, and pasted it in the centre of a specimen plate, writing under it "put this in the middle." What was her horror, when on the arrival of the service, she found upon every piece, not only the coat of arms, but the words indelibly burnt in "put this in the middle." A better-known story is that of the gentleman who sent an old coat to a Chinese tailor, with directions to make another like it. Unfortunately it had a patch on the elbow, and one or two odd buttons; when the new coat was sent home, the patch had been correctly copied, and the odd buttons matched as nearly as it was possible to do. We believe that all who are acquainted with the Chinese could relate anecdotes in proof of their large imitative organs. The position taken by the writer of this article may be supported by many collectors of china; there are few whose acquisitions are numerous who have not some specimens of porcelain the body of which bears the strongest evidence of Chinese pottery, while the ornamentation gives assurance of being done elsewhere."—[Ed. A.-7.]

THE CHROMO-LITHOGRAPHS
OF MESSRS. ROWNEY.

To this eminent firm we have long been indebted for the best, and by far the largest, variety of copies from paintings and drawings—coloured lithographs, which approach so near the original works as to be easily mistaken for them, even after a somewhat careful examination. Yet the cost of the one is shillings, that of the other pounds. The difference, indeed, is even greater than that; we have now before us a print after Birket Foster; the drawing is probably worth £200; the copy is valued at 25s.; yet we should incur no very heavy charge of ignorance if we considered the one—to the eye—as good as the other. Certainly, when subjected to requisite tests, the difference is seen and estimated; but the merit of the imitation is so remarkable, that those who truly love Art, and have not the means to acquire its costly treasures, may be well content to possess that which is beyond the reach of few by whom the productions of the painter are coveted. No doubt these *replicas*, so to speak, are made with consent of the artists; indeed, they are in nearly all cases produced from works made expressly to be thus multiplied; and we may take for granted that there is not, as a consequence, less demand for their original productions; the very copying them infers popularity, and we have reason to know that after Messrs. Rowney have issued copies of a drawing, such drawing does not become of less marketable worth.

To produce these copies, attention, knowledge, experience, and large expenditure, are all absolutely requisite. A common "chromo" is detestable; while that of the best order is, as we have intimated, a valuable work of Art. In some instances thirty-five stones have been necessary; sometimes a stone has but a small touch of colour; to that touch, however, it mainly owes its excellence. It is difficult, even, to imagine the singular nicety required to produce a single impression from all these stones; a deviation, though but "the ninth part of a hair," would utterly ruin a print.

Messrs. Rowney have, therefore, not obtained their high reputation without earning and deserving it. Their issues are marvels that cannot fail to delight those who are not thoroughly educated in Art, while they amply satisfy the severest critic, and the most matured connoisseur.

The firm has submitted to our inspection several of their latest works; we shall pass a few remarks on each.

The first in importance, and certainly in value, is a copy from Birket Foster, entitled 'SUMMER-TIME,' a huge oak-tree overhangs a by-path, through a rustic gate in which a flock of sheep is passing; a young maid stands aside to let them go by; and a veritable "collie" brings up the rear: it is a very pretty picture, such as we have seen a thousand times, and hope to see again when summer-time revisits us. As a chromo-lithograph, it is perhaps the best that has been yet produced. The minutest touches of the accomplished artist are here; it is a copy so elaborately finished, even in the least details, that we believe the original can hardly be a more satisfactory example of Art. There are two other copies of the artist—small, but of almost equal merit—'AN OLD MILL IN SURREY,' and 'A GROUP ON THE BEACH,' a barefooted girl giving exercise and sea-breath to a little child.

Three 'SEA-SCAPES,' from drawings respectively by T. S. Robins, W. W. May, and E. Hayes, are of ships near the coast, with the ordinary accessories of piers, strand, and cliffs. They form a series, large enough for framing, and are very charming as compositions; specially interesting to those who love to see the ocean pictured by Art.

One of the best pictures of Guido Bach is entitled 'THOUGHTS OF HOME,' an Italian peasant-boy, pensive to sadness, tells his story by the expression of his features. His "thoughts" are far away. The subject has been treated by the artist with the tenderness and feeling, combined with knowledge, that characterise all his masterly works.

Of a very opposite order is 'RUSTIC THOUGHTS,' a young peasant-girl going to the well for water;

her thoughts are of anxieties near at hand; the artist, W. C. T. Dobson, R.A., has certainly seen the subject he has painted, close to the pretty cottage half-hidden among trees. Nature has supplied him with a graceful theme; he has caught the spirit as well as the form of his model; but that is the peculiar "gift" of this always delightful artist.

'THE WATER-RAT'S HOME,' by J. Hardy, Jun., is a story in a picture; and it is well-told. Two rustic boys are seeking to lure, or to force, a rat out of his home by the pond-side. A sharp terrier is eagerly watching the issue, when his part is to begin. Two little girls are lookers-on; curious and anxious, and, it may be, somewhat alarmed. The hay-cart in the background indicates early summer, and the bank is rich in wild-flowers. This print will rank among the best of the many Messrs. Rowney have produced.

The 'HIGHLAND GILLIE,' by the same excellent artist, is also very good; the lad is homeward bound, for he carries his game at his back, and two dogs are trotting by his side. 'FEEDING BUNNY' is the title of a very pleasant print, from a drawing also by J. Hardy, Jun. As the title indicates, some rustic children are giving lettuce-leaves to rabbits. They have intense, though quiet enjoyment, and the happiness of giving pleasure is expressed in the features of the group.

'KATE KEARNEY,' after Douglas Cowper, is an old friend, although not familiar to us with the advantages of colour; it is the portrait of a veritable Irish girl, such as we have many times met at the entrance to the Gap of Dunloe, and such as may be seen for years to come; for the heroine of Lady Morgan's song—

"From a glance of her eye
Shun danger and fly!"—

will never be without a successor to "dwell by the Lake of Killarney."

'QUEEN OF HEARTS' is one of the characteristic drawings of C. Baxter, "rich and ripe and real." A gipsy girl, of the usual type of brown beauty, is unfolding the mystery of a pack of cards; foremost of which is the ruler of destiny, who gives a title to a most pleasant print.

'ROSY CHEEKS,' by Emily Farmer, represents a little rustic maiden peeling apples—apples that are fresh and rosy as her own cheeks. Few prettier or pleasanter pictures than this have been painted. It is natural and true, and touched by a "masterly" hand. It has, moreover, been admirably lithographed, and tinted with knowledge and skill. Of a quieter order, is 'A GIRL READING,' by the same accomplished lady—a sweet picture, that to look upon affords pleasure and hope; for surely so sweet a student who gives such promise in early youth can have no threatened gloom in the future.

In addition to the several excellent and effective prints we have noticed—which, it will be observed, are designed and expected to be, as no doubt they will be, extensively popular—we have to notice twenty-five chromo-lithographs, entitled 'WATER-COLOUR LESSON DRAWINGS,' produced at singularly small cost, yet of very great excellence, purporting to be, what they certainly are, valuable lessons to the student, and brought within the reach of the many whose means may not suffice to obtain expensive works, or the practical instruction of competent artists. It is far better to learn from such models as these, than to take "lessons" from artists who know not how to instruct.

We cannot find space to notice each of the twenty-five "drawings;" they are not mis-called when so described. Principally they are sketches; sufficiently finished, however, all the more important parts being highly wrought. The originals are by J. D. Harding, S. Prout, David Cox (by whom there are five), W. Callow, T. Earl, Lundgren, Fred. Goodall, R.A., and O. Oakley (after whom there are no fewer than twelve). Those by Oakley are of peasant-boys and girls—mussel-gatherers, harvest-men, shrimpers, gipsies, and so forth—a "style" with which his name was associated for half a century. Those by Prout are 'On the Beach at Hastings,' and 'The Prison Ship.' Those by David Cox are very varied—sketchy, as were the larger part of the works of the great master—but capital studies they are each and all. There is only one by J. D. Harding; we wish there were

more, for no artist of the age was so thoroughly good a teacher: few men have lived who had a loftier appreciation of the true, the graceful, and the beautiful in Nature and in Art; and none who gave such valuable lessons how best to copy that which is everywhere to be seen by those who will seek for it in the lanes, the woods, and the meadows of England.

We have written enough to show that these chromo-lithographs of Messrs. Rowney are valuable boons to Art-students and Art-lovers. We may envy those who own the originals, but there will be thousands to envy those who possess the copies. There is not one of them that will be acquired with any dread of being taught what it may be desirable to unlearn and forget.

THE NEW ALTAR-VESSELS AT
ST. PAUL'S.

ST. PAUL'S CATHEDRAL has been enriched by magnificent gifts of new altar-vessels. To the shame of the City, and, indeed, of the whole country, of which London is the heart, it must be told that since the sacramental plate was stolen on St. Thomas-day, 1810, the cathedral altar has been served with borrowed common vessels. Let us hope that most people were ignorant of the fact, and not that among our nobles and merchant-princes there were none who cared to spare a grain of their golden magnificence for the House of God. It may be as well to add, that the full value of the stolen plate is not yet replaced, even by the present costly gifts.

The new altar-vessels consist of ten pieces—an alms-dish, a flagon, two large chalices and patens, and two smaller chalices and patens. The alms-dish, which is presented by J. W. Butterworth, Esq., F.S.A.,—one of the executive committee for the completion of the Cathedral,—in memory of his late father, H. Butterworth, Esq., F.S.A., is wrought from a plain sheet of silver heavily gilt. It is 2 feet 3 inches in diameter, and weighs 150 ounces. The greatest care has been taken to keep it in historic connection and artistic harmony with the cathedral, and the success that has been attained reflects much credit on the manufacturers, Messrs. Lias, of Salisbury Court. The centre subject is from Raffaele's cartoon of St. Paul preaching at Athens. The figures are wonderfully animated and characteristic, and a landscape background is rendered with marvellous delicacy. It is set in a band bearing St. Paul's quotation from our Saviour, "Remember the words of our Lord Jesus, how he said, It is more blessed to give than to receive." The border is after a design by Sir Christopher Wren, which appears in the choir of the cathedral; and it is set with six medallions representing respectively St. Paul healed by Ananias,—St. Paul healing the cripple,—St. Paul raising Eutychus,—St. Paul in chains before Agrippa,—St. Paul casting the viper into the fire,—and the arms of the donor.

The flagon, presented by the Rev. W. J. Hall, M.A., Minor Canon of St. Paul's, in memory of his late father, the Rev. W. J. Hall, M.A., formerly Minor Canon, is 16½ inches high. The body is enriched with six medallions, each containing a symbol of the Passion, viz., the cross,—the Agnus Dei,—the scourge,—the three nails,—the crown of thorns,—and the sponge and spear; the cover is surmounted with a cross, similar in form to that on the dome of the Cathedral.

Two chalices and patens in the same style as the flagon are the gift of the Rev. W. Sparrow Simpson, M.A., F.S.A., one of the Minor Canons. Another similar chalice and paten, but smaller in size, are presented by Miss Hall, in memory of her late father, the Venerable Archdeacon Hall, a Canon Residentiary of the Cathedral; and another chalice and paten, exactly like the last, are the gift of Mrs. Melville, in memory of the late Rev. H. Melville, B.D., also a Canon Residentiary.

As articles of Art-manufacture they have merit of a very high order, and much more than merely creditable to the manufacturers.



WHITTINGTON AT HIGHGATE.

PICTURES OF LONDON.*

HE is a bold man who seeks for fame by the use of either the language or the Art of a country of which he is not a native. So decided is the experience of the past in this respect, that it is not too much to say, nothing but the most unquestionable success can prevent such a man from being qualified as more bold than wise. Confining our remarks to Art, we can readily recall instances not to be slighted. If we compare the German scenes drawn by the delicate pencil of Moritz Retsch, such as the charming series of the "Song of the Bell," with his attempts at illustrating Shakspeare, we can hardly recognise the same artist in both. The utter failure of Gavarni, brilliant as a French caricaturist, to catch the humour of English life, is well known. A yet more striking instance is that of Wilkie. The feeble geographical barrier of the Tweed was too much for his witchcraft to cross. His hearty sympathy with Scottish peasant-life was lit up, as his biographer remarks, by the whisky-still, but drowned in the beer-can. He could not draw English life as he could depict that in the midst of which he was born and bred.

M. Doré has courted difficulty, and invited criticism. He proposes to give us his views of London. These scenes, with whatever artistic power they are put on paper, are those of a foreigner: and, moreover, of a foreigner unacquainted with the English language. They cannot, therefore, be such representations as will seem natural to the English public. But there may be an advantage in this very strangeness. The brilliant blunders of M. Taine, incredible as some of them are, we read with amusement, and even, it may be, with profit. If a satiric artist rose to scourge the age, his lash may swing the more freely from the very fact of his strangeness to our people. But such is not at all the purpose of the work before us. It is rather a Bohemian ramble, at present through the lower water-side regions, the artist noting down scenes of which the inner life can, of necessity, be but inadequately comprehended by his genius.

Under these manifest disadvantages it is a proof of the power and genius of Gustave Doré, that he has done what he has. There is a glamour thrown over some scenes, familiar and prosaic enough to many of us, which recalls some of his more imaginative works. No one like him can bring out the long-silent poetry of a ruined wall or a moss-covered statue. The tail-piece of the first number, simple as it is, is an instance of this power. The foreground consists of a block of granite, and of one of the entwined dolphin lamps of the Thames Embankment. The river is at the full, the tide on the turn. Barges are drifting athwart the stream, or disappearing beneath the parapet. The great length of the Westminster Palace looms through the haze, with its roof-line broken by towers and spires, while a row of lamps throw gleaming reflections on the water. The effect of this vignette is quite wonderful, especially when we consider by what slight touches it has been produced.

We reproduce the gem of the book, 'Whittington listening to the Bells,' which we commend to the judgment of our readers. It has been kindly lent to us by the proprietors of the work; for which we tender to them our thanks. This is followed by a thoroughly *Doréque* vignette of London, from Hampstead Heath. The eighty-fathom spire of old St. Paul's may be distinguished through the trees. Then comes a rather striking moonlight view of the Thames, covered with hay-barges, 'A Night-Scene in the Docks,' in which a crowd is struggling to get into a house that seems to be on fire but for the absence of smoke, is marked by all the power with which Doré imparts so much movement to his groups. The fourth full-sized plate in the first number is a disagreeable one. In the second part we find, first, a drawing of a great chestnut-tree in Kensington Gardens, surrounded by a group such as we have never seen in

that locality, although we have seen something like it in the former gardens of the Tuilleries. The sturdy workman, on the next plate, called 'Coffee-stall—Early Morning,' has something of the genuine English cut about him, which, however, is more obscure in his comrade, and utterly absent from the forlorn-looking woman. Then follows a web of masts and spars, with dock-warehouses in the distance. 'A Peep at St. Katherine's Dock' is emphatically a stranger's idea of the sturdy earnestness of this portion of our city-life. These are the large pictures. Of some of the vignettes, it is a pleasure to speak in less measured language. The sketch of the Victoria Tower, with one or two of the pinnacled buttresses of King Henry VII.'s Chapel in the foreground, is admirable. London Bridge is a scene full of life and motion, though it gives the idea of a wider structure than really spans the Thames. 'London Bridge in 1645' looks as if it might have been trodden by the "Wandering Jew;" the manner in which the left bank of the river is left out of the field of view making the bridge seem absolutely interminable. 'The Waterman's Family' is not an English scene. 'Porters at Work,' and 'Warehouses on the Thames,' are two busy little bits of river-side employment. Pickle Herring Street, Darkhouse Lane, Billingsgate, and a man with bull-dogs, follow. Three other views from the docks complete the list.

With regard to the literature, or, more properly speaking, the letterpress, of "London," it is difficult to see in what manner it is connected with the drawings. It neither explains nor illustrates the scenes selected by the artist, and it is not of such a character as to deserve, on its own account, graphic illustration. We imagine that Mr. Jerrold knows more of Paris than he does of London—of its low localities, that is to say; yet it would have been difficult for M. Doré to have had a better guide among the labyrinths that surround the British metropolis. We submit, however, it is not there that "London" is to be seen. Mr. Jerrold is a gentleman of much intelligence and keen observation; he must, however, introduce M. Doré to other scenes before his work is done. His wish, we cannot doubt, was not to make a mere series of Bohemian scrambles through the less-known parts of the mighty city, and to furnish a series of half-sensational wood-cuts, but to watch the current that throbs at the very heart of commerce—to note the habits and manners of a people so different from those among whom he has been reared, and to produce pictures that would hereafter rank high, not only for pictorial, but for historic, value. When we remember the mastery and patient work by which M. Doré has rendered memorable his visit to Spain, or his pictures of the Alsatian peasantry, we feel what a future might be open to his rare power, if travel and study were pursued. It may be—it very likely is—the case, that the fogs of the valley of the Thames weigh on his elasticity and drag his pencil. But a man so prolific in design needs pre-eminently to invigorate his imagination by the contemplation of that scenery, and that manner of people, which glow with a new life when reproduced on his canvases.

The work we are reviewing is yet only in its second part. We may not be altogether satisfied with it so far, but we may concede the evidence it supplies of the inexhaustible genius of the great artist, who has here undertaken to introduce us to London—as he sees it. A remarkable novelty in Art and literature has been produced by the enterprising publisher; every portion of it has been well done, and it is "brought out" in a manner eminently satisfactory: we shall watch the continuation, in parts, with some anxiety but with much hope.

All who examine the work will see how much the artist has yet to do: and no doubt many will be ready with suggestion. The task he has set himself must be left entirely to the judgment of the artist, guided no doubt, however, by his literary ally. We understand the publication has been, so far, very largely successful; and no doubt such success will stimulate the accomplished artist—he will eventually produce a work of great interest, originality, and value.

THE SOCIETY OF FEMALE ARTISTS.

THE exhibition of this society for the present year has been opened, as heretofore, at No. 9, Conduit Street. It consists of 421 paintings and drawings, and six works of sculpture; two of these are bas-reliefs by Miss FOLEY, of Rome, 'A Capri Girl,' and 'Undine;' they are charming in conception, and reach perfection in execution. In productions of the class, few artists rival, and none excel, that lady; they must certainly make their way into our English galleries, as they have done into those of her own country—America. A 'Pompeian Vase,'* by Mrs. FREEMAN, also of Rome, occupies a prominent place in the collection—as it ought to do, for it is an effort of very high order; a group of children surrounds the vase, dancing and sporting; they are admirably wrought, and charm as veritable transcripts of nature. We know of no work of the kind, recently produced, that advances stronger claims to admiration. It is of "Roman Bronze."

Of the oil-pictures we are bound first to notice those of Mrs. E. M. WARD and Madame JERICHAU; that of the former is 'The Princess in the Tower,' one of the most carefully studied and painted of the accomplished lady's works. Madame Jerichau's principal contribution is 'The Danish Fisherman' sheltering his young boy as the storm comes on. It is a noble picture, and may be quoted as one of the many evidences that women are advancing indisputable claims to supremacy in Art. The lady sent five other works; among them a charming domestic scene, 'The Danish Vicar's Birthday'—children bringing offerings of flowers to a venerable pastor. Of the other paintings those that demand special notice are two excellent landscapes, 'Winter's Evening,' and 'Near Hastings,' by Miss CAROLINE F. WILLIAMS; 'The Casual Ward,' by Miss LOUISE SWIFT; 'The Orphan,' by Miss ALBERTA BROWN; 'Sunset,' by Miss HORTENSE WOOD; 'Children of St. Francis,' by Miss SOUTHERDEN THOMPSON; 'Before Minerva's Temple,' by Mrs. BRIDELL FOX; and two productions of much merit by Miss ALICE THORNEYCROFT. The department of oil-pictures is, however, generally not strong, and this year it is scarcely above the average.

Of paintings in water-colours there are many admirable examples; works that would do credit to either of the recognised exhibitions in that Art. Strange to say, none of the flowers or fruit strike one as particularly pleasing. They want poetry. Often they are true, but are seldom fanciful, and rarely display arrangement as to grouping and colour. The works of Miss ASHWORTH and Madame TERESA HEGG are cases in point, charmingly drawn and with singular fidelity, but dry and dull.

'Moonlight on the Lakes, Capel Curig' (91), by Miss F. M. KEYS, shows sound observant work, without any of that straining after the sensational that has corrupted even landscape-painting. 'The Yew-tree Walk, Clifden' (81), by Mrs. MARRABLE, is bright and very pleasant in character; other works by this excellent artist have great merit. And we must call special attention to a very unpretentious but charming little picture (104), by Miss FREEMAN KEMPSON, 'At Evening Time it shall be Light,' an old graveyard by the sea, with a solemn silvery sundown over the gray waters. Judging from Miss ADELAIDE MAGUIRE's two pictures (246 and 269), especially the latter, we should say that if she is a young artist, and is not afraid of hard study of nature, she may have good prospects in store. We must compliment Miss LOUISE RAYNER on her four excellent pictures—(63), 'Walk in front of Eton College;' (71), 'Bridge Street, Chester;' (78), 'City of Durham;' and particularly (260), 'The Cloister, Eton College.' They all display good conscientious work; a remark which extends to (50), 'St. John's College, Cambridge,' by Miss VIC-

* The vase was engraved in the *Art-Journal*, in the report of the Paris Exhibition; this is, however, an altered, and greatly improved *replica*, although the leading features are the same.

* LONDON. By GUSTAVE DORÉ and BLANCHARD JERROLD. Published by Grant & Co.

TORIA COLKETT, and even to No. 2, a very humble little picture, by C. E. BISHOP. Some may look down on architectural drawing as narrow in range, and bald of originality, but to us it seems that while invaluable as training for eye and hand, it is no mean thing to do one's best to preserve the similitudes of the shrines and homes which show what our forefathers were, and what we should be. Nobody need feel above such work, though most may fear themselves below it. The hand can only bring out what is in the heart, and the man or woman who shall adequately read and expound to us all the secrets of our ancient castles, solemn abbeys, and stately mansions, will be second only to the men who built them. In the same way we are glad to notice the studies at Knowle (206 and 226), by the Misses FLORA and EVA WARD. By some such painstaking observation and transcript of detail, their mother doubtless brought her genius to its present strength and glory. These very young ladies are destined to carry on the honours of the line.

Miss POCOCK has not improved; we regret to say so much; for she has produced many admirable works, though none this year. The prettiest, and perhaps the best, as it certainly is the most attractive, picture in the collection, is (35), 'Our Postman in the Country,' by Mrs. BACKHOUSE—the postman being a girl-child full of health and life. 'Evening,' by Miss S. WARREN, is a thoroughly good work; so is 'Calculations,' by Miss E. PARTRIDGE. 'Morning in the Valley of the Rhone,' by Miss CLARA MCKENZIE KETTLE, is a production of much ability, manifesting thought and deep study of nature; other excellent works are sent by the same hand. Among the best of the contributors is Miss MARIAN CROFT; her 'Monk's Road, Lincoln,' is a valuable work. So is the 'Avenue at Souton,' by Miss MARIAN EDWARDS; a good subject well rendered. We must not omit to notice 'Early Frost,' a sweet composition admirably painted, by Madame C. BISSCHOP. Among the most striking, original, and attractive of all the contributions, are those that bear the name of PALACIA E. ALABASTA; they are views in Siam, where the accomplished lady has been some time a resident. They are of great merit as drawings, but their value is greatly augmented by the fact that they introduce a scenery very new to us.

No doubt we might point attention to other works of merit, interest, and value, but unfortunately some of the best of our 'lady artists' withhold their aid from this institution. It is highly to the credit of Mrs. Ward and Madame Jerichau (artists of the very highest and best established renown) that they exhibit here, and help a society that works under many disadvantages. They set a high standard, and a high standard is just what woman's work requires in every department of Art. Women are so apt to permit their quickness, their 'intuition' of mind and hand to become a stumbling-block, instead of a help to them; they can attain a certain level 'so easily,' that they are tempted to refrain from scaling the heights beyond. With all due deference to those who hope to enlarge woman's capacity by keeping her a school-girl till her hair is gray, and sowing her mind so thickly with *ologies* and *isms*, that no crop has space to grow, we submit that what woman most lacks in Art, is the power to labour, quietly, unassumingly, unremittingly. And perhaps the old-fashioned stitching school-days were a better discipline to this end than the modern examinations and displays. Ambition must take service under drudgery, and then the time will come when the mistress shall become the servant, and as one who knows has written, 'She will serve you well in the end, far better than many a fairer seeming friend. . . . I have learnt to love her plain face, not without its simple grandeur, because of its mingled meekness and power.' It would be well if all our Schools of Art, lofty and lowly, bore ever in mind that 'Genius is Eternal Patience.'

We shall earnestly hope, that if this very useful society is to continue—and to prosper—it will have the active aid of all the more advanced 'lady artists' to whom Art is a profession. Many pictures are annually 'sold' here: there would be many more if the supply were better.

VISITS TO PRIVATE GALLERIES.

THE COLLECTION OF HENRY BICKNELL, ESQ., CAVENDISH HOUSE, CLAPHAM COMMON.

ALTHOUGH the prominent feature of this assemblage consists of a brilliant and very numerous selection of the pictures and drawings of David Roberts, R.A., yet it is diversified by works of many of the most eminent painters of the living generation, and of those of the past—F. Goodall, R.A., D. MacLise, R.A., C. Stanfield, R.A., G. Cattermole, J. M. W. Turner, R.A., J. Sant, R.A., Alex. Johnston, E. W. Cooke, R.A., T. Creswick, R.A., W. Etty, R.A., W. L. Leitch, J. Phillip, R.A., Sir John Gilbert, A.R.A., W. E. Frost, R.A., W. Müller, H. Le Jeune, A.R.A., A. Elmore, R.A., R. S. Lauder, J. Wilson, G. Lance, Alex. Nasmyth, H. Bright, T. S. Cooper, R.A., &c.

It was at CAVENDISH HOUSE, in the last century, that certain very important discoveries in chemistry were made by the Hon. Henry Cavendish, from whom the house has its name. Mr. Cavendish, who was nephew of the third Duke of Devonshire, devoted himself, when at Cambridge, to the study of chemistry and natural philosophy, and in 1766, being not yet thirty years of age, ascertained the extreme levity of inflammable air, now called hydrogen gas. He also made the discovery of the composition of water by the union of two airs, which assisted the foundation of the modern system of chemistry. This distinguished philosopher, who was a very remarkable person apart from his scientific acquisitions, died here in 1810. After the death of Cavendish this house passed into the hands of Mr. Cubitt and of Mr. William Herbert, both well known for their love of Art.

When the mansion became the property of Mr. Bicknell, he made great alterations and additions to it; but of all the space thus obtained there is not an available inch that is not covered by a picture or a drawing. Mr. Bicknell, by his taste and family-connections is very rich in the works of David Roberts (his father-in-law), and it is by such a collection as this that the great powers of the artist are shown; for here are found his finest water-colour drawings in juxtaposition with some of his best works in oil. We witness the first and the last steps of his brilliant career—how brilliant we know not until its lustre breaks upon us from such evidences as these. There have before been exhibitions of D. Roberts's works, but they were not so comprehensive as to approach in any way his grandest essays. We know of no artist of either ancient or modern times who has equalled him as a painter of sacred interiors. In his command of the means of expressing space, maintaining grandeur of proportion, and at the same time preserving local identity, he stood alone; for there is no painter of these subjects who has set them forth with such appropriate significance. No better illustration of this position can be offered than 'The Interior of St. Peter's (Rome) on Christmas Day, 1853.' It was through the kind offices of Cardinal Wiseman that Roberts obtained the privilege of sketching in the cathedral on this occasion, and he has represented the ceremonial procession as he saw it. The Pope enters in state, attended and surrounded by all the officials whose duty it is to be present on such occasions. We feel the flutter and movement of the dense throng, that is so disposed as in nowise to diminish the vast space which, as well as below, is expressed also upwards, in a way that would have charmed the heart of Michael Angelo himself. Of this occasion the artist wrote in his diary to the effect that, in passing, the Pope looked down upon him, which afforded him an opportunity of securing him with all his immediate personal surroundings. Entirely differing from this, but from association not less interesting, is 'St. Andrew's, from the Shore,' also a large oil-picture, which was begun by Roberts with an understanding that it was to be a joint production of himself and Stanfield. It was well advanced when a proposition was made that the latter should complete his portion; but when he saw it he was so well-pleased, that he declined

touching it; at length he took up a brush and worked upon it, that it might be said to be a result of the labours of both. In the view, the ruin appears on the cliff, whence the eye is led along the coast-line to a sweetly painted distance. A third very remarkable picture is

'Rhodes,' wherein is given a view of the harbour, looking out to sea, and at such a distance from the moles as considerably to dwarf the Colossus as it is seen on the left of the composition, which supposes, of course, the condition of the place to be that before the overthrow of the Colossus; an event that occurred more than two centuries before the birth of our Saviour. In the foreground is a ceremonial assemblage of persons doing, it may be, homage to the nymph Rhode, from whom, as some writers assert, the place received its name. The difficulties of such a proposition to a literal landscape-painter are readily conceivable; but upon Roberts, an *improvisatore* in scenic art, ideas flowed in more rapidly than they could be registered. There is yet another picture which must be noticed, as pointing towards a series which would, had Roberts lived, have been one of the most interesting he ever produced. It is 'A View of St. Paul's, from Blackfriars;' and here we have a valuable illustration of that admirable principle of effect, which counsels the artist, not so much as to what he should put into his picture as what he should leave out. The near portions of the subject are sketchy, but the appearance of the dome is very imposing, and, in considering the picture, we ask ourselves—why such a picturesque combination had never before been utilised? to which the only reply that can be given is, few men have the gift of discerning the best paintable phases of objects or combinations. This is the sketch for one of a series, undertaken at the suggestion of Turner, who, speaking of the admirable material to be found on the river, said, 'Why don't you paint these river-views? if I were a younger man I would do so;' and Roberts's attention being thus drawn to the subject, he engaged in the enterprise, selected and sketched several of these views, and painted them as Thames scenery has never before been painted. The sketch of 'The Siege of Jerusalem' stirs up vivid reminiscences of Mr. Roberts's masterpiece in local description and historical composition; although in reality of local detail his 'Panoramic view of Rome,' which is 8 feet long, is marvellously accurate.

The works of D. Roberts are so numerous, varied, and interesting, that a detailed account, of even a few of them, would occupy all the space at our disposal; we are therefore reduced to the necessity of noting the titles of only a portion. He travelled much on the continent, and was one of the first of our artists to visit Egypt and Syria. He went to Spain and Morocco in 1832, and subsequently to Italy, but not till nearly twenty years later. His great work will be remembered as 'Roberts's Sketches in the Holy Land, Egypt, and Syria,' the publication of which was commenced in 1842, and terminated in 1849. By his labours, also, other books were enriched, as Lord Lytton's 'Pilgrims of the Rhine,' 'The Landscape Annual,' 'Scotland Delineated,' &c. Of his works altogether in this collection there are about a hundred and sixty, dating from his earliest to his latest period. The walls of the drawing-room are entirely covered by sixty-six of these drawings, and the others are distributed in different rooms. Of some of the more remarkable of these works the titles are 'The Church of the Annunciation, Nazareth,' this is, perhaps, the finest drawing, as an interior, he ever made; 'Abbeville—St. Wolfran,' and 'Marché au Blé,' at the same place—both early drawings; 'The Tower of London;' 'Edinburgh Castle from Salisbury Craigs;' 'Jaffa Coffee-shop;' 'Whitehall, and the Houses of Parliament;' 'Florence, from S. Miniato;' 'Cairo, general view;' 'Jerusalem, Holy Sepulchre, &c.;' 'Baalbec, Doorway of the Great Temple,' this is the subject of his *diploma* picture; 'Two Spanish Beggar-boys;' 'Petra, the Acropolis, Lower End of the Valley;' 'Old Houses at St. Lo, Normandy;' 'Edinburgh from the Calton Hill;' 'The Wells of Moses, Wilderness of Tyh;' 'Santa Maria Maggiore, Rome;' 'Malines, St. Rom-balds;' 'Interior of the Coliseum;' 'Gros St.

Martin, Cologne; 'St. Peter's, Rome;' 'Gulf of Akabah, Arabia Petraea;' 'Approach to the Temple of Wady Saboua, Nubia;' 'The Castle of Heidelberg, an early drawing;' 'The Palace of the Alhambra, general view;' 'Design for a National Gallery,' &c., this drawing is one of a series in which the late Prince Consort took great interest: his Royal Highness borrowed the series and took them to Osborne.

In the DINING-ROOM is placed Turner's famous 'Palestrina,' which was painted in 1830. The title in the Academy Catalogue of that year is accompanied by a passage from the MS. poem, 'The Fallacies of Hope,' often quoted by Turner. This magnificent picture is one of that series which raised a superstructure on its author's reputation after it may be thought, his fame had attained to its culminating point. It is unnecessary to describe a work so well-known to the public. It was exhibited for some time at the Crystal Palace, and has now a place of honour in the Royal Academy, a splendid centre encompassed by works of 'Old Masters,' or, more properly, of deceased painters. In this collection is also 'Ivy Bridge,' by Turner; a much earlier (1806) picture and of a very different character, but also well-known as the most fascinating of those landscape-subjects which he worked out with the utmost refinement of simplicity, before the development of those wondrous gifts that endowed him with such a rare mastery of atmosphere and colour. There are two other minor and later works by Turner, one entitled 'Off Ramsgate,' the other 'Off Margate.' Both are studies of atmospheric effect, the objects, such as a vessel at sea, and the Foreland light-house, appearing through that mysterious haze of which Turner was the first to teach the true value. One of the most valuable pictures in this room—indeed, according to Mr. Roberts's estimation, one of the best he ever painted—is 'The Interior of St. Gomer, Lierre,' which was painted in the church in 1849, but finished at home. It was intended as a pendant to the 'Dixmude' picture in Mr. Pender's collection, the architecture of both churches being among the finest extant examples of flamboyant Gothic. This work was such a favourite with the painter that he kept it in his dining-room. Another instance of sacred architecture must not be forgotten: this is 'Kom Ombo,' the finest of Roberts's temple-exterior; a marvellously fine oil-picture, which was exhibited in 1842. The effect is that of the warm evening sun glow. In the foreground are groups of Arabs and camels, among which is the painter himself, in the Oriental costume he wore when painted by Lauder.

Continuing to note the pictures in the dining-room, we turn to a profile of a Nubian boy by F. Goodall, R.A., one of those characteristic and thoroughly national studies made during his visits to Egypt; and with this may be mentioned at the same time, as of the same category, a group of 'Nubian Children,' and an 'Egyptian Woman,' the sketch for the larger picture called 'The Palm Offering'—an admirable reminiscence of an Egyptian mother bearing her child on her shoulder. 'A Nubian Guard' is a small full-length portrait of a fine stalwart musketeer. 'The Marriage Procession—Cairo' introduces a very original figure personating a kettle-drummer, borne aloft on a dromedary, and actively exercising his vocation. There are also 'An Arab Boy,' 'An Arab Girl,' 'Mother and Child—Cairo,' 'An Egyptian Woman—Cairo,' with some others different in material. By W. P. Frith, R.A., is a very attractive study in the spirit of the verse, 'Beware—beware! she is fooling thee,' &c.: only a single person is introduced, a young lady of very agreeable presence. The great merit of the picture—and that is most difficult of acquisition—is the communication of living action, thought, and purpose to the figure. 'The Pet Dog,' F. Willems, is another but smaller work, in which appears a lady attended by her dog, a graceful little picture by an artist very favourably known in England. 'The Witches' Ride' is a quaint conceit by Sir John Gilbert, one of his few examples of painting in oil, and showing the witch and her companion careering in mid air. It was painted in 1861. The idea is by no means inconsistent with others that proclaim this artist's exhaustless exuberance of fancy. An

early example of W. Müller presents a small view of the homely but attractive scenery of Gillingham, where Müller painted several pictures; some of which, even thus early, show him as sitting at the feet of Mindert Hobbema. Gillingham was a favourite resort of very eminent artists who have left sketches and pictures recording their admiration of the place. 'A Girl's Head,' by Charles Baxter, and 'A Girl's Head,' by Le Jeune, may be bracketed, as they illustrate similar qualities in the two artists—a winning tenderness of expression and infinite sweetness of colour. 'Burlington Harbour' declares itself at once by John Wilson, the elder—who to our thinking has, in some of his works, realised the billow and the breeze with a palpable freshness which does not exist in the works of many other artists. This is a small picture, but the forms and movement of the water, and the translucent atmosphere, are intimately rendered. 'Dutch Boats off Scheveling,' E. W. Cooke, R.A., another marine study—but very different in feeling—is an earnest of that precision and reality of circumstance which gives such truth and value to the works of this painter. 'David Roberts, in Eastern Dress,' by R. S. Lauder, R.S.A., is, it may be supposed, a portrait of Mr. Roberts as he appeared equipped for his travels in Egypt and Syria. It is the most careful and altogether the best portrait we have ever seen by Lauder, by whom also is 'The Morning of Life.' Other pictures in this room are—'Landscape—Cows,' T. S. Cooper, R.A.; 'Flowers,' A. Mutrie; 'Flowers,' M. Mutrie; 'Fruit,' W. Duffield; and 'Oranges and Lemons,' T. Grönland.

Numerous as were the pictures and studies which during a lengthened career passed from the hands of Etty, it is not often we meet with his works. There is, however, in the LIBRARY a picture of great richness of colour. It is called 'Venus and Cupid,' the former, a nude recumbent figure, is painted with that facility, decision, and charm of tint which constituted Etty the idol of a wide circle of the rising school of his time. The *agroupment* has in it nothing remarkable, but the background, with its harmony and force, supports the figures without in any way detracting from their importance. Differing greatly from this, though in the like mythological vein, is 'A Nereid,' W. E. Frost, R.A., one of those exquisite oil-miniatures in the production of which this artist has never been equalled. There is a second work by Frost, 'An Ocean Cave,' even more wonderfully finished than the above. Of this artist it may be said that he is the last representative of a department in which was always found a relief from the contingencies of every-day life, sometimes impertinent and often monotonous, as translated on canvas. 'A Swedish Girl,' J. Phillip, R.A., is very agreeable in colour; and the same quality with much softness of execution distinguishes 'A Child Asleep,' a very attractive study, formerly the property of Dr. Maclise, R.A. 'A Piece of Coast Scenery,' by C. Stanfield, R.A., shows of how little material genius and taste can make a picture. The subject is like the old time and wave-worn jetty of Little Hampton, that has been so effectively painted by Callcott and others. There is also by Stanfield a fresh breezy little piece, 'The Mouth of the Humber,' looking from the Yorkshire to the far off Lincolnshire shore; again the subject is little, but the result is great. 'The Wreck,' 'Angers—River-Scene,' and 'Keeping a Look-out,' are also by Stanfield. Another coast-view is a curiosity, being a study of boats by T. Creswick, R.A., called 'Sea-shore, with Boats—1857,' which has been painted with an earnestness and minuteness of circumstance, inasmuch as to induce, and even confirm, the belief that the author of the work could be none other than a marine painter. 'The Guard-Room,' Louis Haghe, is one of the very few oil-pictures this eminent artist has produced. It has all the force of his best works in water-colours, and reasserts his partiality for the picturesque military equipment of the seventeenth century. 'Le Départ,' Charles Baigniet, is a graceful and well-painted figure, that of a lady in white; 'A Girl's Head' is a careful study by A. Elmore, R.A.; and in addition to these there are in the Library, 'The Chimney Corner,' T. Webster,

R.A., and others by J. W. Allen, W. Hemsley, J. M. Wright, W. H. Pyne, Catherine Payne, and W. Simson, besides twelve very fine oil sketches by D. Roberts, of Venetian and other subjects, painted on the spot.

In the corridor, halls, and other parts of the house are distributed works of great beauty and value to which the eye is every instant attracted, though necessarily many are consigned to places on the walls where, from the inevitable exigencies of our domestic architecture, their best points are to a certain extent veiled. Some of these have been already mentioned in *agroupment* with others, as being by one hand, but placed in different rooms. 'Sunday Morning—Reading the Bible,' Alexander Johnston, is a family of cottagers, assembled before their door, occupied according to the title. The reader is a young man, the principal figure, who stands with the book open before him. The elders of the party may be supposed to be too aged to go to the distant Kirk. The excellence of this work consists in the life, force, and happy conception of the characters, and in the very masterly way in which the light of the morning sun illumines the group both by direct and reflected light. 'Egypt—a Recollection,' D. Roberts, R.A., may be called a very fine example of historical composition, affording from amid the massive ruins of a temple, a distant view of the Pyramids. As dealing so eloquently with the past and the present, this drawing is more than a "recollection," it is an epitome of Egyptian history. In 'Arabs,' A. Schreyer, appears a company of these wandering sons of Ishmael, mounted and traversing the far-spreading waste as if bound on a predatory expedition. To the perfection of the character nothing is wanting. By another well-known foreign painter, Chavet, is a small picture, 'The Connoisseur,' one of that class wherein French artists have so greatly distinguished themselves of late years, and the peculiar attributes of which they justly claim to have originated. The minute finish of this little work is a triumph of manipulative cunning. 'A Hungry Pair,' by C. E. Boettcher, shows a child greedily devouring a loaf of bread of which a dog earnestly begs a portion. In 'Boats,' by the celebrated French marine painter, Isabey, appear numerous fishing-craft, drawn close up under the cliffs with all their sea-going paraphernalia, as if in anticipation of bad weather. 'The Standard-Bearer,' Sir John Gilbert, is a small figure—departing in colour but very slightly from black and white; another very characteristic study by the same hand, is called 'An old Woman—in a Belgian Church.' 'An Interior, Brittany,' A. Provis, exemplifies the power of dealing with a quantity of domestic material so successfully as to harmonise the whole and cause each object to maintain its place; and really in those rustic interiors, crowded with curious and nondescript forms, this is more difficult than the disposition of the figures. The other works in the corridor—some of which are of signal merit—are 'The Wreck,' J. Wilson; 'The Last Load,' F. Goodall, R.A.; 'Woman and Children,' J. B. Grenze; 'The Borghese Garden, Rome,' E. W. Cooke, R.A.; 'Figs,' and 'Fruit,' G. Lance; 'Dog and Rat,' A. Cooper; and 'Willows,' A. Montague.

In the halls are hung sixty-three works—principally drawings by Roberts—the most remarkable of which have been already noted in connection with others elsewhere. Every drawing in the collection, by this eminent artist, has points worthy of description and favourable comment; but want of space limits us to the mention of only a proportion, which though inconsiderable in number are very select as to quality.

The BILLIARD-ROOM is the sanctuary wherein are stored many pictures endeared to the possessor and his family by the most affectionate associations; as portraits of the families of Bicknell, of Roberts, and others of friends. Among these are prominent two gems by J. Sant, R.A., 'Gilbert E. Bicknell,' and 'Christine Bicknell, Jun.' studies realised with much tenderness of treatment and all the youthful graces which Sant more frequently than any other living painter communicates to his youthful portraits. Here is the earliest portrait of

David Roberts, by R. S. Lauder; and another of the same by J. Simson. By R. S. Lauder are also a small portrait-group of Mr. and Mrs. Roberts, the father and mother of David Roberts. By T. Phillips, R.A., is a portrait of the late Mr. Elhanan Bicknell, of Herne Hill, the well-known patron of Art—Mr. H. Bicknell's father—and other family-portraits. 'Bonchurch, the Shore,' E. W. Cooke, R.A., is a study made on the beach, near a residence in that locality possessed by Mr. Bicknell. The components are simple enough, a weather and wave-worn jetty, dominated by cliffs, with a foreground accompaniment of stones; the whole opening to the sea, and along the shore; a very interesting drawing, made out of materials not, perhaps, the most promising.

From these we pass to a topic of a very different cast, 'The First-born,' C. Baugnet, which opens to us the hut and home of a fisherman, who having just come ashore, holds his child in his arms, contemplating it with the fondest parental affection, ere he passes it to his wife. The figures are well-drawn, and very effectively painted. To this, the most perfect opposition in persons, sentiment, and scene, is presented by another domestic (may we say?) settlement in 'The Family of the Forest,' by W. Etty, R.A., which was formerly in the Monro collection, and is really one of those works which places Etty side by side with the most imaginative and the best colourists among the old masters. In this picture there is more natural grace than in Rubens, greater force and play of imagination than in Poussin, and a richness of colour equal to the best essays of the Venetian school. 'Beverly Minster, the Tombs of the Northumberland Family,' is an oil-picture by David Roberts, showing a solemn array of the monuments of the Percys. Mr. Roberts evidently, as far as the subject would admit of it, endeavoured to make this one of the best of his English church-interiors, and he has amply succeeded.

In addition to these, are others by G. E. Hering, H. Bright, S. Drummond, R. Farrier, S. Percy, T. W. Ewbank, J. Wilson, Jun., R. Edmonstone, H. Jutsum, &c.

There is yet another room, the STUDY, full of pictures, among which are Roberts's first oil-picture, and also his first exhibited work. 'Ayrshire Mountains,' and 'Sunset, Ayrshire Coast,' by W. L. Leitch, are charming in atmosphere and colour. By Grünland is a portrait of Mr. Bicknell, but in 'Flowers and Fruit,' the artist is found much more at home. We must also mention 'Trees,' D. H. McKewan; 'Ships,' G. Stanfield; 'Balfour of Burleigh,' and 'Children feeding Rabbits,' F. Goodall, R.A.; 'The Tinker,' Alex. Fraser; 'The Weir, Oxford,' E. W. Cooke, R.A.; 'Brigands Carousing,' G. Cattermole; 'Ships,' J. Wilson; and the complement in this room is perfected by Jutsum, Whymper, Hill, Rose, Goodwin, Edmonstone, and others.

It is important to mention that there is in the possession of Mr. Bicknell what may be truly designated a *liber veritatis*, consisting of two volumes of pen-and-ink sketches—memoranda of his works made by Roberts himself; and to this the proprietor will permit reference to be made in verification of those works; hence, on more than one account, such a record is of great value, and its interest will be enhanced in after times.

In the CORRIDOR are several pieces of sculpture, especially two charming statues, admirable as pendants, though altogether opposite in sentiment. One, by Motalli, is 'La Sposa dei Sacri Cantici,' in which is expressed the utmost intensity of Solomon's song. The other, by Bottinelli, is 'Armida,' who is here endowed with a fierce and menacing expression, the more penetrating that it is shot forth from features which without it would be beautiful. 'La Meditazione,' by Rossi, is a head extremely sweet in character and expression; while, on the other hand, a head by Pagani, is, although of great excellence, wanting in the winning graces of the other. The latter head is curiously like that of Charlotte Corday, according to the sketch preserved of her. These works are of the Milanese school. Both the modelling and the execution are of the most finished kind.

Although the collection contains so many of the works of Roberts, it is still, as was remarked at the outset, one of the most varied we have seen; no small share of its importance consists in its being invested with that kind of historical interest which calls up remembrances of certain men of mark not sufficiently appreciated in their day.

We must compliment the owner of the collection on the taste which has led him to travel in the footsteps of his father, by enriching his home with such valuable treasures of Art.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF W. COTTRILL, ESQ., SINGLETON HOUSE, HIGHER BROUGHTON.

A TRIUMPHAL PROCESSION.

Th. Gérard, Painter. W. Ridgway, Engraver.

It so happens, by an unremediated coincidence, that the pictures from which two, out of the three, engravings we publish this month, are in the possession of the same gentleman, Mr. Cottrill, of Higher Broughton, Manchester, whose collection we noticed somewhat in detail a few months ago, and to whom we desire to offer our thanks for the privilege allotted to us not only now, but on previous occasions, when he has afforded us access to his valuable gallery for a similar purpose.

'A Triumphal Procession' is the work of a very clever Belgian artist, Theodore Gérard, who was born at Ghent, in 1829; where for several years he successfully pursued his studies in the schools of the Academy of Fine Arts in that city. Till the age of twenty-nine, he practised as a decorative-painter in Ghent, and afterwards adopted Brussels as his residence, and commenced painting subjects of *genre*. His first picture of this class was sold immediately, and the encouragement thus afforded stimulated him to increased efforts; so that he soon became favourably known among the picture-collectors of his own country, in Germany, in America, and in England—in the last-mentioned less, perhaps, than in others; but his works are making rapid way among us.

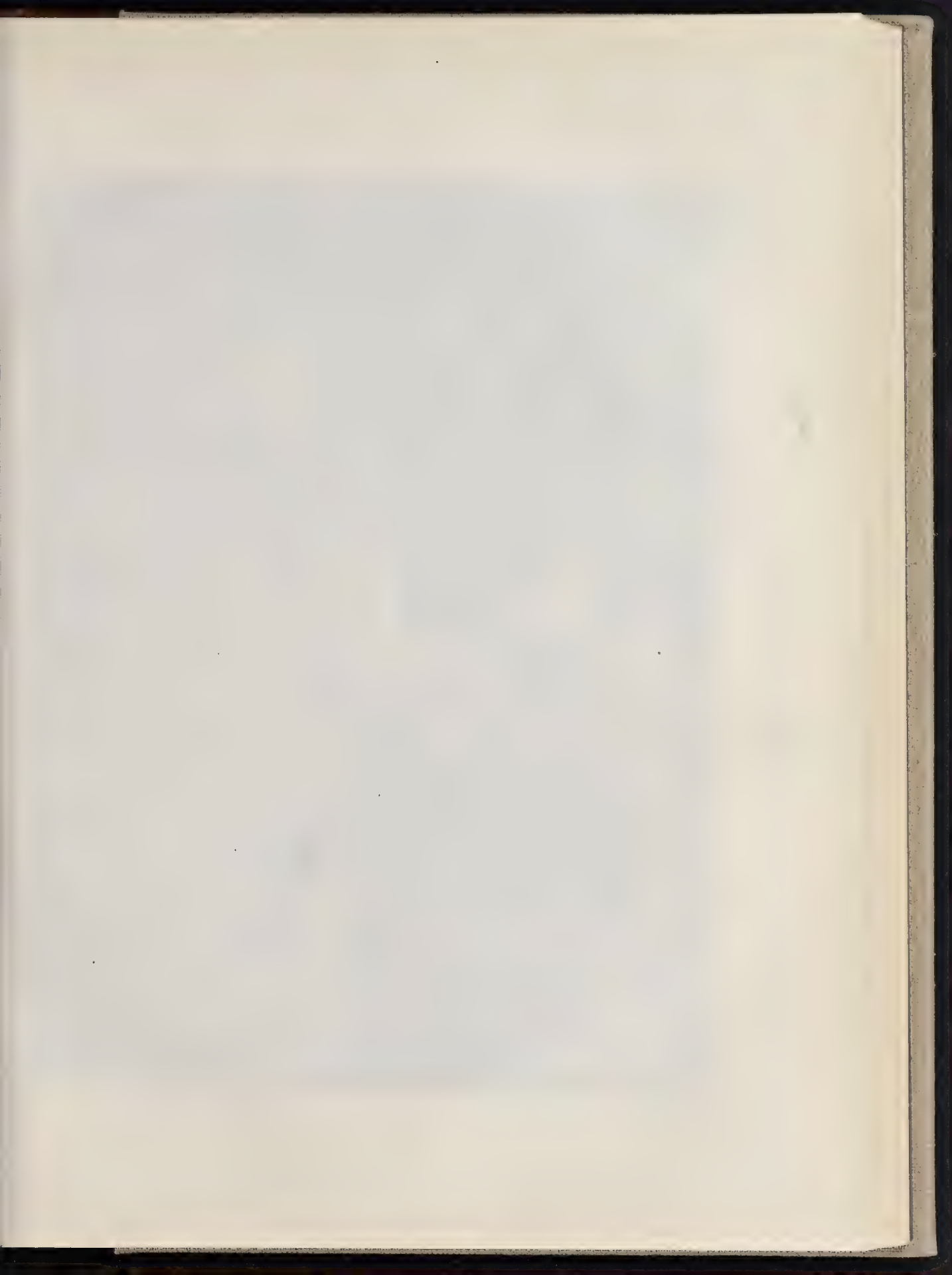
There is very pretty fancy in the composition we have engraved. The young members of a Belgian rustic-family appear to have been spending the day with their mother in the fields and among the hedges, and are now returning home with the spoils they have gathered in their rambles, packed in one of the well-known dog-carts of the country. The "procession" is heralded by a boy, who announces its approach by blowing a horn-trumpet: the youngest child occupies the state-chariot in a most undignified infantile position, as it tries to evade the attempt of an elder sister to place a coronal of flowers on its head; the mother looking on with an expression of countenance half-grave and half-amused. And, lastly, there is a small spaniel, which seems desirous to take part in the frolic of the children, and is doubtless joining his own musical powers as an accompaniment to those of the young trumpeter.

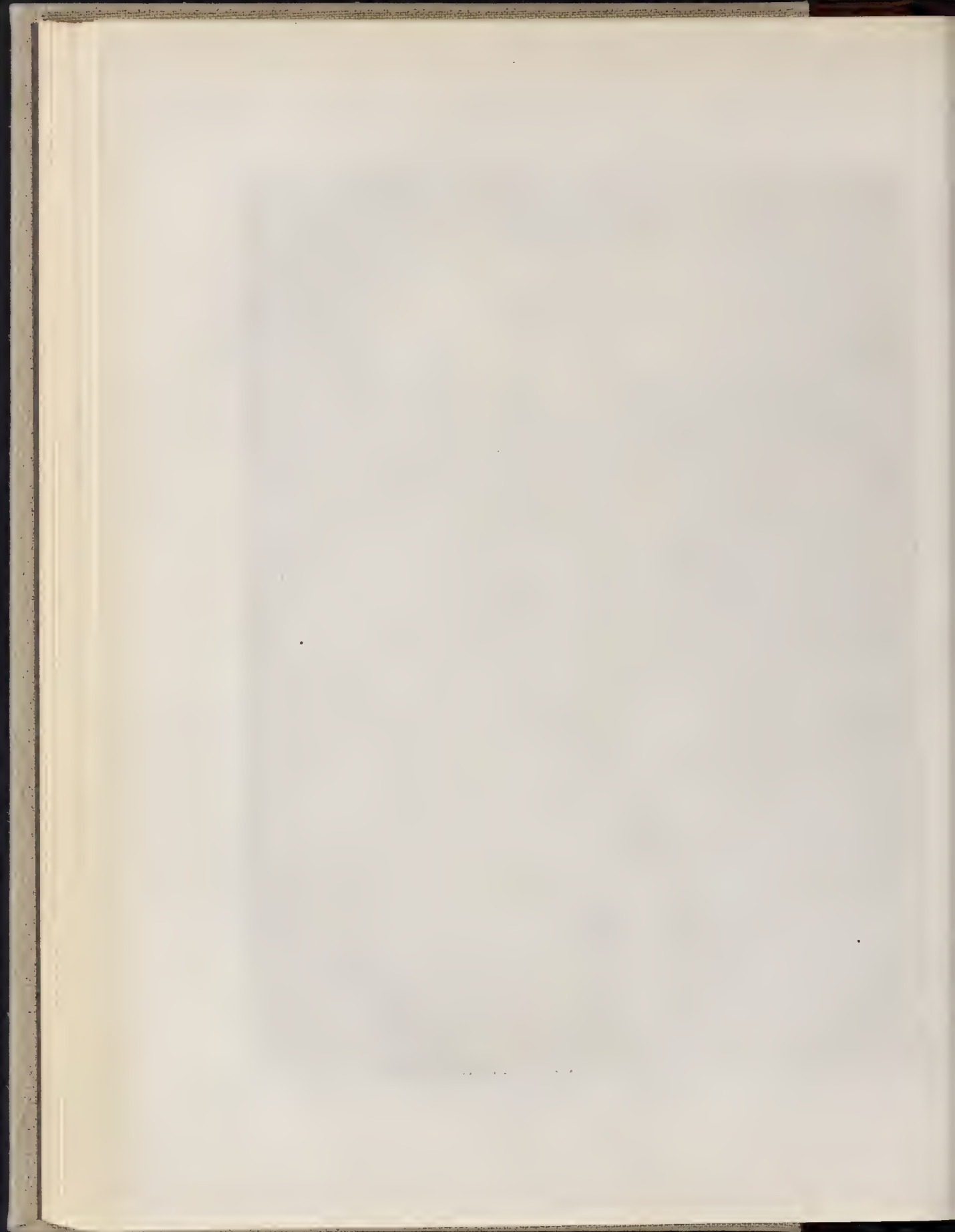
It is obvious that the artist studied his design in a manner to allow of all the principal objects in it being seen to the best advantage: as the procession moves on triumphantly, all the imposing characters are duly visible to the spectator. But, in sober seriousness, this is a well-arranged pictorial composition; the subject is most pleasing because cheerful and redolent of real enjoyment; while the manner in which it is painted satisfies the critical eye.

GLASGOW INSTITUTE OF THE FINE ARTS.

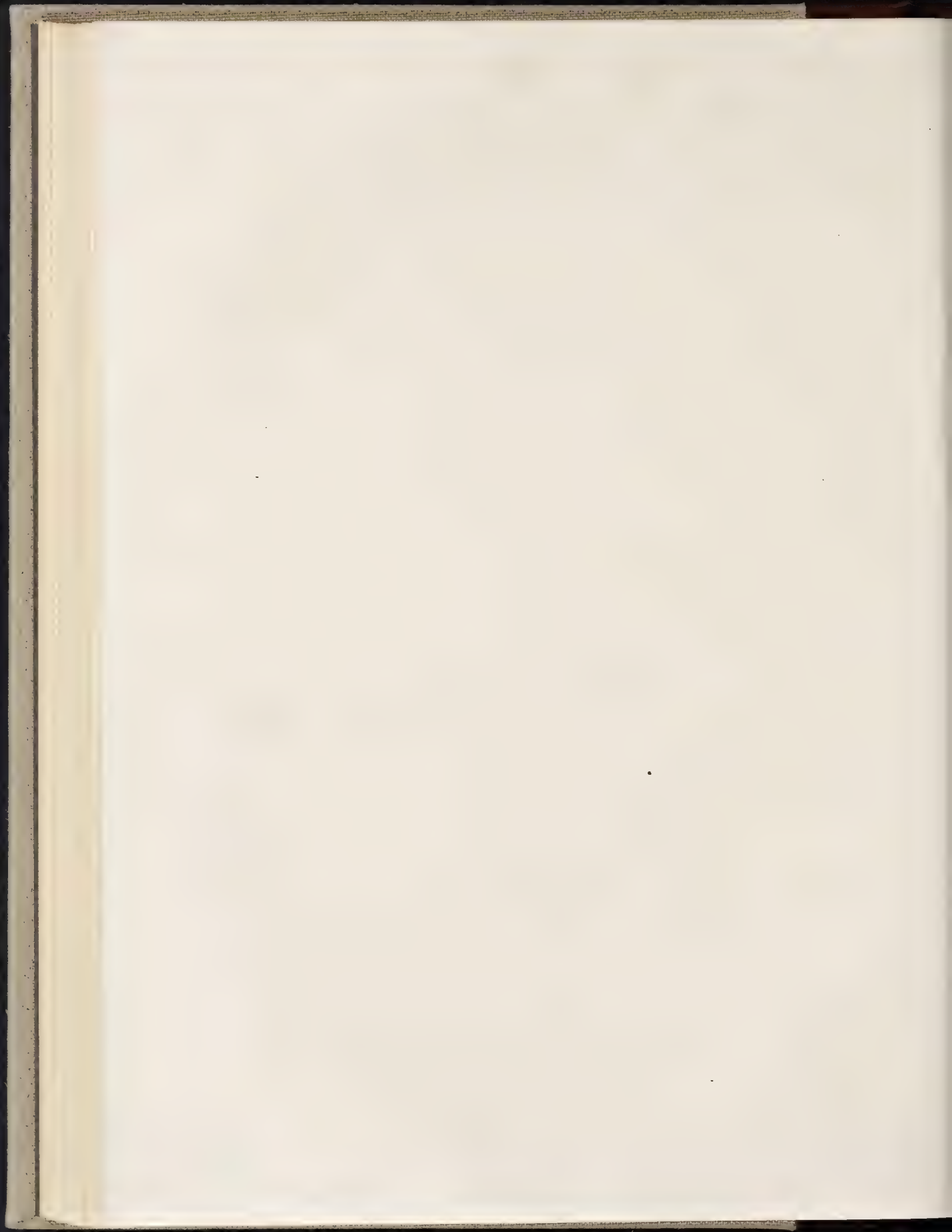
ON the 29th of January the Glasgow Institute inaugurated its eleventh annual exhibition by the usual *conversazione*, the Lord Provost presiding. At this meeting the marked success of the society within the last few years, consequent on the increased love of Art and enlarged patronage of its professors, was strongly commented upon, and the gratifying fact announced that the western metropolis of Scotland was now able to attract to its exhibitions some of the best works of the best artists in the kingdom. This season we accordingly find on the walls contributions from Sir Francis Grant, the President, and from members and associates, of the Royal Academy, from most of the illustrious native painters, and, though last not least, a liberal infusion of continental talent. The number and value of the purchases concluded on the single day of opening represented the sum of £1,654, exceeding by £200 the entire amount realised in the first year of the Institute. The honorary members lately added to the list are Gérôme, Tadema, and the Presidents of the London and Edinburgh Academies.

The committee has acted wisely this season in restricting the number of exhibited pictures, even at the expense of a little outward dissatisfaction. The result is, that instead of the unseemly huddle of inferior workmanship by which good taste was alarmed in 1869, the selection includes nothing below mediocrity, while many are of conspicuous excellence. The pictures are all admirably hung too, with a view to the effect of each, as well as to the harmony of the whole, so that the galleries never presented a finer *coup d'œil*. The loans comprise specimens of the late David Roberts, John Phillip, T. Creswick, Graham Gilbert, Sir Noel Paton, &c. In this class we must particularise Birket Foster's 'Land's End—Watching the Life-Boat,' which for noble sweep of hand, and suggestion of dearest human interests trembling in the balance, enchains the gaze. Orchardson's 'St. Mark's, Venice,' already noticed in the *Art-Journal*, is the largest canvas in the rooms. There are also Pettie's 'Scene in the Temple Garden,' Graham's 'Rainy Day,' Armytage's 'Peace,' Duncan's 'Wreck,' &c., of all which we had occasion to speak when formerly exhibited. Conspicuous among figure-pieces is 'Eve of Waterloo,' by H. O'Neil, A.R.A. It would be a greater work if it attempted less; the ladies and cavaliers, charmingly set forth in every variety of elegant costume, suddenly aroused from their revelry, are far too numerous, so thronging and overrunning each other that there is no room left for the eye to gather, or the heart to realise, the deep suggestions of the situation. Fewer persons, with here and there some touching episode of the hurried parting and the play of tender emotions, would have told infinitely better. Yet the scene is vigorous and life-like, and beautifully painted. 'Fredegunde at the Archbishop's House,' though possessing a quiet power, is full of the mannerism of Alma Tadema. He seldom abates a certain stiffness in the fashioning of his *dramatis personæ*, which may be termed, not inaptly, the pedantry of Art. The same feeling attaches, though in a modified form, to his water-colour picture 'In the Temple.' There is a formality in the principal figure, but the details are chaste and softly elaborated. Thomas Faed, R.A., is charming in his glimpse of peasant-life—'Morning'; a lassie making her simple toilet, and arranging









her "bonnie brown hair." The 'Death of Adonis,' by W. E. Frost, R.A., bespeaks the perfect draughtsman, is rich in tone, and possesses almost miniature finish. So also is 'The Secret Discovered' (G. Pope), wherein a fair lady asleep is taken advantage of by a prying female who filches a letter from her bosom. The little tale is elegantly told. 'After the Dance' (Thomas Graham) is a silly maiden who has thrown herself on a couch in a languid inanity sufficient to point a moral; and 'At Last' (G. Bonavia), in which a girl daintily attired is joyfully fingering a love missive (long expected!), is sweetly touched. Besides his 'Dora' of last year, A. H. Burr gives the 'Infant Samuel,' two children contemplating with mixed feelings of curiosity, amusement, and reverence the well-known plaster-cast after Reynolds's picture. Two companion portraits by J. Burr deserve commendation; an old man smoking his pipe while he reads the news on a 'Saturday Night,' and an old woman conning her Bible on a 'Sunday Morning.' 'The Haunted Wood' (J. Pettie, A.R.S.A.), we noticed in our remarks last year on the French Gallery. Claude Calthrop is clever, though ultra-French, in the 'Sortie du Bal de l'Opéra.' We do not object that the colours are florid as befit the occasion, but to the vein of extravagance that runs throughout the figures; even the most latitudinarian hilarity may be overstrained. We like exceedingly Th. Weber's 'Arrival of the Mail-boat at Dover,' the wind blows a gale, the steamer roars at the wharf, the train on the pier shrieks for departure, the impatient crowd struggles everywhere for footing, while the driving spray tosses and dances overhead in blinding confusion. There is a dash and a whirl and an expectation about the whole, in admirable keeping with the position. This picture was also in the French Gallery last year. In 'St. John's Day, Venice' (F. W. Topham), we have a child in sore tribulation, because required by some pious dignitaries to carry a crucifix, and lead about a lamb in the day's procession. The drapery has too much scarlet, and the conception is feeble. The picture was, if we remember rightly, exhibited at the Royal Academy in 1870. H. B. Roberts is one of those artists who prefer to snatch a grace beyond the beaten track, and has made a decided success in 'Barnaby Rudge,' the costume of his sick-brained hero is ingenious in its whimsicality. The broad-brimmed hat, with its decoration of peacock feathers shading the keen black eyes which lack the deeper fire of reason, the faded fantastic vesture, the awkward pose of the limbs, the smug interest with which he stretches out his hand to the raven, the bird stranding in comic gravity the while, as waiting to be wooed, all betoken originality and strength. Of James Archer's three pictures, 'Tea on the Grass,' 'Playing at the Bombardment of Paris,' and 'A Young Neapolitan,' the first is the largest, and though prettily grouped the nameless attraction is wanting—we mean expression. In the second, the children recline with grace and ease at their game on the carpet, the surroundings are appropriate, and the contrast of the quiet pastime with the dread reality induces a pensive feeling. But the third is, by far, our favourite. That lovely daughter of Italy is a delicious artistic study from head to foot. The warm Southern blood mantles her cheek, sparkles in her large bewitching eyes and lends voluptuous grace to every movement of her rounded form. She is only a peasant-girl, born beneath a humble roof, yet as she stands before us touched by the hand of genius, she is a princess, and we do

her homage. 'Scrambling for Cherries' (J. Morgan): here the variety of attitude of the children as the fruit is being tossed about by the parents, makes a pleasing domestic episode, but there is a want of finish in the *tout-ensemble*. From Paris are several great contributions: witness Huguet's 'Arabs on the Tramp,' a vast expanse of sky, with the intense heat of noon beating on the thirsty travellers and their cattle as they wend on the sandy uplands; the colouring is excellent. 'The Halt near Cairo' is a charming specimen of A. Schreyer. And here a word in passing upon Continental pictures in general, of which the Institute can boast a long list this year, and of a high class. What chiefly impresses us in many of these is, the total apparent absence of effort in their production. A good painter, like a good singer, permits no straining to be perceptible. 'The Italian Girl' (Donner), 'Going Home' (Jos. Israels), 'The Ferry' (Veyrasat), 'A Flower-Girl' (N. Schmitt), 'The Pet Goat' (Lassalle), 'Meditation' (Artz), 'The Thunderstorm' (Antigna), 'Table Gossip' (Bauerle), and 'Good Father Christmas' (Otto Leyden), all partake of that sweet unembarrassed facility which courts admiration.

Joseph Henderson is a fast rising Scottish artist, whose poetic feeling goes hand in hand with practical dexterity. Besides some smaller examples, he has a large canvas representing a boat, on the bow of which a rude craftsman is in the act of tracing the regulation numbers, 1016, G. R. (Greenock). The honest skipper stands by watching with calm satisfaction the progress of the work; the fishing-nets swing on the poles behind. Here character and firmness of touch bring refreshment to the eye.

Colin Hunter, whose pencil affects fisher-episodes, often labours with too meagre subjects, as in the 'Ayrshire Cornfield,' where the grain and distant sea are scarcely sufficient to form a picture. So with his 'Evening at Ballantrae,' where the colour is dull and the objects are indistinct. 'Turbot Fishers' has a certain power from the extent of ocean portrayed, and the bleak, cold character of the foreground; yet without a little brightness either given or suggested, our interest is unawakened.

James Docharty has feeling for nature, and plucks glowing leaves from her ample volume. There is restful beauty in his 'Forest at Evening,' and the 'Holy Loch by Moonlight' steeples the beholder's soul in its own soft and dreamy charm. S. Bough, A.R.S.A., is strong as ever in that grand reflection of 'Port-na-Corrah.' With such a prospect before us we do not gaze upon an imitation of the outer world—water and sky and mountain—we walk into the scene, we step out of all the limitations of our actual surroundings; this is no canvas, no pictured illusion, we visit the scene, we breathe the old historic air, we are landed with St. Columba in the far, far era, A.D. 650, when "the Holy Cross was uplifted in the pure and pebbly bay." We have not seen a finer specimen of J. W. Oakes than his 'North Devon Glen,' where the cattle bathe in the cool quiet stream overhung with the rich canopy of noble trees, while

"Autumn is laying here and there
A fiery finger on the leaves."

The eye is feasted—the soul is soothed. Lionel Smythe's 'Market-Day' we cannot commend: it is gaudy and overcrowded—a surfeit of florid colouring and incomplete perspective. 'A Spanish Barber's-Shop' (H. Williams). Here is a burly priest getting shaved by a deft artificer; while

a tall slip of a fellow, with conceit indicated in every crease of his shabby fantastic habiliments, ties his neckcloth at a tiny mirror on the wall, and peeps admiringly at his own reflection. Of the four "oils" by W. Paton, R.S.A. (he has also a lovely water-colour, 'Tighnabruach'), we give preference to the 'Sheep-Dip on the Devon.' It has all the peculiar graces of this artist, whose province it distinctly seems to lap the senses in mystic quietude. Gazing on this placid river, imaging the feathery foliage, and then up to the heavens bathed in liquid light, we think of that blessed land,

"Where the storms which we feel in this cold world
shall cease
And our hearts like these waters be mingled in
peace."

A. Fraser, R.S.A., sustains his reputation by dewy glimpses of early spring with budding-leaf, in 'Castle Campbell,' and delights us with the year's golden fall in 'The Cottar's Cornfield.' J. MacWhirter, A.R.S.A., is especially happy in 'Brambles and Corn,' the dark green hedge in the foreground, whence the girl is plucking the fruit, shows in beautiful contrast with the waving grain beyond. 'The Secret Convert,' by W. F. Douglas, R.S.A., presents a young devotee kneeling absorbed before a crucifix, while a stern Protestant duenna steals in unobserved appalled at the discovery. 'Worn Out' (W. McTaggart, R.S.A.) is an old fisherman asleep in his boat, excellently manipulated. 'The First-form Boy' (J. Haylar) is a clever likeness of a dunce wearing out his confinement and his fool's cap with a comic stolidity. M. A. Hayes has seized on a peculiar instinct of the war-horse from which to evolve a bold effective story. 'The Surprise of the Vidette' brings to view the startling incident of a noble charger that soon as he loses his brave rider gallops off affrighted, not into camp but towards the first squadron he meets, "eager," as Kinglake narrates, "to join the fray once more in company with his fellows." The contiguous height where the scouts are posted and the entire distance are encircled by that atmospheric rarity characteristic of the mountain region. We wonder what would be the feelings of a living cat, could one of the species, as depicted by Madame Ronner (of Brussels), be made palpable to her vision. This lady is certainly the queen of feline delineators. W. M. Wyllie shows to much advantage in a small venture which he calls 'Les Pensées,' the name is fairly borne out, and the dress, place of meditation—a nook off the sea-shore—and the heart's ease over which she bends, all are in unison with the girl's thoughtful mood. Our old favourite, Miss E. Osborn, leads us into the *sanctum* of convent-life. There is a vague sense of solitude and sorrow in the nun's pallid countenance and fixed quiescence of figure, as she sits ruminating in her cell—'For Ever,' as the name implies, shut out from all the interests of this multi-form world. Were Mrs. Anderson's 'Story' not quite so faint in colour we should like it better. The children are prettily grouped, and one or two of the small faces models of infantile innocence. We must not omit a passing commendation of 'The Timber Wain,' (Lommens). Seldom has there been a more perfect transcript of brooding mist and storm than that into which the heavily-laden waggon is toiling wearily. Besides his 'Isaac Watts,' Alex. Johnston, sends 'The Child-Queen,' and the 'Morning and Evening of Life.' On both great labour has been expended, and careful attention to details. Yet we miss a

certain heartiness in the conception of the incidents, and a scattering of the objects without due regard to concentration. 'Vesuvius and the Bay of Naples' finds a worthy exponent in E. H. Cooke, R.A. This is a choice banquet for an eye of taste and a heart a-thirst for the sunny south. We congratulate Mrs. Charrette on the 'Bride,' delicately and sweetly touched. J. D. Adam has visited the Highlands to purpose. 'Tarbert, Lochfyne,' is a stirring scene embracing a host of materials, animate and inanimate; the bustle of a port romantically located, and heaving with freightage, men, women, children, and dumb driven cattle well defined without confusion.

But space is scant, and we regretfully forbear specifying many more works which will bring repute to their authors. The sea-scapes are few. Among the most deserving are 'Coming up Channel' (J. L. Brodie), 'The Emigrant's last View of Scotland,' (D. Macdonald), and 'Herring Boats Going out' (C. E. Johnson). W. L. Wyllie's 'Coast after a Storm,' for which the Turner medal was awarded him in 1869, startles and awes the beholder. The water-colour drawings, numbering 120, are, for the most part, excellent. Besides C. N. Woolnoth, Clark Stanton, John Smart, and others well known, we have a remarkably powerful old head, 'Mash Allah,' by Carl Haag; 'White Roses,' two sisters clad in white and standing by a white rose-tree, most delicate and winning; 'The Alarm,' G. Steele, R.S.A., a brawny hero shouldering his musket in haste, while his dog pricks up his ears in sympathy; and four highly noticeable contributions from W. Collingwood, of Liverpool. The style of this artist is novel and daring. He lays his hand on nature in her sublimest aspects. No sooner has 'Mont Blanc from the Flegere' taken us by surprise with its pink and green clouds, than we descend to 'King Charles's Chamber,' a picturesque interior at Cotele, in Cornwall. Again we refresh our delighted eyes with 'Under the Vines at Bellagio, Cenis,' by Collingwood Smith, reminding us forcibly of Moore's lines:—

"The glow of the sunshine, the calm of the air,
Steals straight to the heart and makes all summer there."

In this artist's 'Bernese Alps at Sunrise, from the Faulhorn,' the peaks tower magnificently one above another, while sunset and moonlight divide the sky. 'St. Mark's, Venice,' by H. L. Florence, is a large drawing—exhibited last year at the Royal Academy.

Portraiture is well-represented in the gallery. Among the most attractive works of this kind are Sir Francis Grant's portrait of his daughter, Mrs. Markham—an old and favourite acquaintance; and that of Sir Hope Grant, by the same hand: portraits of Lady Don Wauchope, by R. Herdman, R.S.A.; of Captain T. Paterson, Sir George Campbell, and William Gibb, Esq.—all "presentation" pictures by D. Macnee, R.S.A. Norman Macbeth, A.R.S.A., exhibits two admirable portraits, those of the Rev. James Henderson, D.D.; and the Rev. Patrick Fairbairn, D.D.: both of them "presentation" pictures. The late J. Graham Gilbert, R.S.A., and W. Smellie Watson, R.S.A., are also here represented.

The sculptures are thirteen, of which we shall specify only one, a full-length 'Lady of the Lake,' fresh from the studio of John Mossman. This beautiful figure, dignified and stately yet inexpressibly sweet and graceful, is to be executed in bronze for the new memorial-fountain, shortly to be erected in the West-end Park of Glasgow.

MINOR TOPICS OF THE MONTH.

THE EXHIBITION, 1872.—Up to the time of our "going to press," there has been no communication from the Commissioners as to the conditions on which the Exhibition will be held. The delay is fatal, if there be no worse evil. What can we say or think of a public body (each of whom is, as an individual, thoroughly a gentleman and a man of honour) which thus treats with scorn public opinion—the opinion of nine-tenths of the community—and allows months to go by without a decision on which action can be taken? In all parts of the kingdom effort is paralysed: even in Manchester and Nottingham (the two great marts of cotton-produce) there is no move: we have communications from the mayors of both places, to the effect that proceedings are suspended. Among the English jewellers there is total apathy. Even in France it is much the same. We have communicated with twelve of the leading *fabricants* of Paris, eight of whom write to us that they do not mean to contribute; the others are at present "uncertain." It is possible that before our Journal is in the hands of the public, a decision will have been arrived at: it will probably be a withdrawal of the bazaar principle; that will do some good; but it is now too late to remedy an evil palpable to all the country except some half-a-dozen whose word is law. An admirable scheme may be thus frustrated: the Exhibition will have comparatively little attraction: and, of a surety, there will be no surplus. [It is understood, however, that the matter is settled; we are told by the daily papers that "the commissioners have resolved to permit orders for articles to be taken at the different stands, but on no pretence will the goods actually in the buildings be allowed to be removed until the close of the Exhibition." That is as it always has been, until the mistake of 1871. Unhappily the resolution has been postponed until it is too late to do much good; some good, however, it will certainly do. The "concessions," to say the least, have been very ungracefully accorded.]

THE NEW RAFFAELLE. Mr. H. Nugent Banks has written to the *Times* strongly and earnestly opposing the contemplated purchase of the Raffaello—if it be a Raffaello—at "the modest price of £25,000." The writer asks,—"Let any artist or amateur, with only honest common sense and an average power of appreciating the Fine Arts, fairly examine and attempt to judge that work on its own intrinsic merits, and can he bring himself to believe that he has before him a genuine work of the greatest master of the art that has ever lived?" He adds, "I am unable to call to mind any work attributed with any certainty to that unrivalled master which is so poor, so feeble, or faulty in drawing, as that which we are now asked to admit to our national collection." Mr. Banks is by no means singular in thus judging; but if the originality of the picture were placed beyond all doubt (which it certainly is not), and if it were a good instead of a very defective work, of the great master, the sum demanded is excessively too much—probably thrice what is expected and would be taken for it. But, under any circumstances, would its possession be an acquisition to the Gallery and an acquisition to the nation? We throw not.

A GIFT TO THE NATION.—The newspapers state that Lady Walmsley, carrying out the wishes of her husband, the late Sir Joshua Walmsley, has decided upon pre-

senting to the National Portrait Gallery the portraits of the following eminent statesmen:—Messrs. Disraeli, Gladstone, Cobden, J. Hume, and J. Bright; also that of George Stephenson, for which Sir Joshua is said to have refused a large sum; and portraits, by C. Lucy, of Cromwell, Nelson, and Garibaldi. A portrait of Sir Joshua will be included in the gift.

THE DUKE OF EDINBURGH'S COLLECTION, at the South Kensington Museum, has drawn crowds of visitors to see it. In the second week of exhibition, 31,554 persons visited it on the "free" days; and 3,200 on "students" days, when the admission is sixpence for each individual.

J. H. FOLEY, R.A.—We are glad to assure our readers of the recovery of Mr. Foley, R.A., from his late severe and lengthened illness, and that he is now so far restored to health as to be able to resume studio labours, though with considerable caution against over-exertion and fatigue. When it is remembered what important works have been deferred by the artist's continued prostration, the Art-world will rejoice at his convalescence.

MESSRS. AGNEW, of Manchester, have opened an exhibition of Water-Colour drawings at their gallery in Waterloo Place. It consists of two hundred "high-class drawings" by eminent masters of the English School. The private view took place on the 17th: too late in the month to enable us to give it notice.

THE MARBLE BUST of the late Sir Roderick Impey Murchison, by Mr. H. Weekes, R.A., to which we alluded last year, has been placed in the Museum of Practical Geology, Jermyn Street. Sir Roderick, at the time of his death, was director of this institution.

MR. WALLIS, JUN., will open the Exhibition of Foreign Artists, as heretofore, at "the French Gallery," Pall Mall, on the 1st April. We understand there will this year be a more than usual preponderance of works by German masters, many of which are very little known in this country: and that hence an increased amount of interest may be, with reason, expected.

HIS MAJESTY THE KING OF ITALY has conferred upon Mr. Edward Whymper the decoration of Chevalier of the Order of St. Maurice et Lazare, in recognition of the value of his recently-published work upon the Alps. Although honours are very rarely conferred upon artists and men of letters in England, they do occasionally come to them from foreign potentates.

THE SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS (at 9, Conduit Street) gave its first *conversazione* of the season on the evening of the 17th January, at the Gallery of British Artists, in Suffolk Street, Pall Mall. The gathering was large. Among the visitors were the Lord Mayor, Mr. Sheriff Bennett, Mr. Alderman and Sheriff Truscott, Professor Zerffi, Mr. Deputy Heath, the Chairman of the Society, and several members of the Council. The evening was enlivened by vocal and instrumental music, selected from the works of Moscheles, Mozart, Handel, Rossini, Chopin, Hullah, and others, the songs being given by Madame Osborne Williams, M.M. Giovanni, Adelman, and Percy Rivers; and the instrumental performance by Mr. W. H. Holmes and Mr. Alfred Gilbert (musical director of the society) on the pianoforte, and by Signor Pezze on the violoncello. The pictures of the British Artists made a background as interesting as pleasant. The Society, as our readers know, has been in existence some years, and gives a session of classes and lectures on the Fine Arts—which phrase

it uses in a catholic sense—including poetry and music.—The second *conversazione* was held on the 15th of February, at Mr. Everard's gallery, in St. James's Street, which, like the former gathering, was numerously attended; the fine collection of foreign pictures forming a powerful attraction. The inspection of these, combined with the same well-executed instrumental and vocal music, selected from the works of great composers, contributed to the enjoyment of the evening.

BRITISH MUSEUM.—Mr. Cousins, R.A., has presented to the print-room thirty-three proofs of his finest engravings, all selected by himself. They comprise—'The Maid of Saragossa,' after Wilkie; 'The Maid and the Magpie,' after Sir E. Landseer; 'Jerusalem,' after Eastlake; and others, some of which are from private and unpublished plates.—Sir W. C. Trevelyan, Bart., has given to the same collection a second gift of ten water-colour drawings, by Smith, of Warwick, a painter who was not before represented in the British Museum, and whose works were desirable, as tending to complete the gathering of English drawings.

INTERNATIONAL EXHIBITION OF 1872.—The revised list of the French Commission has been published: it contains a due proportion of men of science, of artists, and of manufacturers, as the following very abbreviated list shows.—MM. Sainte-Clare Deville, Member of the Institute, Professor of the Faculty of Sciences; Levasseur, Member of the Institute, Professor in the College of France; Gérôme, Guillaume, Henri de Laborde, Meissonier, and Ferdinand de Lasteyrie, all Members of the Institute; Vaudoyer and Viollet-le-Duc, architects; Montagnac, woollen manufacturer; Alfred Mame, of Tours, printer and publisher; Rouvenat, goldsmith and jeweller; Bouret, manufacturer. The entire list would fill two columns, at least, of one of our pages.

A REPLICA of Mr. Theed's statue of the late Earl of Derby, executed for St. George's Hall, Liverpool, is to be placed in the hall of the Junior Carlton Club, London.

THE PICTURES, and other objects of Fine Art, belonging to Prince Napoleon, and which escaped the havoc made last year in the Palais Royal, are stated to be in London, and will be sold during the spring.

'GOING TO THE HAYFIELD,' the very charming picture by Hugh Cameron, R.S.A., engraved in the *Art-Journal* for December, 1871, is the property of James Gibson Craig, Esq., a gentleman well-known and highly esteemed, not only in Scotland, but in England. He is a liberal patron of the Arts, has a valuable collection of pictures, and has long been among the foremost to aid the Scottish School in its successful efforts to attain its high position.

CHARLES HORSLEY, Esq., has lent for exhibition to the Crystal Palace Company his collection of paintings by old masters, in number fifty works.

THE ARTISTS' AND AMATEURS' SOCIETY held its opening *soirée* of this season on the 1st of February, when a large attendance of members and friends assembled. The display of Art-works was one of considerable interest, numbering therein some very fine examples of our early water-colourists, as De Wint, and others. Among the contributed works of members were pictures and drawings by T. M. Richardson, H. Johnson, G. E. Hicks, G. F. Teniswood, E. Hargitt, G. S. Walters, &c.

THE CERAMIC ART-UNION.—A very charming bust of 'Love,'—a companion to the bust of 'Purity,' by Matthew Noble—has been issued by this society: it is the

work of Monti, and is creditable to the genius of the sculptor. Though, apparently, a costly production, it is designed for distribution to guinea subscribers, and is unquestionably a valuable addition to the now large series from which choice may be made.

"ARTISTIC INSURANCE FUND."—A prospectus has been issued, signed "Morton Edwards, Secretary," of a society under this title, with a "proposed capital" of £250,000, to be "under the control of trustees" (none of whom "show"), and to be incorporated by Royal Charter. The scheme professes to be "for the protection of artists and literary men of Great Britain," and among its projects there is to be "a quarterly record of the proceedings, to sell to members at 1s. 6d., and to non-members at 2s. 6d." If there were the least likelihood of the "society" advancing a single step beyond the issue of the prospectus, we should have much to say on the subject. At present it will suffice to notice it as one of the many things that mean nothing.

INDIAN PHOTOGRAPHS.—A prospectus has reached us from Calcutta, concerning a proposal for publishing under the title of 'An Art-Historical Series of Photographs in India,' reproductions of the statues, monuments, &c., erected in Calcutta, to the memory of those who have distinguished themselves in the annals of our Eastern empire. The project is undertaken by Mr. A. E. Caddy, of Lucknow: specimens of the work may be seen, we are informed, at Messrs. Marion & Co.'s, Soho Square.

SIR EDWIN LANDSEER, R.A.—The Emperor of Austria is reported to have created this popular artist a Knight of the Order *Pour le Mérite*.

WOOD-CARVING.—Some very interesting specimens of wood-carving have recently been exhibited at the rooms of the Society of Arts, John Street, Adelphi. They consist of twenty-eight small oblong panels, intended to be introduced into the *dado* of a dining-room. They are from the firm of Messrs. Hindley, 134, Oxford Street, and were executed by their carvers from the drawings, and under the direction, of Mr. George Lock, grandson of Matthias Lock, a celebrated designer and carver in wood of the last century. No model was employed, which of course materially reduced the cost of production. The idea, which is rather a timely and improved revival than a novelty, is highly commendable; and it is only to be wished that wood-carving received twice the encouragement it does. It offers wide opportunity for individual genius and capacity, and is fitly beautiful for household decoration. Mr. Lock's designs are from the past and present animal-life of Great Britain, and the twenty-eight panels include upwards of 250 figures. Some are full of force and spirit. There is a capital coursing-scene, and a humorous illustration of the old fable of the bears and the beehive. A few of the designs are less successful, because too complicated and ambitious. The dogs, in almost every instance, are particularly life-like. The work has been executed for C. E. Wright, Esq., of Bolton Hall, Yorkshire.

HEREFORD PASTORAL STAFF.—The clergy and laity of the diocese of Hereford intend presenting their bishop with a pastoral staff, and having selected a design submitted by Messrs. Cox and Sons, London, some detailed account of the work in progress may prove interesting. It is carved out of a piece of oak which recently formed part of one of the ancient pillars of the bishop's residence at Hereford, which is well known to archaeologists as being

one of the most remarkable twelfth-century buildings now remaining in England. It will be surmounted by a crook of the usual form, enclosing a carved figure of our Lord seated as a king, holding an orb and cross in the left hand, the right hand erect, in the act of blessing: the reverse displays the "Agnus Dei." The crook is mounted in silver, with crockets, also in silver, jewelled and embossed; and from the lower part of the crook there is a foliated bracket, supporting an angel with displayed wings, carrying a silver shield bearing the arms of the diocese, in enamel. The stem is enriched with a spiral carved pattern; it is divided by moulded bases, carved and mounted with engraved silver bands, having jewelled rosettes and silver pierced collars, with pierced cresting and engraved foliation. The foot has a silver band, with an inscription and silver mountings richly engraved. The bands, crockets, and bosses are enriched with carbuncles in ornamental settings, and cut in the ancient form; the general style of the work being that of the thirteenth century. The Commissioners of the International Exhibition for the present year have agreed to allot a space for the staff to be exhibited as a work of Art, so that the general public will have an opportunity of seeing it at the Exhibition Building at South Kensington during the ensuing summer. This will be the ninth pastoral staff that has been presented to bishops of various dioceses in England within the last few years.

MR. J. EDGAR WILLIAMS.—It is of the present, and not the late, Lord Mayor (Mr. Alderman Gibbons), this eminent artist is painting a portrait. It will be presented to the Lady Mayoress, being a commission to the painter from personal friends and colleagues of his lordship. We have no doubt that the result will be to them, and to her ladyship, in all respects—as a portrait and a work of Art—entirely satisfactory.

IRON CASTINGS.—Those who pass through Victoria Street, Westminster, will have noticed the balusters and balconies of cast iron that grace the fronts of the Albert Mansions. They are from admirable designs, but as castings they are of unsurpassed excellence—sharp, clear, and indeed, perfect as examples of the art. It surprises us not a little to learn they are cast in the small town of Chertsey, by Messrs. Herring and Son, ironmongers there. It is greatly to their honour to have produced works so eminently good.

THE POCKET, OR SATCHEL CAMERA.—We call the attention of all our tourist friends to an exceedingly light and handy camera, which is the invention of Mr. C. D. Smith, and is manufactured by the well-known firm of Negretti and Zambra. The camera itself is constructed with a collapsible, or "bellows" body, which allows of its being closed within very small compass. The bottom board is hinged, and attached to the fore part of the camera, so that it can be turned up to protect the focussing glass, and to make a small compact parcel. The tripod is light enough to be folded up into a walking-stick, having a brass slide-rod, with a ball and socket joint, to adjust the position of the camera when in use. The tourist is thus furnished with a staff, and encumbered only by a light satchel, while he thus carries with him all that is necessary for the permanent memorial of the most striking scenes that he may encounter in his rambles. Such a useful adjunct to the outfit of the traveller ought to be generally known.

REVIEWS.

THE METROPOLITAN MUSEUM OF ART, NEW YORK. A Series of Etchings from Pictures in the Museum. By JULES JACQUEMART. No. 1. Published by P. and D. COLNAGHI.

THE revival of the beautiful art of etching has extended to the other side of the Atlantic, where it appears to have developed itself, judging by what we have before us in this work, in a manner far beyond that it has reached in our country. Turning over this series of ten plates, it is not easy to divest the mind of the idea that we are looking at the results of the needle employed by some of the famous old etchers of the Dutch School, so spirited and free, and yet so delicate, are many of them; while the description of paper whereon they are printed, and the general style in which they are presented, help to confirm the illusion.

The New York Museum, it scarcely need be told, contains a fine collection of pictures, chiefly by the old masters of the Low Countries; and it is from these that M. Jacquemart has, principally, selected the subjects of his most interesting work—one that will undoubtedly be prized by every lover of engraving, in whatever form the art is levered. We will briefly note each of the plates in this first part of the publication.

'The Sorceress,' after Frank Hals, can only be characterised as a most repulsive-looking hag, with a half-demoniacal expression of face; she is seated, and an owl perches on her left shoulder. The plate is a masterly reproduction of the original. In striking and agreeable contrast to it is the 'Study of a Young Girl for the Paternal Maldiction'—so it is called—from the picture by J. B. Greuze. Here is a combination of delicacy and power on the part of the etcher which is most attractive: the cross-hatching of the lines in some of the flesh tints, and their regularity in other parts of the plate, show how skilfully M. Jacquemart commands his working-tools. 'Repose,' a landscape with figures and animals, after N. Berghem, shows some good points, but as a whole is less satisfactory; the figures against the bank want more clearness and relief. 'The Noerdycck,' from the picture by Van Goyen, is a wonderful little "bit;" the subject is comparatively nothing;—a few vessels on a broad river; some boats and figures in the foreground, and masses of rolling clouds, are all; and although translated by what appear as careless scratches only, we have light and shade beautifully rendered, and a most effective whole.

The fifth plate is, as a composition, the fullest subject of the whole series: it is taken from 'St. John the Baptist visiting the Infant Jesus' by Jordans, a fine picture containing eight figures, full-length, besides sundry accessories. St. John is supported on a lamb by his mother; Mary holds the infant Jesus, in a standing posture, towards him; and other members of the two families complete the group. This is a remarkably clever and winsome plate; the chief point of light is occupied by the young Jesus, and is half-repeated on the person of John: the gradation of colour on the other figures keeps each in its proper place, while preserving the utmost harmony throughout. We have rarely seen an etching of such a subject that has given us greater satisfaction. 'Portrait of Jacob van Veen,' from the painting by M. van Heemskerck, is that of an elderly man with a marked expression of countenance, which the engraver has given to the life. As an etching, this is, undoubtedly, one of the best of the series, though it is small.

The seventh plate, 'Interior of a Dutch Cottage,' after W. Kalf, is dark and confused; with a Rembrandish effect of light. Very quaint, yet very rich in costume, and most delicate in the work of the etcher, is the next, 'Portrait of a Young Woman,' after Lucas Cranach, the younger: she is seated by an open window looking out upon a river-scene. The tapestried background behind her chair, her embroidered dress, the lace-work of her cap, her fur, jewellery, &c., are all rendered with the utmost fidelity: certainly, this is a most attrac-

tive plate, though deference to the fair sex forbids any opinion of the beauty of the *quasi* "young lady."

'Portrait of a Dutch Burgomaster,' from the picture by B. Van der Helst, shows some vigorous handling of the etching-needle: the face is remarkable for its full flesh-tones and living character. The last plate, 'Portrait of a Young Dutch Gentleman,' after A. De Vries, is scarcely inferior to that of the Burgomaster as a work of Art, and is entitled to a prominent place among its companions.

If the remaining numbers of this publication maintain the promise held out by the first part, it will be one of the most valuable of its kind. M. Jacquemart is to be congratulated on the success of what he has already accomplished.

WONDERS OF SCULPTURE. By LOUIS VIARDOT. Illustrated with Sixty-two Engravings. Published by S. LOW, MARSTON, & CO.

THIS book, with much in it that will interest and instruct, is also signalised by many shortcomings. Perhaps we were misled by the title to limit expectation to little more than Greek sculpture: for there the "wonders" of the art commence and are carried on, if they do not quite terminate there: and more than one-half of the volume is assigned to its consideration, preceded by a brief examination of Egyptian, Assyrian, and Etruscan works. But when we find M. Viardot passing from the ancients to the moderns, by which latter term must be understood the revival of the art in Italy down to our own time, disappointment begins, and one feels the subject has not had ample justice done to it. British sculpture certainly has received but sorry treatment at the hands of the critic, for though it may not be able to show any "wonders," according to the writer's estimate, we have, or have had, such men as Banks, Bacon, Gibson, Baily, MacDowell, Foley, Bell, C. Marshall, Woolner, and many others whose names are not even deemed worthy of mention. Flaxman and Chantrey are incidentally alluded to, and that is all. Yet we have no right to be surprised at M. Viardot's opinions and omissions when we perceive he has learned almost all that he knows about our sculptors from what he calls the *English Pantheon*—Westminster Abbey! where, he says, "the guides hurry the visitor past the tombs, such as Sancho Panza's doctor did the dishes at the governor's table;" and, it may be added, as if they did not care that a foreigner should see, even amid much excellence, so large a preponderance of what is indifferent, or bad, or absolutely ludicrous.

The essay on Greek sculpture is a well-digested descriptive analysis of the art; though the criticisms upon individual works offer nothing in the way of novelties, the remarks are sound and judicious, and afford a clear exposition of their characteristics. The sculptures of ancient Rome, derived principally from the Greeks, if not actually executed by them, are dismissed in a few pages. Modern Italian sculpture is represented chiefly by the works of Michel Angelo and Canova. Then follow Spanish sculpture; that of Germany, chiefly in the works of Rauch, Rietschel, and Thorwaldsen the Dane, who is included among them; Flemish, dismissed in a few pages; English; and, lastly, French, which, as might be expected, receives a due share of the author's attention, perhaps more, it may be added, than it is entitled to, considering the space allotted to some other countries of equal European repute.

As an introduction to a general, but by no means comprehensive, knowledge of the art, M. Viardot's "Wonders of Sculpture" may be accepted as a useful text-book.

SONGS BY LORD BYRON. Published by VIRTUE & CO.

IT was a good idea to bring into a small, gracefully bound, and admirably printed, book, the whole of the songs of the great poet. It is full of pretty head and tail-pieces; and is a pleasant and very useful volume, containing, as it does, so many of the gems of our "land's language."

PICTURES BY MACLISE. With Descriptions, and a Biographical Sketch of the Painter. By JAMES DAFFORNE. Published by VIRTUE & CO.

WE have here eleven of the *chefs-d'œuvre* of the great artist, engraved by the best line-engravers of our time; they are well known to our subscribers, but there is a large general public by whom they will be, and ought to be, appreciated and valued. It may be desirable to note that the prints are in reality proofs, for they are taken from plates that have not been previously used; science has enabled us so to multiply plates that there need never be a defective impression. The subjects are very varied; there are, of course, the 'Hamlet' and the others that grace the Vernon Gallery, those that add value to the collection of her Majesty, and others from various private collections.

It would be difficult to find for Art-lovers a work more worthy of acceptance. Beautifully bound and printed, it forms a most desirable gift-book; and as a record of the life and works of one of the greatest painters of the age and country,—for such MacLise was unquestionably,—it cannot be surpassed in interest and value.

CHARITY. Painted by B. RIVIERE; Engraved by F. STACKPOLE. Published by A. LUCAS.

THE "Charity" consists in giving a dole of bread to two dogs, who seem better able to do without it than the poor girl by whom it is bestowed; she looks as if she needed, in all ways, the charity she gives with thoughtful mind and liberal hand, though of her little she can spare but little.

The print is very touching in sentiment; we can believe the artist to have seen what he painted; there is unmistakable "actuality" in the picture; it may teach a lesson to those who have "received much." Such engravings are ever very welcome; they work out the higher purpose of Art, are pleasant to see, and to see often, as adornments of a room, that suggest duty, reminding of the impressive truth that happiness is always derived from making something happy.

A GUIDE BOOK TO THE MARINE AQUARIUM AT THE CRYSTAL PALACE. By W. A. LLOYD. Published at the Crystal Palace.

THE director—we might almost describe him as the inventor, as he certainly is the introducer—of the marine aquaria, has printed a guide-book to the object of principal attraction at the Crystal Palace; it is somewhat too learned: he who runs cannot read it: and it may be too long; but it is an excellent collection of important matters with which Mr. Lloyd is so conversant, and displays a large amount of knowledge.

It is a great boon to the public—this aquarium at the Crystal Palace, and it has been so received. Several admirable articles on the subject have been printed in the newspapers, notably in the *Times*; and Professor Owen and Frank Buckland have made it the theme of valuable lectures. It would have been well if Mr. Lloyd had given us extracts from these, with less of his own histories of the dwellers in their palace at Sydenham.

DEBRET'S PEERAGE: DEBRET'S BARONETAGE AND KNIGHTHOOD. Published by DEAN AND SON.

THERE are no books more welcome to our table than these valuable volumes of Debrett; they are so often wanted, and always at hand, clearly and even elegantly printed, convenient in form and size, and full of information on which entire reliance may be placed. To praise these publications is merely to repeat what we have said from year to year; our obligation for the books is but once in the twelve months, but our thanks to the excellent compiler are due to him nearly every day.

THE ART-JOURNAL.



LONDON: APRIL 1, 1872.

BRITISH ARTISTS:
THEIR STYLE AND CHARACTER.
WITH ENGRAVED ILLUSTRATIONS.

No. CIV.—GEORGE ELGAR HICKS.

WING to the large size of the engravings here introduced, we have but little space left to write of an artist and his works concerning whom, and which, we could find much to say, for the majority of his pictures are full of descriptive material. GEORGE ELGAR HICKS was born, in 1824, at Lymington, Hampshire, of which county his father was a magistrate. Together with the other young members of his family, the future artist was instructed, from an early age, in rudimentary drawing by an excellent marine-

painter, his parents considering such teaching an essential part of a boy's education. The first dawnings of the youthful mind towards Art developed themselves in a way that the painter can now only look back upon with a smile; when, in the hay-loft over his father's stables, he sketched, with pennyworths of colour, any of his juvenile relatives and friends who would sit to him. When sent to school his studio was transferred from the hay-loft to the harness-room of the school-master, who kindly allowed him to use it for that purpose; and there he would pass the great portion of his play-hours and half-holidays; while during the vacations at home he copied good paintings which were lent to him. His father, however, had no idea of making him an artist, and urged as an alternative the study of medicine. In accordance with this desire, the youth was articled to a medical practitioner, and studied for three years in the schools of University College. The knowledge thus gained, especially that arising from the study of anatomy, &c., was not lost; though, possibly, had the Professors inspected the pupil's note-books, they might have questioned the connection between so many portraits, including their own, which adorned the pages, and the construction of the human frame.

At the expiration of his indentures, Mr. Hicks, feeling no interest whatever in the study of medicine, obtained the reluctant consent of his father to exchange it for that of the painter's studio. At first he made drawings at the British Museum, but finding, what is the general verdict of learners, that little can be done without a master, he entered, in 1843, the Bloomsbury School of Art, then, as now, under the direction of Mr. F. S. Cary, where he obtained the prize for probationary drawings. In the following year he was admitted a student at the Royal Academy, and gained the first medal for drawings from the antique. In 1845 the premium of £60 was awarded to him, by the Art-Union of London, for a series of designs in outline, sent in pursuant to a competitive invitation. The subjects selected by the artist were from the Book of the Revelation of St. John, but the Council, not feeling



Drawn by W. J. Allen.]

THE RESTORATION—THE TABLES TURNED.

[Engraved by Butterworth and Heath.

justified in publishing a work on matters of such varied interpretation, commissioned another set from Campbell's "Gertrude of Wyoming."

Not till 1855 did any of his pictures attract much attention; but in that year one of his contributions to the exhibition of the

Academy, 'Hark, hark, the lark at Heaven's gate sings,' was noticed by us as of "very great merit;" it shows a young lady, while strolling in a field of waving grass, listening to the song of the bird, and looking upward through a flood of bright sunshine. 'Osier Whitening, or Withy Feeling,' a composition of

several figures engaged in this operation, and exhibited in 1857, is also a good picture of its class. In 1859 Mr. Hicks contributed a work, 'Dividend-day at the Bank,' which, from the originality of the subject, and the thoroughly effective and conscientious manner in which it was carried out, brought him at once prominently into notice. Its undoubted success led him to follow it with similar, or somewhat analogous subjects; as 'The General Post-Office,' exhibited in 1860; 'Billingsgate Market,' in 1870; 'Infant Election at the London Tavern,' in 1864;

'Before the Magistrates,' in 1866. All these pictures helped to maintain the reputation he had gained by the first of the class.

'Changing Homes,' and 'Woman's Mission,' both exhibited in 1862, differ widely in subject, yet each has most excellent qualities of its own, such as could not fail to arrest attention, and elicit commendation. The former shows a drawing-room, in which appears a bride, surrounded by her bridesmaids, and a host of gaily-dressed relatives and friends: the latter is a triptych, the first compartment of which exhibits a young mother leading her



Drawn by W. J. Allen.

TEACHING TO WALK.

[Engraved by Butterworth and Hesth.

child carefully along a woodland path, and carefully removing the briars from its path; the second, a wife solacing her husband under some heavy trial; and the third, a girl waiting on, and watching, her sick father. The whole of these pictures were most highly commended in our columns at the time. 'Reflected Smiles,' in the Academy in 1867, is one of the best works of its kind this artist had hitherto painted.

Whatever success may hitherto have followed the labours of Mr. Hicks failed to satisfy him; so far, that is, as regards the manner in which he treated his subjects. There was at once a

perceptible change from a certain hardness and clearness of style, to one full of broken colour and of greater power. In this spirit he produced, in 1868, 'The Escape of Queen Henrietta from England,' and 'Utilising Church-metal'; in 1869, 'The Church Militant,' an allegory from the Book of the Revelation; 'Little Misgivings,' and 'THE RESTORATION—THE TABLES TURNED'; the last we have engraved: it represents the interior of the belfry of a church, whereto the village tradesmen, hot from the forge, the bakehouse, and the barber's shop, had betaken themselves on the first arrival of the proclamation, and are pulling lustily at the ropes at a

"triple bob major," in honour of the restoration of Charles II., while a crest-fallen Roundhead sexton looks on in very bitterness of heart to think how the tables are now turned upon his party, and too mortified to notice the quiet sarcasm of the Cavalier who offers him a rope. It is a spirited and clever picture. Later works by Mr. Hicks are 'The First Dip,' and 'New Hopes,' exhibited in 1870. 'The Lament of Jephtha's Daughter,' and

'Black Monday,' in 1871: each and all of these pictures contain points of excellence, to which our limited space forbids reference.

In the recent International Exhibition hung a work called, 'THE BANKS OF THE NILE,' differing in subject from anything we remember to have seen from the hand of this painter: it is little more than a simple yet beautiful study of a young Egyptian maiden carrying a water-pot, which she has filled from the Nile:



Drawn by W. J. Allen.

THE BANKS OF THE NILE.

[Engraved by Butterworth and Heath.]

it is engraved on this page. The preceding engraving, 'TEACHING TO WALK,' exhibited in the French Gallery in 1867, is a composition characterised by much grace, and by that richness of colour which usually distinguishes the works of Mr. Hicks.

We may add to this very brief and imperfect account of him and some of his principal pictures, that he is the author of several educational Art-works; for example, a series of "Rustic Figures,"

"A Guide to Figure-Drawing," and "Studies from the Human Figure," all published by Messrs. Rowney & Co. A year or two ago we noticed very commendably three engravings by W. Holl, from pictures by Mr. Hicks; these were 'Faith, Hope, and Charity,' 'L'Allegro,' and 'Il Penseroso:' of these 'L'Allegro' alone was exhibited at the Royal Academy, in 1865.

JAMES DAFFORNE.

IMPROVEMENTS IN MINOR BRITISH INDUSTRIES.

MINTON'S ART-POTTERY STUDIO, SOUTH
KENSINGTON.

ONE of the most notable features of the remarkable display of English pottery in the International Exhibition of 1871, was the extent to which the efforts to revive the bold and artistic effects of enamelled earthenware in its highest forms had been carried. Indeed, these efforts were so successful as to fairly overshadow the more delicate and less demonstrative examples of porcelain. The free handling of colour and bold treatment of decorative details seemed recently to have had claims for a higher class of artists than some years ago would have cared, even if they had dared, for their reputation's sake, to meddle with anything which could be considered as coming within the pale of manufactures.

Happily the unwise, not to say stupid, prejudices of artists and Art-patrons have given way before a more enlightened view of the true work of the artist; and we may hope that gradually some of the old spirit in which the admirable, and now almost priceless, works of Ceramic Art of the fifteenth and sixteenth centuries were executed, will be developed, alike to the honour and profit of both artist and manufacturer, and to the credit of the country.

The establishment by Messrs. Minton of a special studio at South Kensington, on the premises between the Royal Albert Hall and the Horticultural Gardens, in convenient proximity to the South Kensington School of Art, is a matter for congratulation; inasmuch as from such a centre we may hope to see the springing up of a really national school of painters in pottery, untrammelled by the mere conventionalities and trade traditions of the past. From the facilities at hand for studying floral forms in their richest manifestation, in the Royal Horticultural Gardens and its periodical flower-shows, and also some of the finest examples of Ceramic Art of the best periods, in the South Kensington Museum, together with the instruction obtainable in the Schools of Art, we have a combination of means to a given end which cannot well be over-estimated.

To these advantages must be added the active and incessant attention and example of an able artist, Mr. W. S. Coleman. This gentleman is the first English artist of reputation who has cared to devote attention to the production of original works on pottery by his own pencil. He has, however, successfully solved the problem, how to apply ready and intelligent Art-power of a high-class to the exigencies of decorative pottery in its best and most genuine, because most effective and durable, form.

As a matter of course, many members of that great and important class of *dilettanti* lovers of pottery whose chief delight appears to be to set their backs towards the future and simply look into the dead past for all that is excellent, pure, and good, will see nothing in the effort we are about to describe, except an impertinence in the artist and a wild speculation in the manufacturer. Their sublime pity for people who can admire a work of any kind with which the high-sounding, but let us say honoured, names of Gubbio, Urbino, Castel Durante, Pesaro, or Faenza, cannot be connected, must, however, be gratefully taken into account; since we may be sure that if Giorgio Andreoli—the "Maestro Giorgio" of their affections—had lived in these days and discovered the

famous lustre which bears his name, their profundity would have discovered that there was "nothing in it," nor could there possibly be until it was three hundred years old.

Of the marvellous character of the fifteenth and sixteenth century pottery, whether it be known as "Raffaella ware," "Faenza ware," or by its Spanish name of "Maiolica," the splendour of its colour, the spirit of its treatment, or the refined skill shown in its manufacture, there can be no question; but that this is to be the "be all and end all" of human effort in this direction, or that every attempt to produce works of an analogous character is to be brought to this standard alone, is a doctrine only surpassed in its absurdity by the outrageous self-conceit of self-constituted judges, whose dictum is simply bowed down to because of their powers of assertion, or the ignorance of those who listen to them.

Let every period and country have its own free development. If it is ever following, how can it lead, or even get on a parallel track? The invocation of the past to crush the present, instead of to excite the emulation of the latter, is a wrong and an injustice which it is quite time should be seen and understood. It may pay the professional dealer in antiquities, but it is unworthy of those who really love Art for its beauty and elevating associations, rather than for its rarity and the gratification of the pride of possession, or because it affords a "good investment" for spare capital. Let such buy and sell by all means; it is their nature so to do. This pretended love of Art, however, is simply the hypocrisy which apes refinement: with such people "a thing of beauty is a joy," not "for ever," but only until it can be sold at a higher price than was paid for it.

In the works executed in the Art-pottery studio at South Kensington by Mr. Coleman, or under his direction and artistic inspiration, there is no affectation of the antique, either in subjects, mode of treatment, method, or material. Taking advantage of the best vitreous pigments which modern science places at the disposal of the potter, and generally working upon a cream-tinted or buff biscuit as the "body" on which the Art-skill is to be displayed, Mr. Coleman utilises the warm ground as a foundation for the general tone of his work, and especially in the flesh-tints of the figures. On this ground the brilliant snow-white enamel becomes of great value in giving variety and power to the high-lights of the subject, as well as variety of surface in the modelling, so to speak, of the pieces. The subjects treated are all decorative in character, and depend for their expression on good outline, with well-distributed masses of detail and harmonious colouring. The factitious effects of pictorial Art, with its depth of shadow and striking *chiaro-scuro*, are carefully avoided, as being beside the purpose aimed at, which is the production of high-class works of decorative Art, either as ornamental adjuncts of the drawing-room, the dining-room, and the library, or as decorative details of an architectural character, in the form of slabs or tiles, for use in the embellishment of the interiors of our houses.

The aims are clear and well-defined, and a large and well-deserved success awaits the effort in the carrying out of which Messrs. Minton & Co. have shown unquestionable enterprise, in the erection of a building containing a series of studios and store-rooms, with kilns for firing the pottery, the result of a large experience in the successful working of analogous processes to those intended to be carried on in the

new premises. These have been built upon the land belonging to the Commissioners for the Great Exhibition of 1851, near the Royal Albert Hall, which has been let for seven years at a merely nominal ground-rent.

The largest studio is on the upper floor of the building, which is only of two stories. Here a number of ladies, whose Art-education has qualified them for the work in which they are engaged, are comfortably located with all the necessary models and designs around them, calculated to inspire and stimulate them in whatever they undertake. There are from twenty to twenty-five educated women, of good social position, employed without loss of dignity, and in an agreeable and profitable manner. All have received the necessary Art-instruction, either at the Central Training Schools at South Kensington, or at the schools at Queen's Square, or at Lambeth; and we believe the same may be said of the small corps of young artists, which form the male portion of the staff, and who occupy another studio of a very similar character.

In these rooms tiles, plaques, plateaux, vases, bottles, &c., may be seen under the hands of the artists of both sexes, in every stage of progress, from the first outline of the "under-glaze" commencement to the final touches of the "over-glaze" tints which are to complete the work.

The pottery for decoration is of varying tint, according to the exigencies of the demand, and is manufactured at the works of Messrs. Minton & Co., at Stoke-upon-Trent; then taken to the Art-studios in the various forms, designed and produced for the special purpose. It is a pure close-grained and hard biscuit, very different in character to the comparatively soft and friable ware upon which the enamelled decorations of the fifteenth and sixteenth century are painted. In addition, however, to the cream-coloured and white clay a deep rich-tinted red clay is also used, chiefly for the manufacture of tiles, but also for the production of dishes or plateaux, and vases. Of the peculiar treatment of this "body" we shall speak in due course, our present object being to give as clear an idea of the artistic manipulation and treatment by which the more generic substances are made to appear as a work of genuine Art-skill, refined in character and durable in surface and texture.

The design being settled in the form of a cartoon or drawing, the outline is traced upon the ware, and the artist begins according to the subject, either by painting in the outline first, or working up certain masses of colour, to be afterwards correctly or more rigidly defined by the addition of a boundary line. The ground being absorbent, necessitates a manipulation accordingly, but a little practice gives confidence, and great freedom of touch is soon attained by the more skilful; in fact, it is this very freedom of handling which gives such a charm to the highest class of subjects, executed by Mr. Coleman himself, and also to the floral subjects painted by his sister, Miss Coleman, whose success in this direction is remarkable. The colours are, of course, all chemically adapted to the purpose, and are vitreous in character. They may be divided into two series or "palettes," the "under-glaze," and the "over-glaze." The chromatic range of the "under-glaze," or those colours which are employed to paint direct upon the biscuit, is very much more limited than that of the "over-glaze." Practically there is no bright red, and although the blues, yellows, greens, olives, and browns are rich and effective, still the absence of a brilliant red is a serious drawback to the fulness of the scale. This, however, as we shall see, is compensated

for in due course by the introduction of reds of varied tints, by an "over-glaze" process, in which the colours ordinarily used to produce the brilliant and tender effects seen in porcelain-painting are made available.

The "first" painting, then, or "laying-in" of the work, to speak technically, is direct upon the unglazed surface of the pottery, and the artist carries his subject as far as the treatment by "under-glaze" colours will permit. Masses of white enamel are "loaded" upon the surface in accordance with the character of the details, with a view to further treatment by "over-glaze" tints, and the various colours available in the "under-glaze" palette are utilised according to the skill and experience of the artist. And here it is necessary to state that this skill and experience is of a peculiar kind, and essentially technical. The colours used do not by any means present, in many instances at least, the chromatic characteristics of the vitrified compound, and nothing but practice and experience can enable the painter to use judiciously a substance of the dirtiest of all possible greys, or grey drab, which when fired becomes a brilliant blue; or a blue which is pale and opaque in character, with a slight purple tinge, but which comes out of the kiln an intensely deep, but perfectly transparent, dark blue.

It will thus be seen that at the outset of the artist's practice there is uncertainty and risk, but this once overcome by observation and sound judgment, the process is clear and well-defined.

The first "firing" is, of course, the crucial one, and as the "under-glaze" colours require a higher temperature, and a more continued heat than the subsequent "over-glaze" firings, the various objects when painted are forwarded to Stoke-upon-Trent to be "fired" there and returned.

All the treatment and manipulation, after this first operation, has for its purpose to complete the work upon the basis of the "under-glaze" colours; therefore, the "over-glaze" tints are simply used to supply such chromatic effects as could not be produced from the materials available in the first painting. For instance, in Mr. Coleman's best examples, the flesh tints, as already noted, are produced, or rather suggested, by the cream or light-buff tint of the biscuit, but any markings of the forms within the outlines, such as the warm tints of the extremities, or joints, the tinting of lips or cheeks; in fact, all that tends to suggest vitality and enhance the local flesh-tint obtained by the ground, have to be worked in with "over-glaze" colours.

That brilliant turquoise tint which gives such a charm to these works, is entirely the result of an after-operation as an "over-glaze" vitreous pigment: and this may be quoted as an instance in which over-glaze colours change their character in firing, as when applied to the ware it is of a greenish drab tint.

One immense advantage of the latter kind of colours is that they do not "sink" to anything like the same extent as the "under-glaze" ones, and thus a very fair estimate can always be made of the probable effect when once the first firing is complete and satisfactory. All subsequent firings, and these may run up to a fourth, or even a fifth, that is, three or four of "over-glaze" in addition to the primary "under-glaze," are all carried out in connection with the Art-studio at South Kensington. For this purpose two kilns have been constructed with fire-bricks, upon the latest and most approved principle. The largest of these is 5 feet long by 5 feet high, and 3 feet in width, with an arched top. It is fired

by two mouths, and each "firing" occupies, from the time of firing up to the final cooling of the ware, about twenty-eight hours, nine hours being about the period required to attain full heat. The smaller kiln is about 3 feet long by 3 feet high, and 2 feet in width. This is fired by one mouth, each firing continuing a somewhat lesser time than that required by the larger kiln. The Royal Albert Hall engine-house chimney is utilised as a smoke vent, but after the first half hour of the firing there is practically no smoke visible.

The opening into the largest kiln, through which the pottery is arranged for firing, is closed with two pairs of iron-doors, one above and the other below, but a large iron-plate is used to first close the inner surface of the mouth of the kiln, so that when the doors are opened, after the firing is concluded, any sudden rush of air may be prevented, as such a result would be fatal to the recently fired contents.

As a matter of course, it is desirable that the works should be completed in as few "firings" as possible, not only as a matter of economy in fuel, labour, and risk, but because some of the "under-glaze" colours are seriously deteriorated by repeated firings of the "over-glaze." A richly toned yellow, for example, a most important colour as a ground, is sometimes much injured in brilliancy after the second firing; but the real objection to repeated firings is the deterioration of the glaze.

We have already named the use of a richly toned red "body" in the production of tiles, slabs, and even plateaux and vases. The application of this for the purposes of architectural decoration seems unlimited. When treated in the simplest manner with "under-glaze" black, and the solid white enamel, which will work up in forms suggestive of *pâte-sur-pâte*, it presents a highly decorative and peculiarly architectonic appearance, which renders it singularly applicable to a variety of purposes in connection with interior, or even exterior, decoration. The great point appears to be to take care that the designs are suitable in character, clear and well-defined in the details of each series of forms, black and white, and that the balance is so kept that the one shall not preponderate too much over the other; and this seems especially essential in relation to the white, which offers a temptation to over-use from its telling character, and the facility it gives for treatment with "over-glaze" colour in a second or third firing. In vases, plateaux, and kindred objects, this may have its advantages, but for tiles and plaques for architectural purposes, the range seems to be best limited to the black, white, and red. The cleanliness of the appearances of the ground of the latter colour, the pure clay, with the black and white ornaments, is perfection.

Criticism upon the individual works produced is not the object of our present writing, which is to give a popular notion of the nature of the technical processes whereby these very interesting objects of modern Art-pottery are produced; and an accurate idea of the nature of the materials used, as a guarantee for the thoroughly permanent character of the body of which the objects themselves are made, and the durability of the highly-coloured decorative effects produced. The general taste and judgment displayed, so far, are the best evidences that, with the success now attending the effort, the future will more than bear out all reasonable anticipations in relation to the products which are likely to emanate from Art-studios so organised and sustained. These products, under the various forms

already noticed, plateaux, vases, bottles, plaques, tiles, &c., will possibly find a more extended range as experience and the nature of the demand may suggest. At present we think a sufficiently clear idea of the nature of the work aimed at will be obtained, if we divide the decorations executed into three categories:—

First, we have those subjects in which the ornamentation, or embellishment, is entirely executed on the biscuit, in "under-glaze" colours only, and in which the range of colour is limited, but solid and effective.

Secondly, we have the objects in which the painted details executed in "under-glaze" colours are afterwards increased in variety of chromatic effects by the addition of certain "over-glaze" colours superadded as grounds, as in the case of the brilliant turquoise, already alluded to, and such other tints as may enhance the artistic effect of the work: the examples produced in these two classes are essential within the range of manufacture, as they are repeated as often as required.

Thirdly, we have the highly wrought, but free, artistic treatment of the subjects usually selected by Mr. Coleman, in which the whole range and force of the vitreous pigments at the command of the artist are brought to bear in producing objects which, so far, have taken their position as works of Art, and created a demand which cannot fail to have a marked influence upon the industrial Arts of this country generally.

These latter are essentially works of Fine Art, being always original in design, and as much the production of the artist himself as a water-colour drawing or an oil-painting; and, as a rule, the repetition of the subject is avoided.

The extent to which decorative adjuncts to high-class furniture, for example, may be carried, in addition to the architectural applications already named, by the use of plaques, roundels, tiles, &c., it is impossible to define: since the general designs of cabinets, side-boards, and other kindred pieces of furniture may be so arranged as to admit of the introduction of admirable decorative effects. Subjects from history, romance, poetry, and the drama, may be legitimately introduced, providing the artist gets rid of the common idea that to tell a story he must paint a picture, or a series of pictures, in which all the appliances of pictorial Art, in light, shadow, and colour, must be exhausted; forgetting altogether how much can be done with a simple, well-executed, and intelligent outline, in which form shall be expressed in its purity, and tell its own story, without being over-laid by meretriciousness in colour, or, as is often the case, rendered nearly unintelligible by conventional light and shadow.

We may, therefore, very heartily congratulate the promoters of this Art-pottery studio upon a solid progress so far. The social fact that educated women can find suitable and remunerative employment under its management, is not one of its least recommendations to all who desire to see the Art-training given in our Schools of Art made nationally beneficial to all classes. The fact that the talent developed in three of these schools, South Kensington, Stoke-upon-Trent, and Lambeth, here finds a special field of Art-industry, of a permanent and practical character, is a subject of congratulation to all who have laboured in this direction: and is, at all events, some compensation for the weary waste of labour bestowed upon purblind people whose notions of Art it was impossible to raise to a higher standard than the inanities of crayon heads, *à la Jullien*, or the weak-

ness of fashionable chromo-lithographs, or who still think a picture or a statue the only work of Art worthy of the name; ignoring all history by assuming that decorative Art must of necessity require less ability and be placed in a secondary position; the fact being, that the knowledge, ingenuity, and skill of a true artist is never brought into play more fully than when applied to high-class works of decorative and industrial design.

ART-WORK FOR WOMEN.

II.

WHY THE WORK IS NOT DONE.

HAVING shown that there are many branches of Industrial Art in which women might be employed, we may now try to account for the smallness of the number who succeed in such work. That it is not to be attributed to want of artistic power in women is shown in the long list of names distinguished as writers in prose and verse, as painters and sculptors, and as musicians, who interpret, if they do not produce, the masterpieces of genius. That so few women take highest rank in the realm of creative Art is nothing to the point, since it is no proof that they may not excel in Industrial Art.

The reason for this lack of splendid names is a question apart, and it is one of little practical moment. It may be that women cannot at once rise to the level on which men stand after ages of culture and of conscious freedom; or, more likely, it may be that no woman is, or ought to be, able to free herself from domestic duties and associations, which, in their inevitable interruption, render almost impossible the concentration of purpose and leisure of mind essential to high success. We have here a really strong reason against the success of women in any continuous avocation, especially if followed at home. On the master, or on the son, of the house the library or studio door may be closed until opened by himself. But the very nature of her duties makes this difficult for the mistress who manages her own house; while, as a rule, very few mothers have sufficient sympathy with any fixed purpose of work to secure to their girls the same freedom which, as a matter of course, they give to their boys.

But the true reason for the general inefficiency of woman's work is very simple, and in one word may be summed up as *want of training*. It begins in school-life, where teachers who have not been trained send out incompetent pupils; it goes on into home-life, showing itself in a thousand forms of discomfort; and it appears unmistakably in work and in business, stamping there the marks of slovenliness and unpunctuality. We have before us the opinion of a manufacturer, who employs many women, that if girls were even taught arithmetic, as boys are taught, at school, this one thing would make half the difference in later life. One single orderly habit of mind is a staff on which the weakest steps may be supported. Our grandmothers had at least the advantage of learning some things well, were it only the use of their needle; and there is good ground for the reverence felt by many people for the "long seam," which exercised at once the patience and the fingers of little girls in the pre-sewing machine period.

It is true that many women have a happy gift, a sort of sixth sense, to which an

American writer gives the apt name of "faculty," that saves them from the full effects of this want of training. But still, it is impossible to estimate the needless waste, in endless wear and tear of mind and body, endured by women in their conflict with obstacles, which for men ordinarily trained have simply no existence.

This waste is of the more consequence because women are by physical organisation more impatient and more irritable than men. It is common to endow women, as natural graces, with the virtues of patience and obedience. But we think it will be generally found that when they exhibit these qualities it is either in things where they have had long practice, or else it is when they are under the influence of some overmastering emotion which lifts them out of themselves. Taking the opinions of employers of female labour, of mistresses with untrained domestics, or of ladies seeking seamstresses and dressmakers, we do not find the evidence in any way in favour of the position that patience and obedience are either natural to women, or specially manifested in woman's work.

But taken either way, the argument for training is equally good. If women are naturally patient and obedient, they will become pre-eminently so by practice, and therefore pre-eminently skilful, since skill is always to be defined as the result of natural aptitude combined with habitual perseverance. And again, if naturally the reverse, there is the more need to meet these defects by careful training. Men are by habit, if not by nature, more impatient than women; but they can learn patience in their work. They are naturally despotic, and are accustomed to command; but every great manufactory, as well as every great army, proves how men may learn to obey. It is true that no service is perfect that is not freely offered, and that the faithful ruler makes the best servant, so that men in being free may the more easily serve. But women also may be taught to act, instead of being compelled to do so; and thus may rise from slavish submission to the height of loyal service.

If there is one thing more marked than another in the experience of Art-teachers it is want of patience in female students. Girls go to a school of Art expecting to do in one year the work of five. It is not rare for them to expect to learn wood-engraving and similar arts without first learning how to draw. One young lady writes from the country, stating that she has learnt drawing, and wishing to know if wood-engraving, zinc-painting, illuminating, and a few other things can be taught by letter; and if so, how soon they would be remunerative, for she is in present need of money? This is an extreme case, but at the same time it is not unfair to take it as representative. But for such ignorance it would be impossible for women to become, as they do by hundreds, the dupes of "institutions," or "societies," professing to teach "remunerative Arts,"—six lessons, at three guineas, or at half-a-crown a lesson, as the case may be.

Much of the fault of such impatience rests with the parents as well as with the girls themselves. The general indifference with respect to the education of girls applies with still greater force to Art-education, of which even less still is known. A father who sends his son to study a profession waits patiently for years before he sees the full result; or, if he sends his son to a trade—to a bootmaker, for instance—would not expect to see him produce a perfect pair of boots in six months. But the same man, giving his daughter a few terms at a "finish-

ing school," wonders greatly if she does not return home a competent governess; or, after a year at a school of design, is disappointed that she cannot produce a finished picture—the product of years of careful culture of head and heart, as well as of a dexterity of hand resulting only from long practice.

If it were not a fact of daily occurrence it would seem absurd to state that we have no right to expect women to do by instinct that for which men give years of patient toil. But until we secure for girls the same kind of apprenticeship given to boys, we have surely no cause for wonder that similar work should not be done as well by women as by men. If we allow that women may undertake certain branches of work, it must follow that we grant also a system of regular training or apprenticeship for girls. For boys this is a matter of course. Society practically endorses for them the old Hebrew proverb, "He who brings his son up without a trade brings him up to steal;" and no toleration would be given to the man who brought up a family of sons without giving them either fortune, profession, or trade. The father who knows that his income is limited or uncertain, never hesitates about his boys; at any cost they must be educated, and sent out into life armed for the struggle. At *what* cost might often be told by the sisters of these boys, if, happily, self-forgetting love were not one of the strong instincts of woman's life. But still the price is paid. There are hundreds of girls with a pure passion for knowledge and a love of study, as intense as any other power of love with which women are universally credited, who have yet to stand aside, watching an education of which no share comes to them; and later in life, to sit idle at home, envying the activity which is denied to them, until, under some sudden pressure of necessity, they find themselves rudely jostled out of their quiet corners, and breathless in the midst of a crowd of eager bread-seekers.

It is urged against any regular apprenticeship for girls, that as men are certain to need their labour for support in after-life, a father, in his outlay for his boys, is sure of a satisfactory return. He does so much once for all. On the other hand, it is affirmed that, in the education and training of his girls, he is expending what may never in any way be returned, since as soon as her apprenticeship is over the girl marries, and never uses the power she has gained. The same argument is constantly used by women themselves as a reason for neglecting finer branches of Art-work, where skill can be acquired only through time and toil.

But regarding the question in its merely commercial aspect, we may dispute the force of this argument. Even if we grant that, at twenty-one, as soon as the term of her apprenticeship expires, a girl should marry and never use her art or trade, we cannot therefore allow that the father is a loser. She is then, as it were set up in business for herself, and is off his hands as completely as a son might be; while for a year or two she has certainly been earning her own pocket-money, if not enough for her wedding *trousseau*. If, on the other hand, she should never marry, the gain to the parent is obvious, while to the girl herself it is incalculable.

We must be understood as speaking of women who in any case are likely to be dependent on their own exertions. That all women should leave home and learn trades or professions is by no means to be desired; but only that those who *must*, or may have

to work, shall be taught to work before the time of need comes. Marriage is undoubtedly woman's happiest vocation. But as all women are manifestly *not* "called" to the happiest lot, it is a little hard that they should not be fitted for some other business. There may be an "ideal" of single, as well as of married, life, offering full scope for every faculty and energy, if only cultivated to the right point. As a matter of fact, we find women in Great Britain outnumbering men by nearly a million; and we find also, in the face of the marriage theory, that three out of the six million adult English women support themselves and relatives dependent on them. In addition to this, we have the testimony of many persons interested in the employment of women, that a great part of the applicants for work are either widows or mothers of families—that is to say, women who have "fulfilled their natural destiny." It would surely be well for such women to have even a half-forgotten art or trade on which to fall back, instead of having vainly to seek work, which, even if it could be found, they are too old or too worn out to do! In America, where there is not the same disproportion between the sexes, and where the rate of wages is higher, we find the marriage-argument used with some force to account for the absence of women in industrial Art-work. The secretary of a New York Art-school gives it as his opinion that as most women marry, and when married are supported by their husbands, they do not find it necessary to learn arts requiring long training. But granting the force of this argument, in countries where women are thus supported, we may still dispute it in Great Britain, resting our opposition on the plain figures of the census returns. It would appear to be self-evident, that if three millions of women are compelled to work, they would be made happier as well as more useful, if trained to do their work properly. There is yet another plea for training, and one in harmony with the marriage-theory. We learn with great satisfaction that, in the experience of a manufacturer largely employing educated female labour, it is the competent women who marry soonest, while the ignorant and unskilful remain on hand; a proof men do not, as a rule, consider that women make better wives because incapable of doing anything else. In a suggestive pamphlet by Mr. W. R. Greg, entitled "Why are Women Superabundant?" we find confirmation of this fact in the statement that "in the manufacturing and agricultural population, who earn daily bread by daily labour, few women remain long or permanently single." The ranks of sufferers from want of work, and of women left dependent on themselves, are recruited from the higher classes, where work is not a duty until it becomes a necessity. The "involuntary celibates" are women who "have a position to maintain or appearances to keep up, who are too proud to sink, or too spoiled to purchase love at the expense of luxury;" in short, are the women whose requirements in matrimony are generally in inverse proportion to anything which they themselves can give in return. It is from this class, too, that we have the loudest complaints of bad workmanship, and not from the classes where daily habit supplies the place of systematic training.

There is still another aspect to the question of woman's work, in the marriage of trained workers; not only are the women provided with a resource in reserve for darker days; but, if they marry and do not use their Art or trade, they leave room for others of the apprentice-band; thus also equalising the balance between a smaller

demand and larger supply of female labour. In this, women have an advantage over the men, whose marriage only increases their need for work. Under an organised system of apprenticeship, too, manufacturers would suffer less than they now do from the loss of competent hands, since others, equally trained, would be ready to step into the vacated place. Efforts are being made to establish such a system of apprenticeship by the "Society for the Promotion of the Employment of Women," now at 22, Berners Street; but the endeavour thus made is almost without co-operation from those who are most concerned. Applications are, indeed, numerous enough for what the society does not offer to give—ready-made work for those in present need of it.

Any argument for special training, or for apprenticeship, must apply with peculiar force to Art-work, since it is manifest that here nothing can be accomplished without such training. If genius may do good work with little apparent outward aid it is only because genius, to be successful, must be accompanied by a perseverance which is discouraged by no obstacles. But even a high degree of talent may remain useless to its possessor merely for want of a helping hand over some of the first difficulties which obstruct its way. In a *résumé* of the facilities in England for Art-training we hope to show how much has been done in supplying this needed help, so that even moderate powers may be cultivated to the utmost. It is another inducement in the pursuit of Art-work that the training is not in any way open to objection, being simply a prolongation of the ordinary school-life. Technical training, to follow the Art-education, is perhaps at present less agreeable; but even here there are no insuperable difficulties. We may grant that one objection, weighty in regard to the ordinary education of girls, may be urged with even greater force against their Art-education. *Expense* is naturally a point for consideration, and is especially so when we remember that proficiency in Art demands years of study. But, in the case of boys, it is found possible to overcome even this objection, so that we may expect, when equal needs are admitted for girls, it will be found equally possible for them also. If it is urged that, for boys, parents receive great and necessary assistance from grammar and other endowed schools, we think the answer is quite obvious. The extension of similar advantages to girls will effectually meet the difficulty. In Art-schools all advantages are shared almost, if not quite equally, by male and female students.

A time must come when Art-training in its earlier stages will be included in our completer system of national education. Drawing, thoroughly taught, will be as much a matter of course as writing or reading; the government aid now given in primary schools is working well in this direction. If taken up with energy in the new secondary schools we may hope soon to see a marked advance. Artistic talent will thus be cultivated from earliest infancy, and, where it is found of value, will be fostered with care. From the primary schools a boy or girl may be enabled to rise, by means of prizes, scholarships, or other helps, through higher-grade schools, to the technical schools, or to the schools of Art proper; which then, having a prepared, instead of raw, material to work on, may give us work surpassing all past or present attainment. In the meantime, leaving to the future the things that are to be, we may, with hope of practical result, turn to a consideration of the things that are.

ART ON THE THANKSGIVING DAY.

PAGEANTRY, if not a lost, is at all events a declining, Art in the Europe of the present day. We do not confine the remark to our own country. Even in those warmer regions of southern Europe, where the old cry, *Panem et circenses*, has long indicated the absolute need of amusement that is characteristic of the masses, the splendour of pageantry is almost entirely a thing of the past. It is not difficult to point out the causes of this gradual moulting of the lustrous plumage of public state-ceremonial. The enormous increase of modern cities, taken alone, is such as to forbid any attempt at those scenic decorations which were so acceptable to our ancestors. The greatest glory of English literature, the man whom of all others we should select, if, in some great Areopagus of the universe, England were to be represented by one only of her sons, lived in a time when much more was thought of the arrangement of a spectacle or a masque by her Majesty's servants, than the immortal language which William Shakspeare put into their mouths. Conduits running with wine, Arion steering his dolphins on the Thames, Charity or Victory descending on a rope from the eighty-fathom spire of St. Paul's, and bearing to the very feet of Queen Elizabeth some celestial tribute—all such things are simply impossible in the midst of a city containing, even when unswelled by any influx of country visitors, three and a third millions of inhabitants. If we calculate that, along the seven miles of the royal progress, there stood five persons deep on either side of the line of route, we arrive at a total of more than 120,000 people in the streets alone. Yet few will doubt that this is ridiculously to underestimate the throng. To say nothing of the cathedral itself, the platforms, stands, and transformed shop and other windows, must have held nearly as many gazers. The very drinking-fountains would have been exhausted, had the day been a thirsty one, although running with Thames water instead of with Clary or Malmsey.

The fêtes of our own court and capital, so far as the decorative part of pageantry is concerned, never reached such studied and finished elegance as those of France or of Italy. The descriptions of some of the semi-classical representations commanded by Katherine de' Medici vie, in their own walk, with the seductive scenes of the unrestrained social life of the Sandwich Islands, as recently sketched by the Earl of Pembroke; or with the wonderful naiad-like display witnessed by H.R.H. the Duke of Edinburgh, as shown by the pencil of M. Chevalier. In the court of Milan, during the time of Ludovico il Moro, Leonardo da Vinci was made director of all the public fêtes given either by the sovereign or to him by the lords of the court, among which are especially remembered two representations, in praise of Patience and Labour, given by the San Severini family. That one of the most illustrious names in the history of Art should be thus associated with the preparation of pageants, shows how differently these things were regarded four centuries ago. But even in England, under the stern rule of the Protector, had we not the author of *Comus*?

While the artistic unity of any great pomp is rendered impossible by the magnitude, no less than by the habits, of our population, it cannot be denied that certain other main elements and ornaments of pageantry are, if not already forgotten, ready to vanish

away. Who is—or rather, who was—the supreme arbiter in arranging every such spectacle as that of the 27th of February? The herald, or the principal king-at-arms of the sovereign. What part did Carter take in the ceremonial? At a time when the bearing of crest or coat-of-arms has been relegated almost entirely to the care of the tax-gatherers; when men may assume any bearing they think fit, unquestioned, so long as they pay a small fine to the Chancellor of the Exchequer, the king-at-arms is fast becoming an anachronism. At the funeral of King Ferdinand of Naples, in which, according to the old Spanish ceremonial, a king-at-arms, attended by four heralds, ought to have taken part, these functionaries were “represented” by people hired for the occasion, who, whatever they were, looked like galley-slaves. Of one heraldic effort we ought to speak with admiration, that of the Ludgate Hill Committee, who appropriately adorned the approach to the great cathedral with the arms and banners of a thousand years of English monarchy, from Alfred to Victoria.

Heraldic display, as a natural consequence of the invention of gunpowder, and the consequent disuse of the visored helmet, has gradually given way to military display. Of that, too, we have but little in England. The great military powers of the Continent can readily bring together masses of troops, to which our own disposable regiments are but a handful. Nor is there, perhaps, any spectacle of modern times so imposing as a great military mass (such as that on the occasion of which the life of Ferdinand II. was attempted), when forty thousand soldiers fall on their knees as one man at the signal of the cannon, fired during the elevation of the host. A mere handful of men—but those of the very flower of Europe, brilliant in arms and automatic in discipline—we can show, but that is nearly all. The royal escort passes like a gleam of sunlight on an April day.

Another main feature of the processional pageantry of some European countries is also wanting in our own. The Teutonic races, as a rule, have never taken to the sensuous, objective worship of the Latin races. The characteristic of the German religion, remarked by Tacitus, *Simulacra nulla*, abides among us yet. Not that it is absolutely the case that the pomp of Romish ceremonial is unknown to the northern peoples. Not a quarter of a century ago might be witnessed, in the city of Ghent, processions of three miles in length, almost every well-to-do citizen walking in his turn, with a huge lighted taper in his hand. Nay, we have even seen a feeble and unhealthy effort to reintroduce the banished mummeries among ourselves. But as it is, the decent surplises of the clergy and choristers who received the royal party, lit up by the hoods and robes of the doctors, were but as a speck of colour in the great pageant of the day.

That pageant, shorn as it was of artistic or scenic decoration, of military splendour, or of ecclesiastical pomp, was yet something grander than many living eyes can hope again to witness. For it was not a masque, a triumph, or a mummery: it was such a solemn, and united expression of the deep heart-felt feeling of a great nation as very rarely occurs in these undemonstrative times. The chief personages in the scene were no mere actors. The element of humanity was present, and that in the very circumstances in which what is human approaches nearest what is divine. In the solemn thanksgiving offered in our Metropolitan Cathedral to Him by whom kings

rule, was combined almost all that can touch the affection, the pride, or the religious emotion of a nation. The Queen, surrounded by nearly the entire royal family, with the graceful infancy, in which the country looks forward to the peaceful days of our grandchildren, in her open carriage, was, more than at any previous moment of her honoured life, the representative of her people. In the temples of the fire-worshippers, in the synagogues of the Jews, in the mosques of the Moslem, in every church or chapel of Christian faith, had ascended, for the first time in history, one great consent of prayer. In the consequent anthem of praise, the voice of Queen Victoria might find an echo in that of every English mother. It scarcely needed the thrilling incident that the last wrack of revolution, cast forth from the ever-seething quiet of France, should have been wafted into the very palace of our kings to witness the commencement of the procession, to lead every man who has love of his country in his heart, or hope of the future of humanity, to rejoice with great joy at this unprecedented, unqualified, majestic expression of the loyal, no less than of the religious, sentiment of a great nation.

F. R. C.

THE EXHIBITION OF THE SOCIETY OF FRENCH ARTISTS.

THE third annual exhibition of this society, although containing many masterly productions, is not sustained by an interest equal to that of the collection of last season. The committee consists of men of acknowledged power; but they have not this year sent works supporting their claims to their high distinction. Of those of the committee who have sent nothing may be mentioned Carbonel, Cabat, Brion, Isabey, Pils, and Ricard. The number of works exhibited is 127.

M. Corot contributes more numerously than the other exhibitors, with one exception. His free and sketchy manner suits perfectly some of the combinations he takes up, but in others we have only suggestions of what they might have been, as they show the greatest power in the management of subdued lights. He may be said to dispense with colour: perhaps one of the best demonstrations of his principle is shown in ‘Evening’ (2), or more absolutely in ‘Nymphs’ (63). ‘In the Roman Campagna’ is the least idealised of his works here. Other pictures by him are ‘The Hay-cart’ (39), ‘A Ferry’ (49), &c. But these may be described as carefully finished in comparison with the small figure-subjects by Fantin-la-Tour, as ‘A Sketch’ (37), again ‘A Sketch’ (64), and others in like manner, but so different from his large picture (26), ‘Manet’s Studio at Batignolles,’ with eight large finished portraits, that it would never be pronounced by the same hand. As an example of realism may be cited ‘The Shore at Chelsea’ (6), C. N. Hemy; and of that minute work professed by the painters of small cabinet-pictures, may be mentioned ‘A Toast’ (12), and ‘The Connoisseurs’ (13), by Fichel, the latter a charming little work. ‘The Singing-Class’ (16), F. Tourny, is a production of much merit; and ‘Morning Prayer’ (29), by the same artist, is as a composition more interesting, and in the quality of its Art superior. In No. 20, ‘A Landscape,’ by Michel, we come to a picture which might be assigned to a place side by side with the works of those Dutchmen who painted the landscape-flats of their country as a field for a clever arrangement of light and shade; it is good enough to be an inspiration from Rembrandt.

The landscapes by Dupré are numerous, but the best of them are small, and those generally show great learning in the dispositions of their lights and darks. They are of the simplest possible construction, and forcibly exemplify how much of the beautiful may be extracted from the most commonplace material. Of these may be mentioned ‘A Cottage in the Fields’ (22), ‘Land-

scape’ (65), ‘A Cottage’ (44). ‘The Messenger’ (30) has all the executive gravity of Roybet’s works without his usual perspicuity of narrative. The picture shows a page handing a glass of wine to the messenger, presumed to be such, though there is nothing to denote that he has arrived on a mission. Middle Collart certainly excels in the department which she professes. Her ‘Winter’ (32) displays a masculine vigour rarely seen in the paintings of ladies; yet she has exhibited works more attractive than this. By Hugues Merle there are two—one is ‘A Girl’s Head’ (41), with a face sufficiently commonplace as to features, but wonderful as to the smile which they are made to assume. The other is ‘Mother and Child’ (70). ‘The Apple-Seller’ (46), Albrier, is so like Greuze that it might be taken for a copy from him. ‘Cattle’ (52) is the only example of Van Marke, and it is much less carefully made out than any of his pictures of last season. ‘Returning Home’ (55), J. F. Millet, is a very skilfully-managed effect;—a man with two horses returning by moonlight from farm-labour. Nos. 56 and 57, respectively ‘The Baby’ and ‘The Pet,’ are two small pictures by Pecrus, both very complete as to arrangement, but looking like preliminary essays for more finished works. There are also other paintings of much interest, and a few drawings, of which several are by E. Burne Jones, as ‘The King’s Wedding,’ ‘Music,’ &c.; two by Bida, ‘The Call of Matthew’ and ‘The Last Supper,’ ‘The Print-Collector,’ by Daumier, and others.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

CHERRIES RIPE!

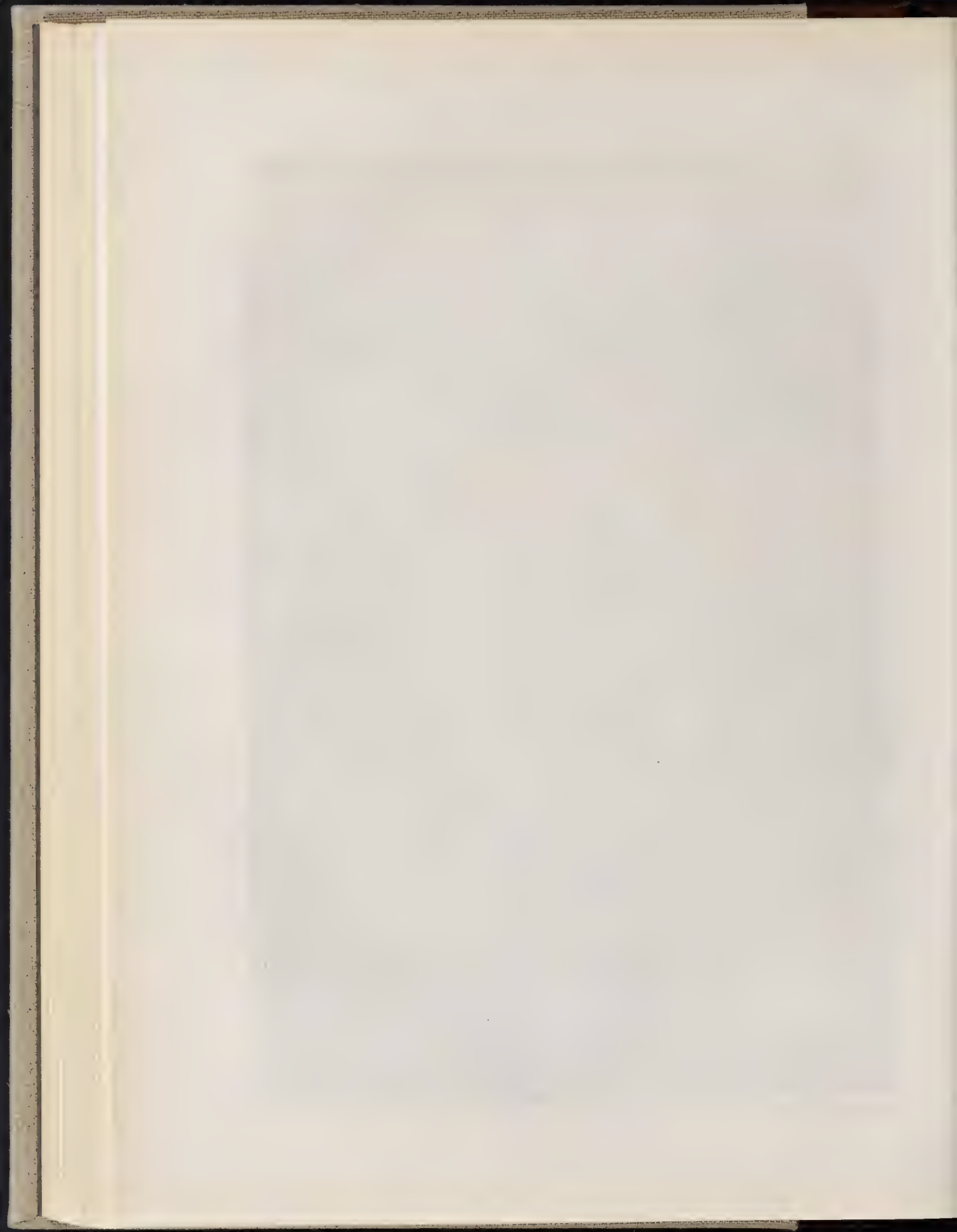
Metzmacher, Painter. P. Lightfoot, Engraver.

We confess to know nothing of the painter of this very charming picture except by seeing occasionally a work or two by him in Mr. Everard’s gallery, and therefore conclude that he is either a Belgian or a French artist; but whichever country can claim him may assuredly do so with the full conviction that she has in him a painter who does honour to her school in his special department of the Art.

There is almost conclusive evidence here that the young gallant leaning over the garden-wall has laid himself open to a charge of felony, and also that his fair companions have rendered themselves liable to be included in the indictment as receivers of the stolen property; but who would think of prosecuting such lovely maidens as these? As we read the story revealed in the composition, it seems to us as if the trio, during a walk in some pleasant country lane, had reached a spot where a fine cherry-tree overhung the path, and the ladies, Eve-like, admiring the rich clusters of fruit, and perhaps remarking how refreshing some of it would prove after their stroll, their gallant companion threw off his hat, climbed the wall, and is now loading them with ripe cherries. The hat, which lies on the ground, seems to bear witness to its owner being on that side of the wall where legally and rightfully he ought not to be.

However, whether this interpretation of the artist’s meaning be the correct one or not, the picture is most attractive both in design and manner. There is in it, too, a touch of playful humour: the cherry-gatherer evidently is trying to tempt the girl to take the bunch he holds towards her with her lips, while she persists in catching them in her lap; the other maiden looks on to see how the controversy may terminate. The rich dresses of these ladies are painted with the utmost care and fidelity, and in a manner we are accustomed to see in the works of Terburg and Meissonier.



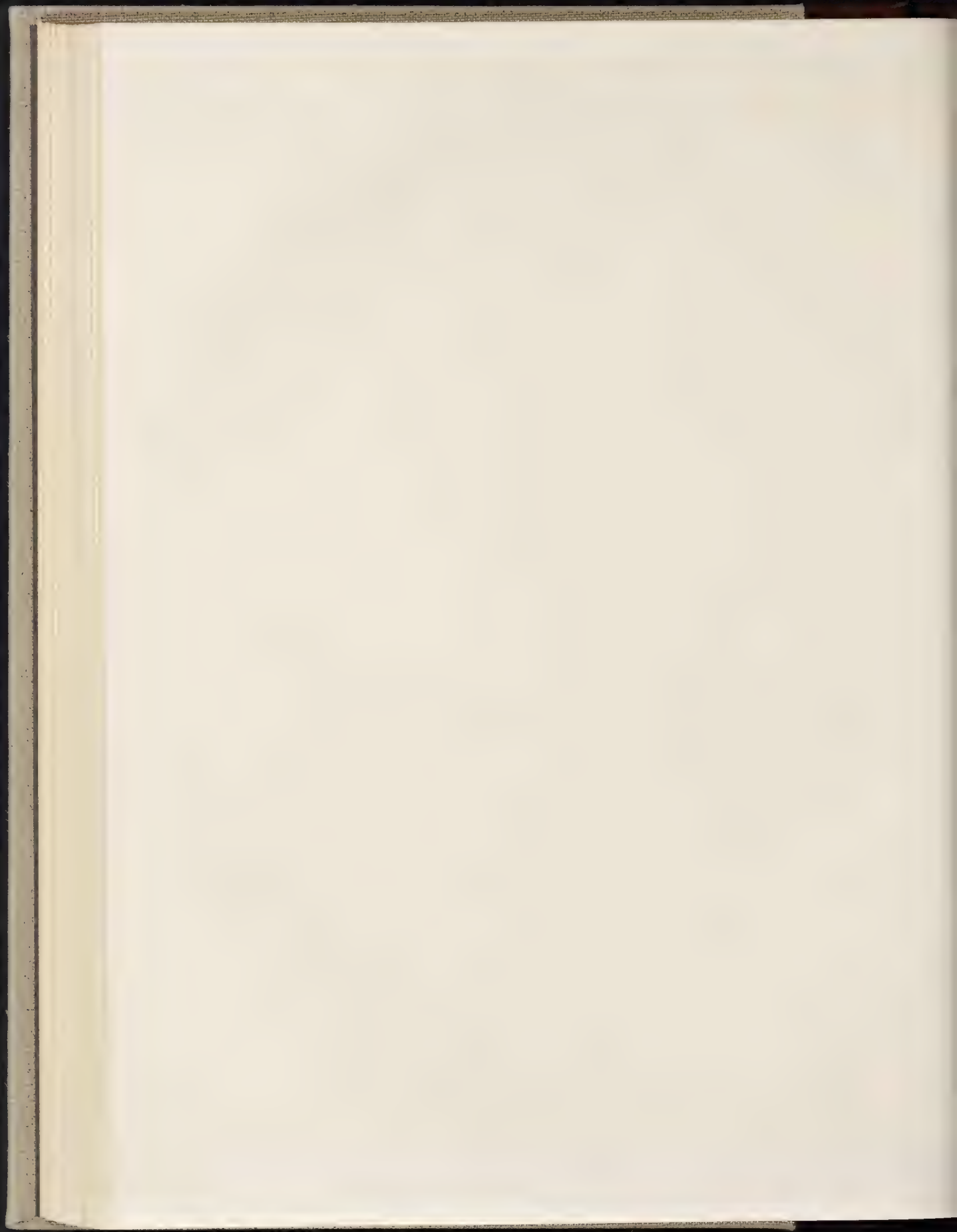




P. LIGHTFOOT, SCULPT.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS

LONDON VIRTUE & CO



THE MUSEUMS OF ENGLAND, WITH SPECIAL REFERENCE TO OBJECTS OF ART AND ANTIQUITY.

BY LLEWELLYN JEWITT, F.S.A.

THE WISBECH MUSEUM.

THE MUSEUM I have chosen for illustration in this month's number of the *Art-Journal* is situated in that strange and very singular district known as "The Fens," a tract of country of immense extent, where hill and valley are alike absent; where the eye traverses an almost unbroken horizon on all sides; where the whole surface of the earth is, as it has been said, "flat as a pancake," dotted here and there only with a small town, village, hamlet, or homestead; and where long straight lines of "dykes," each many miles in length, without a bend or a turning, intersect the country like so many huge canals filled with stagnant water, yet having neither towing-paths nor boats; but which, nevertheless, has its own peculiar beauties and advantages, such as the residents therein would be loth to exchange for those of more mountainous and wooded districts. We all know how truly delicious are fen-partridges, how excellent are fen-geese and fen-ducks, and how good and rich is fen cream-cheese; but we do not all know that in the very midst of this country of dykes and corn and geese, there exists a Museum that for its excellent and liberal management, and for the value and beauty of its contents, can successfully vie with many of the larger and more imposing-looking of its provincial brethren; and which may in many respects be advantageously taken as a model by institutions of a larger and older growth. It is my pleasant duty this month, therefore, to speak of the Wisbech Museum and its varied and matchless contents.

The pretty little, and peculiarly clean, town of Wisbech is situated 44 miles from Cambridge, 20 from Peterborough, and 25 from Ely, and lies on the borders of Cambridgeshire and Norfolk—a part of the town being in each county—and it is brought into connection with the metropolis and with the iron-roads of the entire kingdom by two lines of railway, each having a separate station on the confines of the town. The river Nene, flowing through its midst, and rising and falling with every tide, is studded with shipping which come up from the open sea to its wharves. Wisbech has its free public park, its working men's institutes, and numberless other advantages, as well as a fine old church possessed of many remarkably curious architectural features, and other interesting objects.

The Museum was established in 1835, through the exertions of a few gentlemen of Wisbech; the late Rev. Henry Fardell, then Vicar of the parish, being its first president. It was originally located in the house, hired for the purpose, but which, as the Museum grew, was found too small for its requirements. In 1841 a resident curator was appointed, and five years later the collection had so increased that a site adjoining the church-yard and near to the castle was purchased, and the present building erected, the cost being defrayed by shares. In 1854, on the death of the Vicar, Mr. William Peckover, F.S.A., was elected president, and so continued

until 1869, when, on his retirement, his brother, Mr. Algernon Peckover, F.L.S., succeeded to the office. It is open during certain hours every day except Sunday and Tuesday.

The collection contained in the Museum is varied in character, and embraces almost every branch of study, and the whole is admirably arranged, and kept by its excellent curator, Mr. Foster, with a scrupulous attention to order and cleanliness which might well be copied by other museums, and which reflects the highest credit upon the executive of the institution.

Before proceeding to the Art-collections it will be well, briefly, to allude to the other departments of study which are so worthily represented in this Museum. In British ornithology the collection of birds is nearly complete, and all the local specimens are specially labelled; the collection of fen-birds being particularly rich and rare. The collection of marine and fresh-water fishes taken in, and at the mouth of, the river Nene at the Wash, is also very extensive and curious; as is likewise the assemblage of British land and fresh-water shells, of which only seven species are wanting in the Museum. Among the former an enormous opah or king-fish, caught at Hunstanton, in 1839, is especially deserving of notice. Among the other piscatorial specimens is the largest saw of a saw-fish in existence—

objects, by Mr. Alexander Peckover, whose family has been, and is, among the most energetic supporters of the institution.

Of the Celtic, or Ancient-British period, may be noticed a few flint implements, and a small but very interesting assemblage of bronze celts, palstaves, and spear-heads of various forms, from the Turves at Whittlesea, Gunty Fen, at Witchford, Peterborough, and other localities; among them are several good examples of socketed and looped celts, and of those of wedge and gouge forms. There are also some cinerary urns and other vessels; one of the urns, from Chatteris, being about 20 inches in height, and of remarkably good form.

There are a few interesting Romano-British and Anglo-Saxon antiquities, which are deserving of careful examination. Among these are some large *tessera* from a pavement in a farm at Crew Yard, Stonea, and also fragments of other pavements; some querns or hand-mills, one of which, of large size, from Earith, near Wisbech, is formed of a conglomerate known as "plum-pudding stone," and is, therefore, of very remarkable character; and some good examples of pottery, including the ordinary forms and materials of cinerary urns, and specimens of Samian, Durobrivian, Solopian, and other wares. Among them

is a fine globular urn about 20 inches in diameter, and other vessels and fragments of vessels from Casterton, South Brink, Wisbech, Earith, March, Chatteris, and other places in the Fen district. Another vessel, of simple but elegant form, 13½ inches in height, is from Waldersea Fen, and was found at a depth of 10 feet from the surface. Others discovered in forming the Wisbech and St. Ives Railway, Dodington, are worth notice. There are also several good Roman lamps.

Some good swords and daggers are preserved, and are possessed of considerable interest. One of these is shown in one of our engravings, and is of remarkable form. It is of iron, 20 inches in length, of very thick and massive character, and has never been intended for sharpening on its edges. Another (Saxon), found in the

bed of the River Nene, at Raven's Willow, in the parish of Standground, is of the usual form; as is also another, 23 inches long, from Newport Pagnell; there is also a good form of iron dagger from Earith, and an excellent bronze blade, 14 inches long, from Popenhoe Manor House. Also notable are a small bronze statuette, one of the Roman *genates*, found at Lincoln, and other interesting ancient and modern bronzes from various localities.

Among the *fibula* are two exceedingly good examples of the Anglo-Saxon period. They are of what is usually termed the cruciform shape, which appears mainly to have pertained to the Angles. To this period also is to be attributed the portion of a sword-sheath of great beauty. This elegant relic is chased with a scroll-work pattern, and has a portion of the iron sword-blade still remaining with it.

A good illustrative collection of objects from lake-dwellings in the settlement of Robenhäusen, in Switzerland, is an interesting feature of the museum. It embraces examples of celts in stag's-horn handles, bone implements also set in stag's-horn, fragments of pottery, stone, flint and metal implements, corn from the granary, portions of woollen fabric, spindle-whorls, &c., which are valuable for purposes of comparison.



VESSELS OF ROCK-CRYSTAL, ETC., WISBECH MUSEUM.

the fish from which it was taken being 25 feet in length, weighing 5 tons, and requiring no less than 100 men to land it.

The mineralogical and geological specimens are also good; and among the fossil remains of extinct animals—all of which are educationally arranged—are those of *bos longifrons*, the beaver, the elephant, the wild boar, &c., &c. There are also very creditable collections of natural history, entomological, botanical, ethnological and other objects, all of which are carefully arranged and rendered useful by a proper attention to labelling. I now proceed to notice the antiquarian and Art-collections contained in this rich Museum.

Among the Egyptian antiquities is a fine assemblage of wood, porcelain, and bronze, figures and idols of Osiris, Isis and Horus, a king as Ra, Pasht, Horus, Pthah, Thoth, Typhon, Opt, Meni, Amoun, Anubis, &c., &c.; attributes and symbols, *scarabei*, with hieroglyphics, and other objects; mummies of the ibis, the crocodile, and the cat; an interesting carved sepulchral slab, part of a mummy-case, and the hand of a lady bearing on the middle finger a ring set with cornelian, round the wrist a bracelet of network of gold beads, studs, &c.; and also a bracelet of similar character; most of which have been presented to the Museum, with many other

The great charm and feature of the Wisbech Museum is its splendid assemblage of ceramics, of bijouterie, and articles of *vertu*. In this it stands almost unrivalled among provincial institutions, and has, therefore, to some extent, a special interest attaching to it. The great bulk of these objects, and of the extensive and extremely valuable collection of coins, comprising about 3,000 in gold, silver, and copper, was bequeathed to the Museum, in 1869, by the Rev. Chauncy Hare Townshend, who, by will, left his splendid collection of works of Art, and his noble collection of coins, as well as his fine library of some 6,000 volumes of books, to this institution, with the wisely stringent stipulation, that they should never be disposed of either by sale, exchange, or otherwise. At the same time the donor left by will his valuable collection of paintings to the South Kensington and Wisbech Museums jointly—that is to say, that South Kensington was to have "first pick" of the collection, and the remainder to become the property of Wisbech. Thus, naturally, the best part of the paintings went to the first, where they are made, as everything at South Kensington is, educationally available. Mr. Townshend, it may be well to add, was a native of Surrey, having been born at Busbridge, 1798, and was educated at Cambridge, where he became M.A. in 1824. He was a man of high intellectual attainments, and as a poet ranked somewhat high; as a mesmerist he was also well known. He was connected with the Fens district by ties of property. In addition to the bequest of his collections, Mr. Townshend (who died without issue), left all his estate, which could be legally disposed of, upon trust for the founding of a school in London "for educational purposes of the humblest and simplest kind" for the poor.

Among the choice objects in this splendid collection, the whole of which, and indeed of every other object in this choice Museum, will well repay the most careful attention, are the following:—

A marvellously-fine vessel of rock-crystal, in form of a fish, beautifully mounted in silver-gilt, and of wondrous beauty, shown in our engraving on the preceding page. It is a striking example of Italian Art of the sixteenth century, and is surmounted by a figure holding a shield, on which is an excellent cameo. A cup of rock-crystal, shown in the same engraving, is also a good specimen of Art. With these may be classed some fine polished agate cups and bowls, figures, tortoise, &c., carved in precious stones, and a scent-bottle of *lapis-lazuli*, covered with a reticulated net-work of gold wire, and other articles of the same precious material; a pair of white marble and *ormolu* candelabra, with flowers of exquisite workmanship; a vase of pink spar mounted in *ormolu*, and of elegant form; numerous elegant jade, ivory, inlaid mosaic, pearl, japan. The Battersea enamel, and other snuff-boxes, are also very interesting.

In silver filigree are two delicately beautiful specimens—a pomander-box of elaborate design, and a small scent-vase, which is, perhaps, the most chaste and beautiful in any collection; and among the goldsmith's work is an exquisite and exceedingly rare gold purse of open filigree-work, which opens and expands with a gold tasselled chain. There are also some good examples of *étui* in silver, &c., and a beautiful *châtelaine* and *étui* in agate and *ormolu*.

A grand gold chalice, set with jewels of the most costly character, and of the finest possible workmanship, and a beautiful tazza of filigree-work, silver gilt, are also extremely choice, as is likewise the cup supported by a knight in armour (engraved above), which is a perfect gem of Art.

A box of counters, with the head of Queen Anne and the initials Q. A.; a reliquary of brass, gilt, with figures in relief, and containing a small carving in wood; some mosaics; a delicate miniature painting of Pisa, on alabaster, by H. Van Luit; a seal, in form of a knight in armour, helmeted, and with shield in front; a

toilet-glass of tortoise-shell and silver; a fine old silver repeater-watch with alarm, by "Claude Viet, London;" an early oviform watch, and some bronze lamps and figures, are also curious, and will repay attentive examination.

Among the carvings in ivory may be noticed a masterly group of "The Descent from the



CUCHE OF NUREMBERG WARE.

Cross;" a delicate card-tray; a *don-dami* box containing various games; a hunting-horn; and some pipes. But by far the most exquisite specimens of carvings in this, or almost in any other museum, is the set of chessmen in ivory and box-wood, formerly the property of Louis XIV.; these are of German workmanship of the seventeenth century. The figures in this set, of which one or two are shown in the en-



GERMAN GLASS DRINKING-CUP, CARVED CHESSMEN, ETC

graving on this page, are of the most masterly conception and the most delicate execution possible. There are also some very good and characteristic examples of Swiss carving.

A nautilus-cup, mounted in silver gilt, with finely modelled figures and base, is a good specimen of Art; and the same remark will apply to many other articles in this superb collection.

In glass, the series of examples which, like the pottery and other departments, has been arranged with great skill and taste, presents many marked features, and is valuable as illustrating to some extent the chronology of the manufacture. Thus there will be seen an ornamental *alabastrite*, and some beads of Egyptian manufacture; lachrymatories, *unguentaria*, and other specimens of Roman Art; some Saxon beads; and a goodly assemblage of Venetian, German, and Bohemian glass. Of Venetian Art the collection contains specimens of most of the classes. Thus there are vessels of colourless transparent glass, and others of tinted transparent glass; vases of colourless glass ornamented in gold and enamel; vessels of *latticino* glass, i.e., clear glass in which is embedded lace-work, reticulated patterns, formed of opaque white threads; vessels in which the decoration consists of canes of various coloured glass intermixed with similar threads of opaque white; vases of Vitro de Trina, in which the lace-work of white threads is spread over the whole surface; frosted or crackle glass; and opalised and ruby glass. One of the finest examples of German glass is the drinking-mug and cover (shown in the accompanying engraving), with Neptune and other figures in relief, and bearing on one side two shields of arms tied together with ribbon, and the words "Dur ehr und Frend in eunchteit, 1678." There is also another good example of a drinking-mug or glass of Vitro de Trina.

The ceramic series, as I have already hinted, is remarkably good, and contains some splendid and extremely fine and rare examples, some of which it will be necessary to specify after briefly remarking that in the series will be found Egyptian, Greek, Etruscan, Roman, Anglo-Saxon, and Mediæval vessels, as well as examples of most of the best-known makes of more recent times in earthenware and porcelain. Without regarding any order in these, I now proceed to call attention to some of the more prominent objects.

Among these are a pair of Dresden groups of figures of large size and of the most perfect beauty and delicacy, both in form and modelling, and in colour; they may be ranked among the finest known examples of this famous make, of which there are also in the collection a cup and saucer with raised flowers and a fine assemblage of other examples; among these are some exquisitely beautiful cups and saucers, painted with Watteau groups of figures. Of Sèvres were the most notable is the breakfast-service belonging to Napoleon I., which was taken from his camp-equipage at Waterloo in 1815. It is of the finest character, green ground, deeply gilt, with medallions of groups of Cupids, trophies, musical instruments, &c., in colours, or gold, on *rose-du-barry* ground, and marked with an imperial crown over the word "Sèvres" in blue. In Sèvres, also, are a pair of fine *bleu-du-Roi* vases, mounted in *ormolu*.

Two "apostle-mugs" of enamelled Creussen ware, mounted in metal, are deserving of notice. One of these is dated 1664, and has the figures of our Lord and the apostles under an encircling arcade, beautifully painted, and a name to each, as "Salvator," "S. Philippus," "S. Thomas," "S. Bartolomeus," &c. The other, which is of larger size, bears the paschal lamb in front, and the apostles, six on each side, with their emblems and names, as "S. Thomas," "S. Mathew," "S. Jacob Minor," "S. Simon," &c. At the bottom is the inscription "IOHANN WOLFGANG FRISCHS DRINCK VND IS, GOTT NICHT VERGISS."

Another mug of the same ware has a shield of arms in front, and at the bottom the inscription "IOHANN LEONHART ROTH: ANNA BARBARA ROTHIN, GLAMIN."

A splendid *cruche* of Nuremberg ware, enamelled in colours (engraved above), bears on its front in relief a representation of the crucifixion, and beneath it a tree, while on the sides are half-length figures, foliage, &c. It may be classed among the finest and most

interesting known examples of this ware. Another *cruche* is also highly interesting; it bears in relief the history of Susannah, to each compartment of which is an inscription; it is dated 1585; another vessel dated 1577 has the shield of arms, in front, of "Hertog von Gvlich" and others on its sides. There are also some remarkably good *gres-de-Fiamand* jugs, and one or two *bellarmine*s of fine character; with a fine example or two of Falissy ware and of majolica.

Some crackle-jars, both crimson and sage, are very fine, and the Böttchers alt Haldensteben, Höchst, Berlin (of which there are some scarce figures in bisque), Delft, Frankenthal, and Oriental examples, are very noticeable.

Of English pottery and porcelain, too, are several highly interesting specimens of early mediæval—probably Norman—pitchers and other vessels; several other interesting pieces of a later date, as well as drinking-bottles, puzzle jugs, tygs, &c., and a variety of examples of Chelsea, Worcester, Derby, Rockingham, Leeds, Swansea, Lowestoft, Wedgwood, Liverpool, Coalport, Davenport, and other makes. One of the most remarkable of these is a fine Liverpool bowl, the largest known, being larger than the famous Pennington bowl. This noble example is 21½ inches in diameter. At the bottom, inside, is painted a ship in full sail, union-jack flying, and cannon being fired; other ships in the distance; trophies below, and the words "Success to the British Fleet." A



No. 2. RELIEF-BRICK: LION PASSANT-GUARDANT.

border of trophies all round. On the outside is a large temple and a panoramic sea-view, running round more than half its circumference; on the other part is a group of a man on horseback with panniers, and another man standing by, pointing, as if directing him on his way across a marshy country. The whole of the figures, &c., are painted in blue. Another interesting ceramic relic is a small cream-coloured teapot, having on one side, in relief, a representation of Portobello and the fleet lying off it, with the words in three lines *PORTO BELLO TAKEN*; and on the other side, the full-length figure of an admiral, with trees on one side and houses on the other, and the words, *BY AD. VERNON AND PORT CHACRE*.

And now a few words become essential upon the miscellaneous articles in this admirable Museum, some of which I now proceed very briefly to enumerate. Among these are the following:

A large pewter dish with royal arms, motto, supporters, &c., full size in the centre and foliated border, with the date 1662 and the inscriptions "Viva Carolvs Secvndvs" and "Beati Pacifici;" and some other examples of pewter platters, &c.

A "mediæval hand-warmer used by the priests when performing mass, 1565," which is elegantly ornamented; a pair of mediæval iron-stocks for the ankles; a sword "presented to Cardinal

Schiner by Catherine of Russia," beautifully chased and lettered; some leaden pilgrim's signs found at Wisbech; a cover of a thurible from Walsoken; a beautiful bronze crucifix, ploughed up near Murrow Church, and another found in 1840 at Crowland Abbey, and a leather "pilgrim's bottle," are especially interesting.

There are also some beautiful and very



No. 1. RELIEF-BRICK: ST. MATTHEW AND THE ANGEL.

valuable rings, buckles, snuff-boxes, fans, and other personal matters, as well as a good assemblage of antique keys, ball-padlocks, iron shanks, pruning-hook, spoons, candle-sticks, pocket-dial, girdle key-holder, tinder-boxes, &c.

Some encaustic paving-tiles from Wisbech Church are preserved, and bear among other devices the three lions *passant* for England, the arms of Beauchamp, Clare, and others: other tiles, evidently of local make (the searching out of this kiln I earnestly commend to the attention of local antiquaries), with green glaze and yellow glaze, and the outline simply impressed, will also repay examination.

A cavalier's boot, *temp.* Charles I.; and boot and spur, *temp.* the Commonwealth, from Hagbech Hall; some war-relics, French, Indian, Russian, &c.; a pouch with the name "Henry Colerane" "Constantinople 1722;" the "shirt-front worn by Kaspar Hauser at the time of his attempted assassination at Anspach, October 17, 1827," beautifully plaited and with the studs attached, and other relics possess a kind of historical interest. A collection of casts of ancient seals and original *matrices*, as also the assemblages of precious stones and medals, are extremely curious.

The collection of paintings comprises several interesting pictures, among which, as the most striking to visitors, I may name a portrait of the Rev. Chauncey Hare Townshend, the donor of so many valuable articles; a full-length life-size picture of Napoleon I. in his robes; a portrait of Secretary Thurlow, the member of parliament for Wisbech—and the only member ever sent from that town; and paintings by Townshend, Schleich, Princess Camlath, Benthien,

again brought prominently forward by the collections of local traders' tokens; the fine collection of ancient deeds (among the rest one of John of Gaunt), with the seals attached, from the Dering collection; a curious and unique map of the hundred of Wisbech copied, in 1697, from one of the year 1567; a number of local books, both relating to the place and by local authors; some original wood-blocks for printing at the heads of patters, and an original old copper-plate engraving of Wisbech.

A curious MS. on vellum of the time of Edward IV., of the swan-marks of the Fen-district, is especially valuable and interesting; as is also a *fac-simile* of another MS. of the swan-marks of the Isle of Ely, by Colville.

Another interesting feature is a collection of early newspapers, including the *Nottingham Mercury* 1723, *Hargreaves' Stamford Mercury* 1736, and many others.

A "scriptural series," *i.e.*, a collection of objects illustrating scripture-history, carefully arranged and descriptively labelled, exists in this Museum, and is found most attractive, as well as educationally useful.

The collection of autographs is very striking, and contains many of the highest value and importance. Among them are original letters of Queen Elizabeth, Mary Queen of Scots, dated "Scheffeld xii d'octobre" (1570 or 1584), and others; the original MSS. of Byron's "Hours of Idleness," Dickens's "Great Expectations," Monk Lewis's "Monk," several pages of Las Cases' "Life of Napoleon" corrected in the handwriting of Napoleon himself, and auto-



No. 3. RELIEF-BRICK: BADGE OF CHARLES V.

graphs of Charles II., Cardinal Richelieu, Melancthon, John Wesley, Sir Walter Scott, Haydon, Lawrence, Poussin, Carracci, Rubens, Paul Veronese, Voltaire, Burns, Swift, Lavater, Mozart, Nelson, Canning, Catherine de Medici, Beethoven, and hundreds of other celebrities in every department of life.

And now, as a *bonne bouche* for the close of this

brief notice of the treasures in the Wisbech Museum, let me call special attention to a few objects of extreme interest which are there found. I allude to some bricks with figures and devices in relief. These I engrave, of a reduced size, from photographs taken specially for the purpose. In the series of engravings are represented eight of these curious relief-bricks. One of these (No. 1) apparently represents St. Matthew and the Angel—St. Matthew holding a pen in one hand, and in the other a scroll upon which he is writing, which rests upon his knee. Four others (Nos. 5–8) undoubtedly illustrate four main passages in the "History of Susanna."

In the first Susanna is seen brought by two guards before her husband, Joachim, who is seated, and an elder is on either side. In the second she is taken out to execution, as described in verses 45 and 46—"When she was led out to death, the Lord raised up the holy spirit of a young youth whose name was Daniel, who cried with



No. 4. RELIEF-BRICK FROM RAMSEY ABBEY.

Montague, Zick, &c. In the centre of one of the rooms, too, stands an exquisite piece of sculpture in marble—"Boy and Dog"—by Franck, a Belgian artist, from the Exhibition of 1851. There are also several framed engravings.

In local matters, as I have before said, the museum is especially rich, and this feature is

a loud voice, I am clear from the blood of this woman." In the third of these interesting bas-reliefs, Daniel is at the "place of judgment," examining and evidently just in the act of condemning an elder in the remarkable words of the 55th verse, "Thou hast lied against thine own head, for even now the Angel of God hath received the sentence of God to cut thee in two." So he put him aside." In the fourth the two elders are being put to death by stoning, and a basket of stones, arranged for the purpose, stands beneath a tree behind the executioners.

Another remarkable brick (No. 4) in this Museum, but one of totally different character, is also shown in my series of engravings. It is from Ramsey Abbey, about 20 miles from Wisbech, and is 10 inches long by 4½ inches in width. The soft clay, it will be seen, has been impressed in a variety of ways, with a mould of extreme beauty, bearing a series of six figures beneath an arcade of one wide octfoil arch in the centre, and two narrower trefoiled arches with crockets and finials, on either side. From the fortunate



No. 5. RELIEF-BRICK: HISTORY OF SUSANNA.

circumstance of the repetition of the impresses of this mould upon this one brick the whole design is made complete. Over each arch occurs the name of the figures represented, but the lettering is so very imperfect as to render their reading in some instances a matter of difficulty. In the first arch the head of the figure, which is all that is impressed, is mitred, and he holds a pastoral staff terminating in a cross *patée* in his left hand. Over this figure appear to be the words



No. 6. RELIEF-BRICK: HISTORY OF SUSANNA.

"S. Thome" so that it probably represents St. Thomas à Becket. In the second arch is the figure of a king wearing the well-known form of crown on the coins of Edward I., II. and III., and holding in his right hand a sceptre with *fleur-de-lis* termination, and his left hand raised and most probably holding a ring. Over this is "S. Edward . . ." and the figure is therefore, doubtless, that of St. Edward the Confessor. Under the wide central arch are two principal figures and a small one. The first of these is a priest holding a foliated crozier in his right hand, and at his feet on his left side kneels a small figure of a priest holding a crozier in front; the second is a bishop wearing a mitre and having in his left hand a crozier, while his right is held in the conventional attitude of benediction. Over the first of these the lettering seems to be "S. Doniet," but over the other it is very indistinct. In the fourth arch is apparently a female figure, probably a queen, holding in her right hand a sceptre; and in the fifth is a mitred bishop, with foliated crozier in his left hand, and his right held up in an attitude of benediction.

A portion of another brick shown on the engraving (No. 2) bears a part of a lion *passant guardant*, with stars.

The subject No. 3 is simply a part of one of the badges of Charles V., or Philip II., with the dragon and one of the pillars of Hercules,

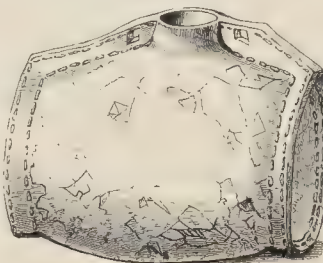


SWORD AND PRUNING HOOK.

and the letters PLVS being part of his well-known motto, "Plus Oultre" altered into "Plus ultra" (more beyond).

It is well for a moment to allude to one or two other features of this interesting Museum. These are the South African collection, formed by the well-known Thomas Clarkson, who was a native of Wisbech; the collection of African curiosities, obtained by the late Dr. Stanger, one of the ill-fated Niger expedition; the assemblage of curious objects from the South Seas and from North-west America, collected by Admiral Swaine, who accompanied the expedition to circumnavigate the globe under Captain Vancouver, in 1797; and the highly interesting collection of dried plants, carefully mounted and arranged, by Mr. Townshend.

And now, before closing, it is necessary to say a few words about the splendid collection of books which, thanks to the munificence of the Rev. Chauncey Hare Townshend and others, form the valuable and extensive library attached to the Museum. Mr. Townshend's bequest was made in the following words:—"I give and bequeath all the rest of my Pictures, and Water-coloured Drawings, and Engravings, and Books containing Engravings, and my Coins, and all other my Books, and my original Sketches, and my Fossils, Autographs, Rings set with Jewels



LEATHER "PIGRIM'S BOTTLE."

intended to illustrate my Geological collections, and my collection of dried Plants, and all other my Effects coming under the denomination of 'Curiosities,' 'Objects of Antiquity' or 'Vertu,'

to the Trustees or Directors for the time being of the Wisbech Museum, established at Wisbech aforesaid, on condition that the said several articles be never sold or exchanged but deposited and kept in the same Museum for ever under proper regulations, and exhibited to the public for the advantage of the town and neighbourhood."

Of the books thus bequeathed an excellent catalogue has recently been printed by the authorities of the Museum. The collection contains many very valuable works, and the greater part are bound in a costly and excellent manner. The biographical series is very extensive, as is also the historical, and in this latter division are many works of rarity and excellence. In works of fiction, and in those of poetry and the drama, the library is very rich, as it is also in books of travel, &c. There is also a fair collection of editions of the Bible, including the 1588, 1651, and 1660 editions; the Baskett's edition, 1719; the Baskerville, 1763; Bagster's, and other polyglots; Martin Luther's, 1693, and other dates; and many other editions. The two divisions



No. 7. RELIEF-BRICK: HISTORY OF SUSANNA.

which appear to be least worthily represented in the library are those of archaeology and local history, and of painting and the Fine Arts. To the extension of these it would be well for the authorities to direct their attention as a great means of furthering the value and the usefulness of the institution.

Enough has surely been said to prove that the Wisbech Museum is one of no ordinary kind, and that the treasures of which it is the re-



No. 8. RELIEF-BRICK: HISTORY OF SUSANNA.

ceptacle are of the highest class of Art, and of the greatest interest and importance. Wisbech is indeed peculiarly fortunate, not only in having this splendid Museum, but in having among its inhabitants men of such refined taste, of such liberal mind, and of such zealous disposition, to support it and to extend its usefulness, as those who are now engaged in its conservation. It has among its most energetic friends, what other museums I could name lack, men of the highest attainments, some of whom have made Art their life-study, and whose homes are galleries of Art, and others whose antiquarian and ethnological knowledge is brought to bear on those departments, with others equally capable of superintending the remaining divisions. It is a Museum that is deserving a constant and undiminished support from all classes of "Fen-people." I hold that, with such an institution in their midst, embracing a museum so excellent, and a library of such value and extent, it is the bounden duty, as it ought surely to be the pleasure, of the inhabitants of the district to further its interests and to extend its usefulness by every means in their power.

ROME, 1872.

OLD residents in this city cannot blind themselves to the fact that Rome is fast losing her prestige as the stately centre of ecclesiastical rule and of Art-culture, to be transformed simply into the modern capital of a reviving nation. The Italians, as a mass, tired of a long lethargy, are determined to promote the interests of their country by converting her geographical position into a maritime jetty for the merchandise of the world. The fame of Venice and Genoa is to return, while the harbour of Porto d'Anzio is to be cleaned out and improved for the service of Rome. Such is the dream of many an Italian, who, weary of politics and even Art, turns to the practical questions of industry and popular education. Again, the prostration of France stimulates his vanity, and makes him ardently desire a modern fashionable Rome, which is to profit by the degradation of Paris. Thus he talks of wide airy boulevards, of gas, asphaltum, and telegraph wires. On the other hand, cardinals and *monsignori* who patronised Art, making her the handmaid of the church, take less favourable views, and declare in their irritation that the new party, in defiance of right or reason, would pull down the very Vatican, stock and stone, if it suited their purposes, to erect in its place a railway-station.

And the artists—they too utter their cry of "Ichabod, the glory is departed!" The tunnel of Monte Cenis and international trains are advantages more palatable to tourists than to artists. The good old families who duly arrived in their roomy travelling-carriages at the Porta del Popolo—and, declining evening-parties, as they had enough visiting at home, devoted themselves instead to the study of classic remains and the encouragement of Art—have as a race disappeared. They are lost in the flood of gay promiscuous English, who have apparently undertaken an expedition to the unthrilled city for the sole purpose of turning the Pincio into a Rotten Row, and their quiet apartments into gay assembly-rooms.

Nor does the evil of perpetual dissipation end here, since it influences many of the artists themselves, weaning them from their simple, inexpensive pursuits and leading them into a luxury and pretension hitherto unknown. There was a time—still dear to many—when pleasant, congenial gatherings took place by means of the *impromptu* invitation being passed on from friend to friend by word of mouth, or the height of ambition consisted in a numbered one-horse carriage to drive in with a friend on the Appian Way; whereas under this artificial pressure, cardboard "at homes" and a carriage and pair are regarded as necessities.

The municipality, perhaps out of a certain tenderness for a past which is thus swiftly fleeting away, or else wishful to imitate the example of France and several Italian cities, has decided to insert a marble tablet into the wall of the Palazzo Torlonia, in the Via Fornari, which is erected on the site of Michael Angelo's Roman residence, bearing the following inscription:—

"On this spot once stood the house
Which the divine Michael Angelo
Consecrated by his life and death."

Similar inscriptions are to be placed on the *façade* of the palace built and occupied by the brothers Zuccheri, on Canova's residence in the Corso, on that of Bartolomeo Pinelli in the Trastevere, and no doubt on those of Poussin, Claude Lorraine, and other well-known artists.

It is also a matter of congratulation that the pursuit of archaeology fortunately increases rather than diminishes under the new régime. The king proves a zealous guardian of the antiquities of classic Rome; thus excavations, hardly dreamt of under the pontifical rule, are being efficiently carried forward, and interesting discoveries are constantly made by the various archaeological societies. Signor Rosa, the government director of the excavations, gives satisfaction on the whole, except when he fails in good taste, such as in the introduction of some modern pieces of ruin, as an aid to the imagination. The arches which he has thus lately erected in the

Forum having, however, fortunately been severely criticised, there is every reason to hope in his greater tact for the future.

Among the various discoveries recently made, none has excited greater interest than the finding of a fine female figure, in marble, at the base of a *tufa* wall on the Palatine hill. Although deprived of head, arms, and the left foot, the fragments of tresses still visible on the shoulders and bosom, the draperies and the entire *pose* of the figure, evince its belonging to the best period of ancient Art. Critics, however, have not yet been able to decide whether the statue represents Ceres, Cybele, or Juno, or even simply some Roman matron.

A flight of marble steps have also been very recently discovered at a short distance from the arch of Titus. About a week since we likewise saw two fragments of a couple of very handsome granite pillars lying in a basket at the back of the Pantheon. They had been dug out by the men employed in laying down gas pipes, and evidently once belonged to the set of pillars that adorned the baths of Agrippa, of which the Pantheon probably formed a portion. In a few months, and according to the new plan for the embellishment of the city, the old buildings which now destroy the symmetry of the Pantheon, are to be demolished. The site of the baths of Agrippa will thus be laid bare, and antiquarians anticipate a great field of research and speculation in consequence. The fact is still more important, as the cellars of the houses are said to contain a great many antique fragments of masonry and sculpture, which have been built into the walls.

Mr. Charles Hemans, in his clear and interesting *résumé* of the archaeology of Rome from the memorable September 20th, 1870, to the beginning of the present year, which appeared in the *Athenæum*, besides referring to all the important antiquarian discoveries up to that date, mentions and describes the proposed statue of Thorwaldsen, which was being executed by his pupil, Herr Wolff, for Prince Barbarini; to be placed by him in the front of his palace, near the site of the two studios occupied by the famous sculptor. The statue is now erected. It stands in a place of honour in the courtyard which, converted a few years since into a garden, with stately entrance gates, had previously been encumbered by unsightly tumble-down sheds used by artists, that looked to the eyes of Lady Morgan as the identical huts which the bricklayers inhabited during the erection of this ancient palace. Thorwaldsen is represented in his studio-dress, mallet and chisel in hand, as if resting after the completion of his ideal figure of Hope, which stands in smaller dimensions at his side. The statue is particularly interesting from its being executed from a cast of Thorwaldsen by himself. As Tenerani, the celebrated Italian sculptor, likewise gained much of his reputation in the same neighbourhood, a wish has been expressed that his memory should be honoured by a companion-statue.

The political upheaving in Italy naturally influences the history of Art. It becomes therefore a profitable matter of speculation during the suppression of religious houses in Rome, when rich and ancient monasteries and convents are being turned into public offices and barracks, to inquire what becomes of the many objects of Art—the pictures, often of great value although sometimes by unknown artists, the rich reliquaries, the exquisite church-vessels, and the delicate lace. Probably the monks and nuns have discovered careful methods for the preservation of their treasures during their day of adversity. Many objects of value, especially lace, will nevertheless come into the hand of the dealer, and be dispersed to other countries. The belief is prevailing that Italy is gradually being despoiled of pictures of immense worth, that many are being quietly smuggled into France and elsewhere; so that, if care be not used, the country will be deprived of one of its chief charms in the diminution of its Art-treasures. It was this fear which awoke such great disquietude in the public mind last year through the sale of the celebrated 'Madonna della Staffa,' by the Count Scipione Conestabile, to the Empress of Russia. No one can deny that the count had a perfect right to sell his own property,

and that to the highest bidder. The cause of grievance arose rather from the clandestine manner in which one of the chief Art-treasures of Perugia was disposed of; and also from the Italian Government being unable to purchase it, and thus preserve it to the nation.

The inhabitants of Perugia were especially aggrieved at their beloved 'Madonna' being borne away from them, and the *Corriere dell' Umbria* did not hesitate in its denunciations. In consequence of a statement which appeared in that paper, to the effect that the valuable picture of the Madonna, by Raphael, had been sold by Count Scipione Conestabile for the sum of 300,000 lire, a letter appeared in the *Opinione* from another member of the family, Count Giancarlo Conestabile, refuting the statement, and informing the public that this *chef-d'œuvre* was still in the gallery of their palace at Perugia. The count, however, appears to have been himself deceived; for on the night between the 3rd and 4th of August, 1870, the picture had unquestionably been stealthily removed from the Palazzo Conestabile. The *Corriere dell' Umbria* says therefore:—

"A sad event occurred to our town on the night of the 3rd of August. The celebrated Madonna of Raphael, the property of Count Scipione Conestabile, which had not crossed the threshold of his palace for centuries, was secretly conveyed away by order of its owner and sent to Rome. Most unfortunately Count Giancarlo Conestabile was absent from Perugia at the time, for had he been there, he would have used every legitimate means to prevent the shameful act. He arrived the following morning, and becoming aware of the sad deed, evinced the most genuine surprise and grief, which can best be imagined by those who personally know this gentleman, and how deeply he has the honour of his house at heart, his warm affection for our city, and his jealousy in guarding its rich monuments of Art. We cannot tell, but we greatly doubt, that even his strong entreaties will be unavailing with his brother for the restoration of the picture."

The paper then continues to state, that after the protest made by Count Giancarlo, his brother, unable to conceal the removal of the picture, endeavoured to exculpate himself through the channel of the *Osservatore Romano*.

"Some Italian papers," says this ultramontane journal, "quoting from the *Corriere dell' Umbria*, state that the celebrated picture of the 'Madonna della Lettera' was sold by the Count Scipione Conestabile in the month of July to a rich foreigner for the sum of 300,000 lire. We have now the satisfaction of contradicting this assertion as entirely false. Count Conestabile has merely removed this valuable picture from his palace at Perugia to have it with him in his house at Rome. He, moreover, authorises us to state that he has no intention of parting with it, although he has been offered higher sums than 300,000 lire. He also desires us to notify that he will allow this marvellous gem, with other pictures and drawings by Perugino and the Urbino school, to be seen at his house at the commencement of the season, in order that the desire of many Romans and foreigners to see this picture may be gratified."

This statement, which appeared straightforward and satisfactory, awoke merely suspicion at Perugia; and the *Corriere dell' Umbria*, in conclusion, quoted Signor Alcardi, who, referring to this very picture, and the count's conduct concerning it, said:—

"The Italians treat their Virgins by Raphael as slave-dealers treat women in the East: they first expose them in the market, then sell them to the highest bidder."

The forebodings proved true, for the 'Madonna della Staffa' was sold by the count to the Empress of Russia for the sum of 325,000 lire, or £13,000.* Count Conestabile, a strong adherent of the Pope, had in these troublesome days embarrassed himself for his infallible chief, and the sale of this picture was the result. The indignation which the transaction aroused in Italy occasioned an attempt to be again made last autumn

* A brief account of this transaction appeared, last year, in our Journal. It agrees almost exactly with that now supplied by our correspondent in Rome. [Ed. A.-7.]

to repurchase the picture for the nation. It was sent to Florence and exhibited there for a short time. The minister of the interior, however, not feeling justified to pay the enormous sum demanded, the purchase was completed by the empress. It is now in Russia, where, owing to the panel beginning to crack down the centre, it is removed from its antique frame, and is being transferred from the wood to canvas.

Russia has shown itself particularly enamoured of the Staffa Madonna. A Russian nobleman has recently purchased a very valuable replica, not only of the painting, but of the original blue and gold frame, made by the inimitable copyist, Signor Mariannucci, who still has it exposed for view in his studio here.

Painted a few years since at Perugia, it is exactly the same size as the original, being 7½ inches square. The youthful and serene Virgin, clad in a red under-garment, with a blue veil, stands and reads a small book of devotion, the contents of which are perfectly intelligible to the Divine Infant whom she carries in her arms. Four subordinate figures are introduced into the landscape, two men crossing a meandering river in a boat, and Raphael's favourite man on horseback with a companion walking by his side, who are traversing quiet green meadows. The picture awakens a feeling of graceful repose, which is admirably reproduced in this most faithful copy.

In connection with the new liberal spirit which exists in Rome, we may mention that two English gentlemen, Mr. Ball, a rising sculptor, and Mr. Haynes, a young painter, both gold medalists of the Royal Academy, have opened drawing and modelling classes for ladies.

The International Society of Artists has also commenced classes for drawing, besides a series of lectures on Art, delivered by competent professors, every Saturday evening. This society, which has arisen out of the new-born energies of this city, consists at the present time of upwards of three hundred members of several nationalities. It is organised for the purpose of promoting intellectual culture, the advancement of Art, and in the hope of some time forming an academy not inferior to those of England and France.

An exhibition of the works of members is now being held in the villa of the Pincian Gardens. The first of the kind was opened last year, but was merely noticeable as being the germ of an important undertaking. This second annual exhibition proves the successful result of the labours of the last year, the number of members having greatly increased, many of whom are artists of considerable reputation.

The villa, which is tastefully arranged for the purpose, consists of two stories, the first being devoted to sculpture, the second to painting. In the former, sketches and statuettes in terracotta and plaster predominate over the works in marble. It must, however, be remembered that many of the exhibitors are young artists, who would be only too glad to send groups in the more perfected, but far more costly, material.

Amongst the most noticeable objects are the following:—The first inspiration of Christopher Columbus, a statue by Signor Giulio Monteverde, purchased by Mr. Chamberlaine, for the Boston Museum. It represents the great discoverer as a lad. He sits on a mooring-post by the sea at Genoa, on the back of which the arms of the city, a ship, and the date, 1490, are carved, one foot resting in the large iron ring. He holds a book inattentively in one hand, for his whole soul is absorbed in the dream of another unknown shore beyond the boundless horizon. The conception is extremely fine and the figure graceful; nevertheless, the face might be more pleasing and the dress a little less suggestive of that of a jester.

Signor Pietro Calvi sends an 'Othello.' The face and hands of the Moor are in bronze, while the fatal handkerchief which he holds in his hand is of white marble. A *vernus* of the same material is thrown over his head and folded round his breast. The style is sensational, and his 'Selika' belongs to the same category.

Ugolino Panichi, an artist until lately resident in Florence, exhibits some sketches in clay: his manner is *rococo*. The most interesting is a

full-length statuette of Leopardi, the small, slightly-deformed poet, whose writings have done so much for the regeneration of Italy. The design is intended for his tomb.

Edoard Müller, of Coburg, exhibits a marble bust of a *ballia*, or nurse of Albano, which has gained the first gold medal both at Berlin and Amsterdam. A sweet, modest, comely face, denoting the love and care which this nurse would bestow on the child entrusted to her.

In the picture-gallery Signor Paridi Santi sends a capital Roman beggar. The old man seems to be life itself. His face beams with genuine humour, and, proud of his rags and jags, as an officer of his decorations, he holds out his hand with the firm conviction that you cannot resist his coaxing appeal.

E. Löwenthal, a Prussian artist, sends a highly-finished portrait of Gibson; the Signora Emma Richards Gaggiotti, a well-painted full-length portrait of her mother; Mr. Healy, the well-known American painter, contributes other portraits; Achille Guerra, a clever little *genre* picture of Italian life; and Otto Weber, the German, a number of very natural oxen, which are treading out the corn near a Roman village.

The question naturally arises whether this exhibition of international artists in the Pincio might not be incorporated with another exhibition, that of artists and amateurs in the Piazza del Popolo. The time, however, for this fusion is believed not yet to have come. The exhibition in the Piazza del Popolo belongs to the Society for the Promotion of the Fine Arts, an association which, in its commencement many years since, was welcomed by the English artists in Rome. The first exhibition was held at the Capitol, but as the censor immediately ordered a nude female figure, by Wyatt, to be put in a box to prevent the corruption of public morals, and suppressed Mr. Severn's picture of Ariel, on the plea that the bat possessed a hidden allusion to the Papacy, the fetters were felt to be too cramping; the English artists refused to be enthralled, and the society has since languished in the Piazza del Popolo.

The scheme of blending the two societies seems, therefore, impracticable; for although the authoritative body of the older society might plead generosity, admiration for Art, and promise to meet Italians and foreigners on neutral ground, the younger society still remembers the past, fears to be cramped by worn-out traditions, and to be checked in its onward career.

Before leaving the subject, it may be added that the international artists gave an entertainment on Friday evening, Feb. 2nd, in the form of an "artistic fair," at their rooms in the Vicolo d'Alibert. The chief hall and the entrances were tastefully decorated with banners, draperies, evergreens, and Chinese lanterns. The company consisted of from four to five hundred persons, patrons of Art, English and American visitors, the members and their friends. After a concert of Roman music on the mandoline and guitar, by some young artists, had been given, an auction took place of original sketches, pictures, and statuettes, contributed by members, for the benefit of the society. The gifts were eighty-seven in number, and were often the works of well-known artists. Among the bidders were Madame Ratazzi, the wife of the minister, and the Italian princes Odescalchi, Ruspoli, and Torlonia. The members are bestowing so much care and thought on the elaboration of the society, are so honestly desirous that it should promote good feeling among artists of all nations, besides helping to improve the taste of the middle classes, that there seems little fear of its proving a failure.

In conclusion, we would offer a slight tribute of respect to the memory of Mrs. Bate, the sister of Mrs. Jameson, to whom she bore so great a likeness as to be of service to Gibson in his bust of that distinguished lady. After a long life spent in the service of her children and her friends, the deceased breathed her last at Christmas-tide, in the Roman home of her son-in-law, Mr. Macpherson, where she had resided many years. She is now at rest, her remains peacefully lying, where those of Keats and Gibson are laid, within the walls of the "Eternal City."

Rome, Feb.

M. H.

ROYAL SCOTTISH ACADEMY.

EXHIBITION, 1872.

THIS institution is now in the forty-sixth year of its age; and by the energy and ability of its members and supporters may be said at last to be fairly "possessed of the heights." The exhibition, which was prefaced by the customary banquet, opened on the 15th ultimo, Sir George Harvey presiding, with Mr. Dick Peddie as croupier. Letters of apology were read from the Earl of Mansfield, Sir W. Gibson Craig, Sir A. Grant, Sir R. Christison, &c.

The works of Art in the present season amount numerically to 912, showing a decrease of nearly 200 from last year. This may be no disadvantage; but we regret to find that some leading academicians and associates are wholly unrepresented; among them Sir J. Noel Paton, her Majesty's Limner for Scotland, Erskine Nicol, J. MacWhirter, H. O'Neil, and several others. We regret also the absence of any one or two really great pictures upon which mind and eye might rest in perfect satisfaction, and which might induce the cheering conclusion that modern effort was not going round in a circle, but making noble starts towards the grand Empyrean. It must be confessed that amidst much that is excellent, and not a little that is commonplace, we look in vain for the "bright particular stars." Yet we must not grumble, remembering the old adage about the infinitude of Art and the limitations of life, accepting thankfully such goodly promise as is set before us. From private galleries are one or two noteworthy contributions, as WILKIE'S 'Village Politicians,' of which the original sketch was produced in 1803, when the author was only eighteen. This picture, which was the basis of Wilkie's fame, and was painted to Lord Mansfield's order three years afterwards, was bought for the modest sum of 15*g*s. One of the characters in the piece, the woman coming into the room, is the portrait of Wilkie's mother. The frame is a veritable antique, dating as far back as 1806. In connection with the foregoing, it is interesting to turn to the splendid portrait of Wilkie, by the late THOMAS PHILLIPS, R.A., presented to the Academy by the Duke of Buccleuch. 'Rent Day in the Wilderness,' SIR E. LANDSEER, bequeathed to the National Gallery of Scotland by Sir R. Murchison, claims importance more from its size than satisfaction with the subject. 'The Battle of Waterloo,' by the late G. JONES, R.A., is a handsome gift from his widow to the Scottish Academy.

W. E. LOCHART'S 'Andalusian Quack Doctor' is No 1 in the catalogue, and merits remark. The background shows the towers of Seville, in front of which is gathered a motley assemblage, intent on the words of the oracle, a quaint self-absorbed personage, mounted on a mule gorgeously caparisoned. The scene, animated and imposing, is yet adapted to draw forth higher powers than are apparent in this work, which, though clever as a whole, exhibits some carelessness of drawing, and a disagreeable roughness in the faces. 'Toilers of the Sea,' W. Q. ORCHARDSON, exhibited in the Royal Academy in 1870, is impregnated with all the breezy dash of the situation. A fishing-boat in the trough of the mighty waves rushes madly heeling through the water, which threatens to overleap the gunwale. The crew, a man and two youths, exhibit countenances variously expressive: the father's is calm and resolute; the older boy's vaguely apprehensive; that of the younger is pale with affright. The handling

is marred by the "streakiness" to which the artist is liable. THOMAS FAED'S 'Homeless' (his famous A.R. picture), a ragged crossing-sweeper asleep in a cold street-corner, is a touching appeal to the missionary and philanthropist. 'Sybilla,' by R. HERDMAN, R.S.A., is an exquisite study of graceful ease, and refined colour. The rich auburn hair, the quiet eyes, the dark drapery, relieved by scarlet poppies, the perfect simplicity of face and figure, possess an irresistible charm. We are always pleased to meet with J. PETTIE, A.R.A.; there is feeling in his conceptions which ensures a welcome, notwithstanding occasional defects in technical achievement. The 'Love Song' is exceedingly chaste in tone. The eyes of the *innamorato* are big with earnest tenderness, and, if music be the food of a certain passion, we are sure the strain is so melodious that the lady will bid him "play on." J. ARCHER, R.S.A., has three pictures. Of 'The Peacemaker' we had occasion to speak last year when in the Royal Academy. In 'A Bit of Romance,' where the host, a reverend friar in long white stole and sandalled shoon, takes his guest (a mounted cavalier) home for the night over the dewy fields, we are struck by a grotesque mannerism which instantly reminds us of Don Quixote. The horse and its rider are decidedly of the weird and lanky type; yet there is a subtle attraction about the whole which bespeaks an original mind. 'The Lady in Blue,' though sweet and pretty over her day-dreams, is commonplace in conception.

Besides 'Morning,' his diploma work, and not his best, we have seven contributions from the easel of G. P. CHALMERS, R.S.A. Of these we prefer 'Old Letters,' a single figure handling certain manuscripts suggestive of memories "pleasant and mournful to the soul;" and 'Once on a Time,' a study of a girl absorbed in a story-book. The head and hair are touched with a delicacy unusual to this artist, who with a fine feeling for the *tout-ensemble* is apt to disregard finish. We do not wonder that J. DRUMMOND, R.S.A., secured immediate purchase for his 'Old Mortality,' ably combining, as it does, the romantic with the historical. The veteran enthusiast kneeling amid the morning's misty dews at the antique memorial-stone in Dunottar churchyard, while Sir W. Scott and his clerical *cicerone* regard him from behind in respectful silence, is happily conceived. Mr. Drummond is also successful in 'The Armourer's Shop—Time of Charles I.,' wherein he has contrived to smear his pencil with the veritable dust of antiquity. 'King James VI. calling at the Shop of George Heriot' wants point, and the figures are dumpy and tame. In his own special walk of cabinet-interiors, not seldom pervaded by a *souffçon* of the superstitious, we have few better delineators than W. F. DOUGLAS, R.S.A. Whether it be archaeologist, astrologer, or soothsayer, as 'The Rosicrucian,' and 'Aunt Margaret's Mirror,' he generally throws around the subject the fascination of his own mystic meanings. In the last-named there is the additional merit of good grouping, though we should have preferred more prominence given to the mirror with its thrilling revelations. There is vigour of thought and touch in G. STEELL, R.S.A.; witness the 'Equestrian Portrait of Colonel Buchanan,' surrounded by all the accessories of the hunt; health and spirit assert themselves in the red-coated sportsmen, and the favourite foxhounds of the pack. The breezy bustle of preparation is felt, and the bracing air rings with the "tally-ho!" Mr. Steell also exhibits a young girl seated on her pony, admirably painted in *tempera*, and full of life and beauty.

We cannot congratulate K. HALSWELLE, A.R.S.A., on his 'Pilgrims at Scala Santa,' so heartily as we did formerly on a similar subject. The pilgrims here have a stagey, conventional look; and though the female embracing the steps is graceful in her devotion, the old man who takes precedence is surely preposterously tall, physically, while wofully lacking elevation of a higher sort. 'Tea-Tattle,' G. HAY, A.R.S.A., appeals, with rare effect, to the gossiping instinct. A party of ladies, of a certain age, variously grouped round a table, are being regaled with a tit-bit of scandal from the lips of an unmistakable old maid, who protrudes her lean neck with affected importance as she speaks. The interest of the listeners, differently attested, as they balance the cups and saucers, or suspend the teaspoon in air, breathlessly awaiting the *dénouement* of the ugly tale, is invested with a comic absurdity perfectly irresistible.

'The Village Blacksmith' is a fair specimen of R. SANDERSON'S eight pictures—all modest in size: there is mettle in the hand that fashioned that brawny hero with the well-toned surroundings. Might we advise Mr. Sanderson, however, to limit his attention to such *genre*-subjects as the foregoing and 'The Lesson?' (a simple, pretty exposition of a mother and child), in which he seems more fitted to excel than in landscape. There is slight exaggeration in 'Danger,' by J. HOUSTON, R.S.A.: a weary, hunted man (a rebel) has fallen asleep in the brake, while a woman kneeling by his side watches over her wounded lover. The flush on the horizon is telling, and the loneliness of the landscape heightens the pathos of the episode. R. GAVIN, A.R.S.A., has constituted himself the wizard of mulatto and slave-life, and there is power and individuality in his pencil. Yet the suggestions evoked by 'The Quadroon Girl' (a cruel planter weighing his chances on the purchase of a slave), and by 'Master and Servant' (two figures carefully composed and excellently coloured), are of very questionable significance. Pity that ability so manifest should not be expended on more exalted objects. We meet W. M'TAGGART, R.S.A., with pleasure. We have few better exponents of the morning of life than these children 'At Play,' on the open sands. And we are quite enamoured of that artless young 'Lucy,' flitting from her old home, and sitting in the wood, hearkening with a sweet sad face to the "craw" and the robin chirping their low farewell. OTTO LEYDE, A.R.S.A., is not only a valuable portrait-painter, but deals in charming ideals. The child carrying the bright blossoms through the corn-field recalls our own childhood. The stream of years flows back, while the lark is singing overhead. 'St. Valentine's Day' is a creature more like saint than earthly maiden. Why should she gaze on the love-missive with such tenderness, whose heart is in the sky? Few healthier illustrators of fishing experiences are among us than R. T. ROSS, R.S.A. His two glimpses of Newhaven are true to the *locale*, and *bond-fide* revelations of the customs of the inhabitants. Men, women, and children, not omitting the cocks and hens who go paltering and picking about, the life-preservers, the nets, the baskets, and all other nautical gear, are drawn, grouped, and coloured with an eye habituated to find pictorial beauty in every-day things. It is in such works, however, as the cottage interior, 'Playmates,' that we discover the key to Mr. Ross's popularity. His true genius lies in these sweet domesticities which appeal to every heart, and make "the whole world kin." The mother and grandmother, the child and the cat, the homely surroundings, elo-

quent of affection and content, give a fragrance to the common air which purifies while it gladdens. 'O Katy, be wary!' R. ROSS, jun., in which a damsel, setting out for a holiday, is being warned by her mother, shows considerable promise. Katy and the old woman, with the gallant waiting behind, are well posed, though a certain flatness of outline is perceptible. C. LEES, R.S.A., is to be commended in 'Buckhaven, on the Fife Coast.' The romantic village sweeping by the sea, with its cliffy irregularities, while the blush of dawn floats in the east, arrests the beholder. Perhaps the objects are just a trifle too minutely defined, inducing a sharpness which nature ignores.

The 'Kirkin' Shawl' of A. LEGGETT, is a poor theme feebly considered. It were wise if painters generally kept in mind that familiar incidents do not demand less careful study of arrangement and character than the very highest subjects. There is talent in 'Old Iron to Sell,' H. FRIER; and still more in his 'Home after Rehearsal.' Here a young creature is seated in her poor room, tired, solitary, and hungry it may be, after her arduous duty—a peep, we fear, into a phase of existence not unusual, and fitted to point a moral to the rich and thoughtless, for whose amusement her energies are wasted. The productions of W. F. HOLE are notable for novelty of theme and piquancy of treatment. The name is unfamiliar to our catalogues. But we desire further acquaintance with the author of 'Chaucer reading to the Duchess of Lancaster.' The scene is an antique garden, where, among other details, we have a peacock perched on a ruined fountain; the figures are full of a quiet dignity. 'The Canterbury Pilgrims,' also by Mr. Hole, inclining to the pre-Raphaelite school, is original and striking. Though the travellers overrun the canvas, there is individuality of character and grotesque feeling in the moving medley. 'My Ward, Sir,' by the same, is beautiful in design, and the figure of the female draped in admirable taste. We admire the talent and humour of W. GEDDES'S 'Hallowe'en.' The youth who pauses ere darting with his mouth at the pendent apple, with a lighted candle dangling from the other end of the string, is ineffably ludicrous. 'Quail Fighting,' R. POGGI: we wonder that this picture did not gain the compliment of a better position in the gallery. It is a remarkable product in several respects. The scene is a Roman house in Herculaneum; and the pastime, peculiar to the era, is being held on a large marble table in a room of the superb mansion. The spectators, very scantily draped, according to the usage of the time (albeit one female seems out of drawing from excessive height), are rendered with exquisite finish; and the entire *minutiae* of the chamber are chaste, elegant, and appropriate. The child extending a hand to the birds while keenly surveying the sport, is a delightful adjunct. Altogether the novelty of the time and place is ably sustained. 'Waiting' and 'Disappointed' are two pretty little episodes of maiden experience, by Miss J. M. BOWKETT. 'Hesitation,' by Mrs. CHARRETTE, a girl weighing the contents of a letter, is rich in natural sentiment.

Turn we now to landscape; and following the order of the catalogue, we are first attracted by 'Evening—Easedale,' C. MONRO. The locality is all that a poetic heart could wish, and is treated with all the *abandon* of a free hand. The dewy light falls exquisitely on hill, vale, and lake, and the soothed eye is satisfied. By the way, we are surprised that the lake-country is not more resorted to by painters.

W. BEATTIE BROWN, A.R.S.A., sends no fewer than nine pictures, of which the largest, 'A Showery Day on the Yarrow,' wants clearness, even beyond allowance for weather-effects. We prefer the smaller canvas, 'Newark Castle,' and above all 'The Heron's Haunt, Arran,' wild and grand. We recognise a genuine son of Art in J. SMART, A.R.S.A., who is fast rising in public estimation. 'When Summer into Autumn glides,' is soft, airy, and delicious; and the 'Calm Summer Gloaming,' with its cool flow of water over the stones, and the serene sky overhead, has no harsh angle, or tawdry spot to mar the harmony. The patient diligence of A. PERIGAL, R.S.A., has produced good results in 'A Norwegian Fishing Village,' the *locale*, in a high degree picturesque, is boldly and skilfully treated; and in lieu of the solemn lochs and monotonous hills we are used to connect with his name, we have here a spring into a northern land, whose features are fresh and romantic. COLIN HUNTER, whose dealings are mainly with the ocean and its fishers, has a single figure advancing along a lonely shore; the breeze blows about her hair, and her serious eyes reveal the meditative mood. There is a touch of poetry here, enhanced by the tremendous expanse of curling waves dancing and seething behind, while the driving clouds are eloquent of the gale. We have seen SIR G. HARVEY, P.R.S.A., more happily represented than in this year. 'The Eagle's Nest, Loch Awe,' from the level nature of the solitude, causes us to search in vain for the eyrie; and 'West Shardon' is scarcely more than a correct drawing of a gay palatial residence on the river Clyde, gleaming white in the hot noon, with idle groups in showy attire scattered here and there. In the case of WALLER PATON, R.S.A., merit and success go hand-in-hand; his pictures are good, and so is their sale. We hardly know whether most to admire 'Through the Wood,' with the glorious sun-glints slanting through the tall trees, where the banks are clothed with fern and wildflowers, or the 'Entrance to the Arran Glen,' over which is spread the canopy of a bewitching summer evening. Mr. Paton's 'Night Mail' is scarcely a legitimate subject for high Art, inasmuch as to concentrate the interest on a railway "express" is unworthy of an elevated taste.

S. BOUGH, R.S.A., is always distinguished by that dash and sweep which bespeak the broad artistic mind. Fearlessly grasping his theme, he bounds along by mountain, valley, town, and river till he reaches the grand *scenic ultimatum*. His 'London, from Shooter's Hill' literally fills the vision with its diversified expanse, embracing many of the city-environs, with the dome of St. Paul's on the far horizon basking under the broiling mid-day. The variety of figures, soldiers with their waggons, daintily-dressed ladies with pet dogs, &c., lend spirit and reality to the dusty road, while the intense brightness is skilfully relieved by a lowering point in the sky, suggestive of coming thunder. Mr. Bough is also good in 'Thirlmere,' where the light and shadow are admirably distributed; and in 'Wetherall Wood,' which is delicately handled, yet with characteristic freedom. 'Old Houses, Perth,' evinces talent in W. PROUDFOOT. The quaint irregularities of the *locale*, where the aged figure toils up the hard acclivity, are in excellent perspective. J. NESBITT makes rapid advance in his view of the 'Bass Rock, from North Berwick.' The accuracy always apparent in his works is here supplemented by the freedom which was formerly

wanting. His 'Forest Scene, Inverary,' is rich in sentiment. Nothing can be lovelier than the sunshine flickering on the silver stems of the trees, while the brown fallen leaves rustle softly in the foreground. 'Moonlight' is luminous and sweet in the keeping of T. O. HUME. 'On a Low Shore,' J. CASSIE, A.R.S.A., is in every way worthy of this well-known artist. His most important work, 'Easterly Gale at North Berwick,' was at once purchased by the Association for the Promotion of the Fine Arts. We would gladly linger somewhat longer, if space were not limited, among these purveyors of our purest pleasure, doing leisurely homage to E. HAYES for that magnificent 'Schevening Beach,' where, dim and dusky, the vessels are preparing for sea, and the lighthouse gleams high upon the rock. Miss A. MACWHIRTER is to be commended for her deft arrangement of objects in the 'Old Curiosity Shop,' and Miss J. FRIER for her soft yet firm transcript of 'Loch Lomond, near Luss.' C. WOOLNOTH's 'Loch-na-Garr' is very carefully rendered; so also is R. N. BALANTYNE's 'Home of the Water-Hen,' wild, and green, and reedy. 'Gipsies,' by R. W. MACBETH, A.R.S.A.: we never beheld gipsies more fancifully posed than the violin-player perched in the tree, and the recumbent female in the meadow below. We would counsel Miss C. ROSS, in her clever water-colour of 'Going to Market,' not to overdress her humble heroines; and request Lady DUNBAR to forbear such impossible sky-effects as in her 'Linn of Dee.'

The excellence of the portraiture is amply guaranteed by such names as Macnee, Macbeth, Herdman, Barclay, Smellie Watson, &c., &c. Two portraits by ladies are worthy of remark: one, a copy of Madame de Jerichau's 'Dr. Brown, President of the Royal Physical Society, Edinburgh;' the other, 'His Grace the Archbishop of Canterbury,' by Miss F. TRUEFIT, somewhat hard of outline, yet in the main a creditable effort. By the way, in these times when the want of employment for women is so much under discussion, why should not more of the fair sex study portraiture? KENNETH MACLEAY, R.S.A., has well performed an arduous task, to reproduce in oil, life-size, from a miniature the likeness of the Rev. P. Macdonald, Argyllshire, in his ninety-sixth year.

Sculpture seems still far less generally understood than it deserves to be. Perhaps the noblest art with which we can deal, its very severity hinders its wider appreciation. The simplicity of the material employed, and the purity of tone demanded, win no response from minds habituated to flaring colours and sensational excesses. Hence the scanty results witnessed in our Scottish modern collections. Why should not men of taste vary the decorations of their mansions with the breathing marble, instead of confining their support almost exclusively to painting? A fine picture may interest, animate, or soothe according to the theme, but a fine statue has the superior power of moral and intellectual elevation. The sculpture examples number forty-four, chiefly busts by Brodie, Wallace, Haggart, Clark Stanton, &c. The figure of 'Mysidora,' G. WEBSTER, is pleasing; and the 'Nymph at the Stream,' W. STEVENSON, possesses the feeling of the situation. Mrs. D. O. HILL is a lady whose native genius, fostered by education, has wrought out for her a distinguished place. Besides two powerful busts of Sir Noel Paton, and H. Harwood, Esq., and a model sketch of the late Sir J. Simpson

(whose *physique*, by the bye, was not exactly that in which sculpture delights), we are presented with a marble statuette of Robert Burns. This figure is an object of much attraction. The young poet is seated in an easy attitude upon an "auld tree root." The countenance is illumined with that peculiar *lustre* of thought we always associate with Burns, an effect which can only be produced by sympathy of mind guiding the manual dexterity. The details of dress, corduroy, coarse, homespun hose, and bonnet, are ingeniously supplemented by characteristic emblems, a rustic pipe, wild flowers and leaves, and a tiny mouse peeping timorously from her "wee bit housie," while over all is shed the impress of a great soul calmly pondering its high destiny. 'Wee Davoch,' also by Mrs. Hill, is a charming little lad, fond of learning, yet alive to every boyish sport, as we catch from the brightness of his features. Though conning his "carrich" (catechism) with studious industry, he is well pleased to know that a young rabbit, which he has just caught in the wood, lies half concealed in the bonnet under his arm, while a top or *peerie* (as it is called in Scotland) peeps out of his pocket ready for use when the humour seizes him. The individual ease and entire naturalness of the conception do credit to the artist.

SELECTED PICTURES.

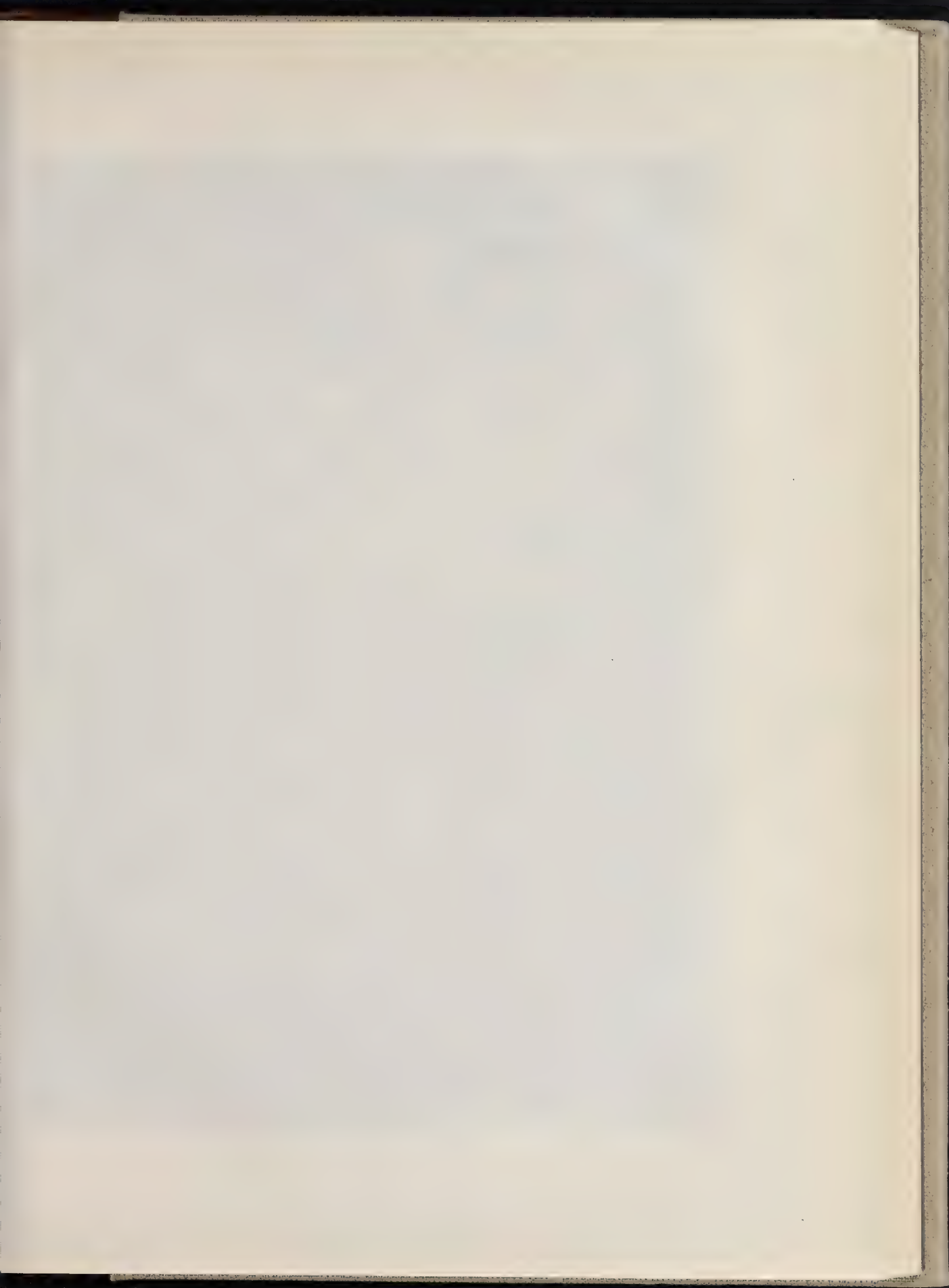
FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

ACCIDENT OR DESIGN?

G. Pope, Painter. G. Greatbach, Engraver.

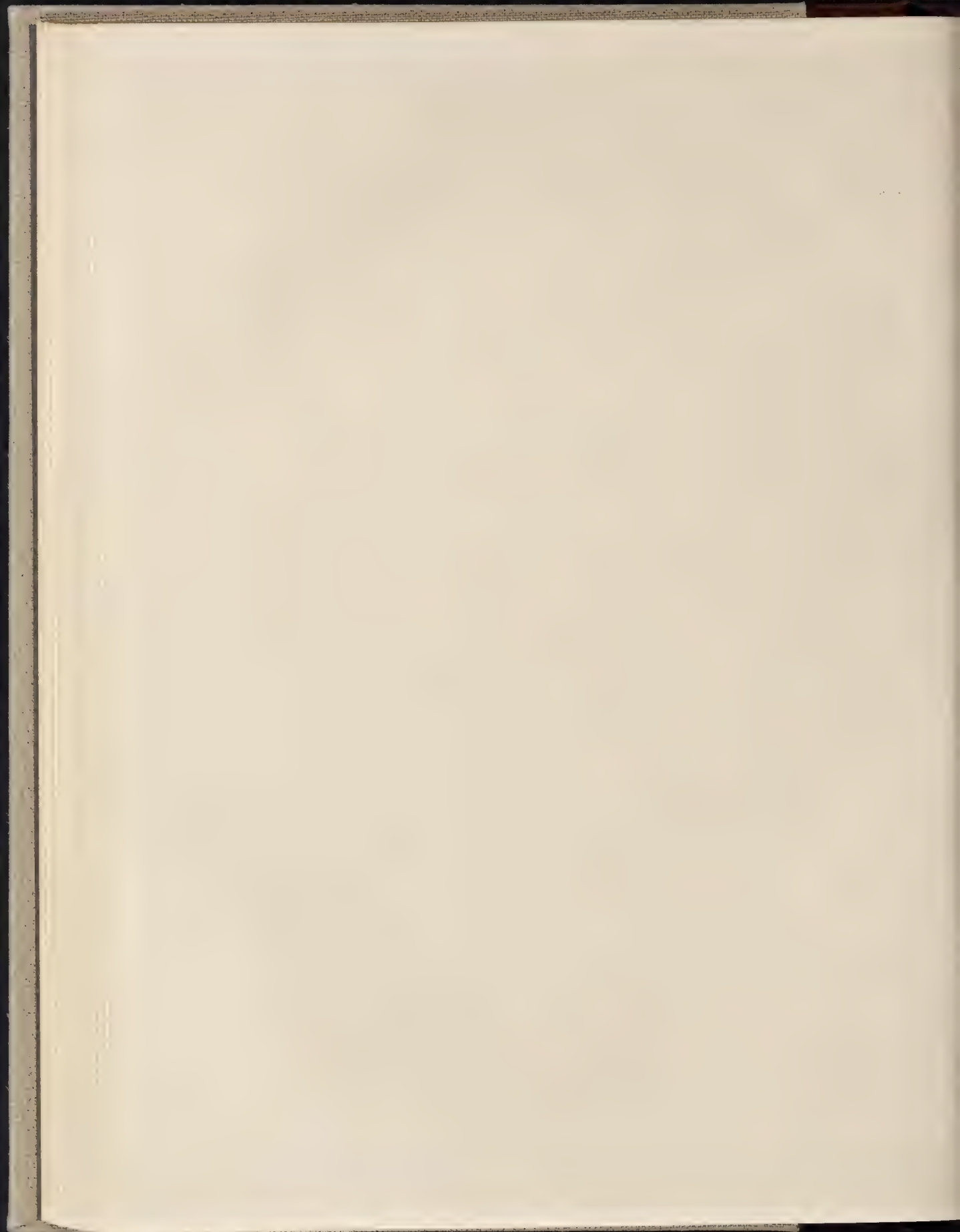
A JURY of twelve bachelors, whether old or young, or of the same number of maidens, summoned to answer this question, would, without retiring to consider it in private, immediately pronounce the verdict, "Design!" The case admits of no argument; the student may hold in his hand Ovid's *Art of Love*, but he never intended to read it there and then; it is brought out as a *ruse* to hide his real object; and the trees which the lady is sketching will never be completed, and she does not intend they shall be, though commenced days ago, it may be; till that bashful youth who has daily watched the progress of the drawing has summoned up sufficient courage to request the fair artist's permission to examine her work. There is no "accident" here; it is altogether an affair mentally pre-arranged on each side; and Mr. Pope could never expect that any one who looks at his picture should think otherwise.

The title, however, is sufficiently suggestive to answer its purpose of telling the commencement of a love-story; the composition, as a whole, is pretty, and the principals in it, saving a little affectation of manner in both which is almost inseparable from the sentiment, are carefully studied. There is evidently neither reading nor sketching going on; the thoughts of each are centred in the other, and the eyes of the lady watch every movement of the gallant to see if his next steps will bring him nearer to her. She is the most attractive object in the picture, even viewed artistically, for the figure is very gracefully posed, and her costume is well displayed. The work was exhibited at the Royal Academy in 1870, and is certainly one of the best we have seen from the hands of the painter, both in design and colour.









THE STATELY HOMES OF ENGLAND.

(OCCASIONALLY OPEN TO THE PUBLIC.)

"The stately homes of England,
How beautiful they stand!
Amidst their tall ancestral trees,
O'er all the pleasant land."
— MRS. HEMANS.

By S. C. HALL, F.S.A.

THE ANTIQUARIAN NOTES AND DETAILS
BY LLEWELLYNN JEWITT, F.S.A.

CHATSWORTH.



At the conclusion of our last chapter we left the visitor in the great hall at Chatsworth, and having allowed him time to revel in the beauties of the painted ceiling and walls, and to examine the works of Art by which he was surrounded, we now proceed very briefly to describe the interior of the house. From the

centre of the south end of the noble hall, the grand staircase leads up to the various suites of apartments on the library and state-room stories, and on either side of this staircase an open archway gives access to the "Grotto-Room," the south corridor, and the apartments on the ground floor. From the corridor at the north end, the north stairs give access in like manner to the various apartments and to the north wing.

The house is three stories in height, and these are known as the basement, the library, and the state-room stories. Through the extreme kindness and liberality of the noble duke a part of each of these stories is, under proper regulations, permitted to be shown to visitors. It is not our intention to describe these various apartments in the order in which they are shown to visitors—for this would for many reasons be an inconvenient and unwise arrangement—but will speak of them according to the stories on which they occur. And first we take the upper, or state-room story, which, like the others, runs round the four sides of the quadrangle. The State-rooms and Sketch-Gallery occupy the south side; the grand staircase is at the south-east angle; the continuation of the gallery of old masters, the

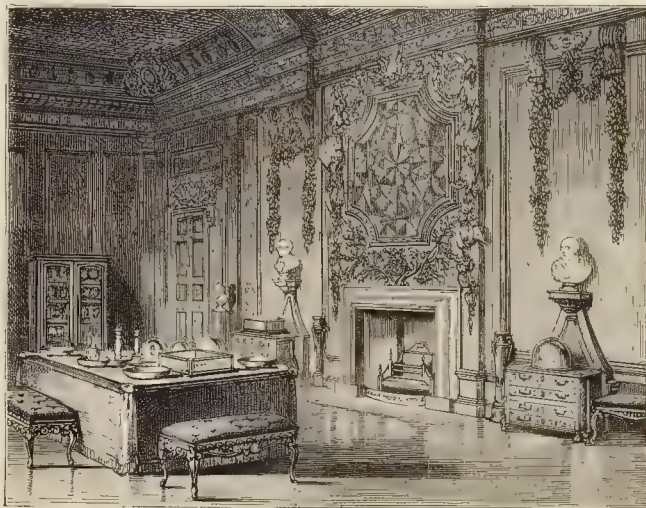
west stairs, and a number of bedrooms including the Sabine-room, occupy the west side; the north is taken up with bedrooms, with the north staircase at the north-east angle; while on the east are "Mary Queen of Scots Rooms," so called because occupying the same position as those used by her in the old mansion which was removed and rebuilt, and other suites of splendid sleeping apartments which of course are not shown to the visitor.

The SKETCH-GALLERY, which, as we have said, occupies the south and a part of the west side, contains perhaps the most choice and extensive collection of original drawings by the old masters in any private collection, embracing the Italian, French, Flemish, Venetian, Spanish and other schools; and containing matchless examples of Raffaele, Michael Angelo, Albert Dürer, Titian, Rembrandt, Rubens, Leonardo da Vinci, Poussin, Claude, Salvator Rosa, Correggio, Luca Signorelli, Andrea del Sarto, Lo Spagna, Giulio Romano, Caravaggio, Zuccherò, Andrea Mantegna, Parmigiano, Giorgione, Giulio Campagnola, Paul Veronese, the Carracci, Guido Reni,

Domenichino, Guercino, Holbein, Lucas Cranach, Lucas Van Leyden, Vandyke, Van der Velde, Jan Miel, and indeed of almost every well-known name. The collection was formed by the second Duke of Devonshire at considerable cost; the nucleus being purchased at Rotterdam.

The State-apartments, which are entered from this Gallery, consist of a splendid suite of rooms, occupying the entire length of the building. The entrance is through a small apartment around the walls of which is arranged a fine collection of examples of Ceramic Art, including many good specimens of the more famous English and foreign makes. These were, in great measure, removed here from the duke's villa at Chiswick. Adjoining this, at the south-west angles, is—

The STATE DRESSING-ROOM, the coved ceiling of which is beautifully painted, the subject being, in the centre, the flight of Mercury on his mission to Paris, and, on the coving, groups representing the Arts and Sciences. The wood-carving in this room, as in the whole of this suite of apartments, is of the most wonderful and most



THE STATE DINING-ROOM.

exquisitely beautiful character, and is unmatched in any other existing mansion. On the west side are four pendants and a group of the most delicate workmanship, and over the principal doorway is represented a group of carver's tools, &c.—a globe, compass, brace and bit, square, augers, chisels, gouges, *cum multis aliis*, and a small bust. This apartment contains some fine Japan, inlaid, and other cabinets, and curious old earthenware; and on the walls, besides a clever picture in mosaic, is a frame containing what is universally admitted to be the finest and most wonderful specimen of wood-carving ever executed;—this we engrave. It is usually called "Grinling Gibbons' masterpiece," and whether by Gibbons or not (and there is no direct authority either one way or other), it is, indeed, a masterpiece of Art. Concerning the question whether the carving is by Gibbons or not, we shall have a few words to say when writing of the chapel. The "masterpiece" is a group consisting of a cravat of point-lace, as clear and delicate in the open-work as the finest lace itself, a

woodcock, some foliage, and a medal with a bust in relief. Of this group Horace Walpole thus wrote:—"When Gibbons had finished his work at that palace (Chatsworth) he presented the duke with a point cravat, a woodcock, and a medal with his own head, all preserved in a glass-case in the gallery;" but he had no authority for any such statement, nor is there any record of Gibbons having ever been at Chatsworth. From the door of this room the vista, when looking through the state-apartments, is remarkably striking and effective; the flooring throughout the suite being of oak parqueterie which reflects the light in a pleasing manner. This we engrave.

The OLD STATE-BEDROOM, the first apartment seen through the doorway in our engraving, is a fine and very interesting apartment. The ceiling, which is coved, is splendidly painted, the principal subject being Aurora chasing away the night; and the walls are hung with embossed leather of rich arabesque pattern, heavily gilded; the frieze, also of embossed leather, is richly foliated, with medallions bearing respec-

tively the bust of the late Duke of Devonshire, his crest and coronet, and his monogram, alternating round the room. Over the doorways are splendid examples of wood-carving of groups of musical instruments; on one group is suspended a medallion head of Charles II., and the words "CAROLVS II. DEI GRATIA," and on the other a watch. Over and around the chimney-piece are cherubs' heads, birds, foliage, &c., of the same fine class of wood-carving. In this room (besides cabinets, vases and beakers, and a charming model of the tomb of Madame Langlan, at Hildebank, near Berne, in which the spirits of the mother and child are seen bursting through their broken tomb) is a noble and ancient embroidered canopy and state-chair, the work of Christiana, Countess of Devonshire, the wife of the second Earl of Devonshire. The canopy is of crimson velvet exquisitely covered with needle-work in gold and colours, in groups of figures, trees, animals, and insects;—here, a goat, a stag, a fox, a rabbit, a pig, dogs both leashed and single, a horse, an eagle, and a swan; there, butter-

flies, flies, and innumerable other devices, around; while inside the top a group of three figures within a border is in the centre, and the rest dotted with animals, flowers, &c., with a border of figures and foliage. The back of the canopy bears, above the chair, the arms of Cavendish (*sable*, three bucks' heads caboshed, *argent*, attired *or*) impaling those of Bruce of Kinloss (*or*, a saltire and a chief, *gules*, on a canton, *argent*, a lion rampant, *azure*), with mantling, helmet, crest, &c. Supporters, dexter, a stag, proper, gorged with a wreath of roses, *argent* and *azure*, attired *or*, for Cavendish; sinister, a wild man, proper, wreathed round the head and loins with laurel, *vert*, for Bruce. Motto, CAVENDO TVTVS FVIMVS; the first part, "Cavendo Tvvtvs," being the Cavendish motto, and the latter part, "Fvimmvs," that of Bruce; the rest of the velvet is covered with flowers, animals, &c., and surrounded by a border of groups and flowers. The chair is of the same character. Christiana, Countess of Devonshire, to whose fair hands is owing this charming piece of embroidery, and to

of swords, drum, battle-axes, shield, helmet with dragon crest, foliage, &c.; and over the other military music and foliage. Above the chimney-piece, around an oval in which is a portrait of the first duke, are Cupids, trophies, shells, foliage, masks, helmets, arms, &c., and an owl; beneath these are two carved banners with the Cavendish arms, tied together with a snake (the family crest). Among the furniture and adornments of this room are some fine examples of china and earthenware, and a remarkably large malachite table.



THE PAVILION AND ORANGERY FROM THE EAST.

whose good taste the arrangement of these blended armorial insignia is due, was the daughter of Edward, Lord Bruce of Kinloss, and sister of the first Earl of Elgin, from whom the present ninth earl is lineally descended. The armorial bearings upon this canopy are therefore peculiarly interesting as showing not only the impaled arms themselves, but the blended supporters and motto, of Cavendish and Bruce. In this room are also preserved the coronation chairs and foot-stools of George III., and Queen Charlotte, and of William IV. and Queen Adelaide; and a wardrobe which is said, whether correctly or not, to have belonged to Louis XVI.

The STATE MUSIC-ROOM, like the others, contains some exquisite wood-carving. Over one doorway are flowers, fruit, wreaths, wings, &c., and a ribbon with the family motto "CAVENDO TVTVS;" over the other, flowers, fruit, and cornucopia; and over the chimney-piece are heads, festoons, flowers, fruit, corn, foliage, &c., all true to nature. Over the central door is a group of musical instruments, and in the centre of the frieze is a garter and monogram. The walls are

hung with embossed leather, richly gilt and heightened with blue, and the frieze has the medallion heads, crest, and monogram of the late duke, as in the apartment just described. The ceiling is splendidly painted with mythological subjects, and several interesting pictures, busts, and other objects are arranged in the room. One of the features of this apartment remains to be noticed. It is a curious piece of deceptive painting on one of the double doors leading to the gallery—a fiddle painted so cleverly on the door itself as to have, in the subdued light of the half-closed door, all the appearance of the instrument itself hanging upon a peg. The tradition of Chatsworth is, that this matchless piece of painting was done by Verrio to deceive Gibbons, who, in his carvings, had deceived others by his close imitation of nature.

The STATE DRAWING-ROOM has its walls hung with tapestry from Raffaele's cartoons, and its coved ceiling is splendidly painted with mythological and allegorical subjects, in the same manner as the rest of this suite of rooms. The carving over one of the doors is a military trophy, consisting



THE HEBE OF CANOVA.

The STATE DINING-ROOM, which forms the south-east angle of the building, is a splendid apartment, the ceiling of which, by Verrio, is of the most masterly conception, and represents, among an assemblage of gods and goddesses, the Fates cutting the thread of life, &c., and on one side of the coving is a monogram of the letter D. The carvings in this noble apartment are of matchless character, and hang in a profusion that is almost bewildering. In the panels of the wainscoted walls are festoons of flowers, &c.; over one doorway is a group of leaves and corn, and over the

other two are splendid groups of crabs, lobsters, fish, and shells, all "as true to nature as nature itself." Over the fireplace, across the top, and hanging down the sides of an octagonal tablet, is the richest of all the rich carvings of this suite of rooms. It consists of dead game—heron, pheasants, &c., at the top; over and around these a net is loosely thrown, which, hanging down the sides, forms a groundwork of festoons, on which hang pheasants, woodcocks, grouse, partridges, snipes, and other birds, so true to life that it is only by careful examination that the spectator can discover that they, with the net and all the mouldings, are carved out of solid wood. In this room are several busts in marble by Chantrey, Nollekens, and others, and a cabinet of fine old china. On the central table will be noticed, among rare and valuable articles, the rosary of King Henry VIII.; a fine set of carved ivory chessmen; ivory-carvings, rare glass and china; and silver filigree and other ornaments. And there is also the malachite clock presented to the late duke by the Emperor Nicholas of Russia, and an exquisitely sculptured marble model of the Victoria Regia.

The middle, or library, story will next be described, and it, besides occupying the four sides of the quadrangle or inner court (in the same manner as the upper story), extends to the whole length of the north wing; it is, therefore, the most extensive and important part of the mansion. The grand staircase is at the inner south-east angle, and the north stairs at the inner north-east angle. The south side is taken up with the gallery of paintings, the chapel (at the south-west angle), the billiard-rooms, and the two drawing-rooms; the west by the gallery of paintings, the west staircase, and suites of bedrooms; the north side by the library-corridor and sumptuous bedrooms, &c.; and the east side by galleries of the great hall, and the library and ante-library. The north wing, continuing in a line with the libraries, comprises the dining-room, sculpture-gallery, and orangery.

The GALLERY OF PAINTINGS, which occupies two sides of the quadrangle, and from which access is had to the various apartments, contains, with the adjoining ante-room, many remarkably fine and valuable Art-treasures—such, indeed, as no other mansion can boast. Among these, it will be sufficient to name Landseer's original paintings of 'Bolton Abbey in the Olden Time,' and 'Laying down the Law,' a number of family portraits by Reynolds, Lawrence, and others: with two remarkable representations of the old mansion (one in needlework) which we engrave.

The BILLIARD or MUSIC-ROOM, and the GRAND DRAWING-ROOMS, which form one continued suite, are as well-proportioned, as chastely and elegantly decorated, and as magnificently furnished, as can well be imagined, and they contain a matchless collection of works of Art. In the billiard-room, from which a door opens into the gallery of the chapel, are several remarkably good paintings, the most striking of which are an admirable full-length portrait of the present Duke of Devonshire, seated, and a full-length portrait of the father of the present noble duke. Among the treasures of Art in the drawing-room (the ornaments of the ceiling and cornices of which are richly gilt) may just be named Reynolds's celebrated portrait of "the beautiful Duchess" of Devonshire, Rembrandt's grand head of a Jewish Rabbi, and picture-gems by Claude, Murillo, Bassano, Steinwyck, Salvator Rosa, Titian, Berghem, Gaspar Poussin, Leonardo da Vinci, Primaticcio, Parmigiano,

Watteau, Teniers, Breughel, Guercino, Gior-

dione, Carlo Maratti, Jan Miel, and others. In the Grand Drawing-room, which has a splendid ceiling divided into compartments, and, with the massive panellings of the

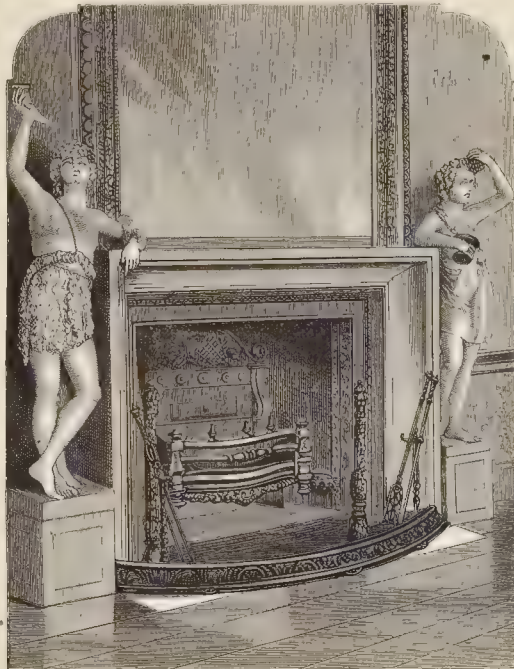
pictures let into the walls, is richly gilt, are some rare and priceless full-length paintings. These are Philip II., by Titian; Admiral Capella, and Antonio de Dominis, by Tintoretto; the Duke of Albemarle, by Dobson;



(CARVING OVER ONE OF THE DOORS OF THE CHAPEL.)

Henry VIII., by Holbein; Mary Queen of Scots, by Zuccherro; and Charles I., by Jansen. The furniture is of the most sumptuous character, and every elegance which the most perfect taste can desire, or

the most liberal expenditure secure, adds endless charms to the room. We engrave one portion of this apartment, and also the Hebe of Canova, with which, and other rarities, it is graced.



FIREPLACE IN THE DINING-ROOM, BY WESTMACOTT, R.A.

From the south windows of this suite of rooms a magnificent view of the grounds is obtained. Immediately beneath is the spacious lawn, bordered with raised par-

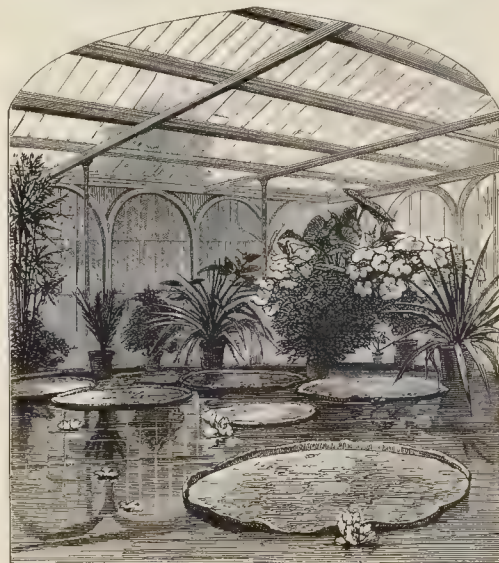
terres, festoon flower-beds, and sculpture; in the centre of the lawn is a basin with a central and four other fountains. Beyond this is seen the lake, with the "Emperor" fountain casting up its waters to an enormous height, and skirted on its sloping sides

with majestic forest trees, and with grassy slopes and statuary; the park stretching out to the right. From the east window of the drawing-room the view is equally fine, but of different character. Here is seen, in all its beauty, the wonderful cascade shown in one of our engravings, the waters of which come rolling down from the dome of



PART OF THE ROCK-WORK, GARDEN.

the temple to the head of the broad walk in the middle of the grassy slope, where it disappears under the ground and is no more seen. To the right and left beautiful glimpses of the grounds are obtained, while beneath the window, to the right, a flight of steps, guarded by two sculptured lions, forms a striking foreground. From this



THE VICTORIA REGIA.

room, besides the doorway which connects it with the apartments we have been describing, one door gives access to the grand staircase, and another to the library.

Of the various apartments composing the north and west sides, it will be unnecessary for our present purpose here to speak, further than to say that they are all as

sumptuously and as tastefully arranged and furnished as such a palace with such a princely owner requires.

The LIBRARY, which is about 90 feet long by 23 in width, and of corresponding height, is one of the most elegant, best arranged, and most perfect libraries in existence. This noble apartment has eight windows in length on its east side, between which are presses for books, surmounted by looking-glass; the opposite side and the ends are also lined with books, and an elegant gallery, to which access is had by a concealed spiral staircase, runs along the ends and one side. The ceiling is white and gold, and is adorned with three large, and five smaller, circular paintings of the most exquisite colouring, by Louis Charon. The mahogany book-cases are divided into presses by gilt metal-columns, from which stand out the brackets supporting the gallery. The chimney-piece, of Carrara marble, has beautifully sculptured columns with wreaths of foliage, and is surmounted by candelabra, massive vases, and a magnificent mirror. In the glass-cases and table-presses, as well as on the shelves, are preserved, as may well be supposed, one of the richest and rarest collections of books and MSS. which any house can boast. It would be an endless task, and indeed quite out of place in this article, much as we desire to linger in the room, to attempt to give even a very brief *résumé* of the treasures it contains. We cannot, however, resist the temptation of saying that here are the famous Anglo-Saxon MSS. of Caedmon, and many other MSS.; the prayer-book given by Henry VII. to his daughter, Margaret, Queen of Scotland, with the touching autograph, "Remember yr kynde and louyng fader in yor good prayers. Henry R.," and other equally curious writings; the *compotus* of Bolton Abbey, 1287 to 1385; the "*Liber Veritatis*" of Claude Lorraine (for which, we believe, no less than £20,000 was at one time offered); a splendid collection of Wynkyn de Worde's and Caxton's printings; a marvellously fine assemblage of early editions;—altogether, as rich, as curious, as important, and as valuable a collection of books as can anywhere be found. We know of no place where we should so much delight to remain as among the literary treasures in this grand library, which has for us many hidden charms.

Passing out from this splendid apartment, is the ANTE-LIBRARY, formed of two exquisitely beautiful little rooms, filled with books of the greatest value and interest. The ceiling of the first or larger room of these is richly gilt, and adorned with paintings by Hayter and Charles Landseer. The smaller apartment is a perfect architectural gem, of apsidal form, the dome supported by a series of columns and pilasters with Corinthian capitals. In this room are some remarkably fine vases on pedestals. From the ante-library a door opens on the NORTH STAIRCASE, on which are hung a fine full-length portrait of the late Duke of Devonshire, by Sir Francis Grant; full-length portraits of the Emperor Nicholas of Russia, and of his Empress; Sir Thomas Lawrence's full-length portrait of George IV. in his coronation robes; and a curious old painting, nearly life-size, of the "Flying Childers," with the following "certificate" of the age of the horse:—"September ye 28, 1719. This is to certify that the bay stoned horse his Grace the Duke of Devonshire bought of me was bred by me, and was five years old last grass, and noe more. Witness my hand, Leo. Childers."

(To be continued.)

VISITS TO PRIVATE GALLERIES.

THE COLLECTION OF GEORGE FOX, ESQ.,
HAREFIELD, ALDERLEY.

In a pleasant valley of Cheshire, where many of the magnates of wealthy Manchester rest from their labours and gather energy from brief repose, the house of Mr. George Fox is situated. Alderley, although some fourteen miles from the vast city of busy traffic, may be almost regarded as one of its suburbs, for a rapid railway conveys its dwellers, often enough during the day, to the numerous modern mansions, with fair lawns and gardens, the pretty lodges of which skirt the roads, or grace the sides of a steep hill that rises above the dale. The congregation of graceful houses, the wooded slopes, the green meadows, form a singular, but very pleasant, contrast to the heat, bustle, dust or mud, of the great heart of the cotton factory of the world. It is sufficiently far off to be entirely uninfluenced by the smoke of a thousand chimneys; "the clamorous voice of woe" cannot intrude here; an atmosphere of tranquillity and prosperity is all over and about one of the most elegant assemblages of mansions that can be found in England.

Among them Harefield "takes the lead;" exotic trees dot a spacious lawn; a sheet of water adds to its charms; the gardens are skilfully laid out and planted; and admirably constructed conservatories contain the choicest plants of many lands. The house is full of paintings and drawings by great masters of several schools, those of England and Scotland largely outnumbering those of other countries. The leading works are collected in a gallery, recently erected to receive them. The gallery consists of two parts, one of which is fitted up as a billiard-room; the other contains "screens," on which hang the smaller Art-treasures of the collection. At the extremity of the outer gallery there is a niche, for the reception of Durham's admirable group of 'The Bathers.' The galleries are lit from the roofs, and jets of gas run along the summits, so as to give as good a light by night as by day.

The contents of these galleries, the dining-room, the drawing-room, the breakfast-room, the corridors, and the staircase, is our pleasant task to describe. The collection has been formed by Mr. Fox gradually; it has had to undergo some "weeding." His experience has not been obtained without sacrifice; he has had (like all other successful collectors) to buy knowledge. A large proportion of the works have been obtained direct from the artists, or at the various exhibitions of recent years, without the intervention of the dealer. It is right, as well as agreeable, to record that fact; of late, indeed, we rejoice to say, the principle is becoming more general than it used to be. Thus artists grow to acquaintance with their "patrons;" Art is removed from the atmosphere of trade; a beneficial influence affects both; the artist becomes a more thoughtful member of society (which he too frequently ignores), and the patron learns to know and to estimate the power of mind and skill of hand to which he is indebted for his enjoyment; no longer regarding productions of Art as things that cost so much, and are of so much worth. Hence it is matter of earnest desire on the part of painters to contribute to this collection, and to other collections where, in like manner, they are estimated as gentlemen as well as artists, and where as guests they may contemplate their productions on "well-furnished" walls. Thus, very frequently, the artist's patron becomes the artist's friend.

Mr. Fox, it should be remarked, has made his selection solely in accordance with his own judgment; he has been but little guided by the value of a name; and has bought whenever and wherever he found merit. If he possesses (as he does) many examples of the best masters, it is because he considered they painted the best pictures, and by that consideration alone he has been influenced.

A bare list of the artists whose works form this gallery, of about two hundred pictures, would occupy much space.

In the chief gallery the post of honour is

accorded to the large picture of Sir J. Noel Paton, R.S.A., 'Christ bearing His Cross,' one of the grandest achievements of the British school; admirable in composition, perfect in harmony of colour and in drawing; a holy sentiment pervades the work; it is Art preaching more than can be taught by a hundred sermons; realising the terrible, yet hopeful, scene more thoroughly than a volume of words, however eloquent; moving the heart to sad sympathy with "the man of sorrows." Pushed onward by the soldiers, and wearing the crown of thorns, He is still the consoler; we can almost hear the words of comfort fall from His lips to the sobbing and fainting women who kneel at His feet. His "soul is troubled;" the features betoken agony; the cup is nearly full: "for this cause came I unto this hour"—on the way to earthly death. This is indeed a high and holy effort of the painter's art; a painted sermon—specially for a Sabbath-day of thought—that cannot fail to bear to mind and heart an influence that will endure while life lasts. Sir Noel Paton holds rank among the loftiest painters of the age; as a man of genius he has few equals; if his fame depended only on this picture, it would be secured for all time.

Opposite to this is another large picture, 'The Arrest of Alice Lisle,' by E. M. Ward, R.A.* The story is, as most of our readers know, graphically and emphatically told by the artist. The venerable lady, placid in her affliction, resigned to her fate, bearing her cross, also, with dignity and confidence in the consciousness of duty done; we realise the scene by the painter's aid, and accept the picture as a grand, though a mournful, reading of a dark page in British history. Yet, on the other hand, as a record of heroic courage it was well thus to make it familiar; at once a warning and a lesson. Another work, by E. M. Ward, is 'Dr. Johnson in the Ante-room of Lord Chesterfield.' It is a somewhat new reading of that which graces "the Vernon Gallery;" at least, the subject has been essentially altered, and certainly improved. Mr. Ward has brought to bear on this admirable composition the knowledge he has acquired since the first picture was painted, in his comparative youth. It is the result of enlarged thought and matured experience. A charming little picture, by Mrs. E. M. Ward, is also in this gallery, 'The Christmas Pudding': an eager group of happy children, uproarious with anticipated pleasure, are watching the mamma about to operate on the huge pudding that smokes on the dish under her hand. There is ample evidence that these studies are "from life." It is broadly, yet minutely, painted, and is one of the pleasantest, if not the grandest, of the accomplished lady's works.

Two admirable pictures, by J. C. Horsley, R.A., next demand notice; one was among the "gems" of the exhibition of 1870, 'Negotiating a Loan'; the other was specially painted for Mr. Fox, as its companion, 'Pay for Peeping,' and represents two lovers saying and hearing sweet things behind a tapestried curtain, through a crevice in which a page is peeping; while a sympathising lady, young and fair, who bears a basket of roses, is in the act of administering a sound box on the ear of the spy. 'Negotiating a Loan' exhibits the interior of a banker's sanctum; his client is a fair dame, who has obviously no right to be there; the negotiation is to be a secret, of which the husband is to know nothing. Both pictures are interesting in subject, and admirably painted.

'News from Home' is one of the pleasant, and always favourite, compositions of Thomas Faed, R.A.: a most sweet picture. A young wife sits beside a baby's cradle, reading news that is welcome news. On the screen is a sketch by this artist, 'The Interview of Jeanie Deans with the Duke of Argyll.'

'A Souvenir of the East' takes rank among the best portrait-works of Portaels; a lovely woman is contemplating her strings of pearls, but they fail to give happiness; her pensive features express the sentiment that records sorrow for a joy that no material treasures can give. The works of the famous Belgian painter have, of late years, found their way into many

English homes: where they are valued as they ought to be.

As its companion, is 'A Jewess of Moscow,' by Vernet Lecomte; a work somewhat similar in treatment; both are fine specimens of two great masters.

'Gabrielle d'Estrées' is one of the most sweet, natural, and effective portrait-pictures of W. P. Frith, R.A. A lovely girl bears a *flacon* on a salver, both of silver. A more exquisitely wrought work the artist has seldom produced. To look upon a countenance so fresh and fair is a positive delight. The artist has painted many larger works: we question if he ever painted one more attractive than this.

'Passing Showers' and 'Twilight—Clearing up' are two important landscapes by P. Graham, R.S.A.: they may be accepted as among the best productions of any school of any time; redolent of nature, simple in composition, yet with the interest that arises from expressive truth, and painted with marvellous fidelity, they maintain the artist's right to any grade of which he may be ambitious, and rank among the many examples of landscape-art in which British artists claim supremacy.

It is sustained also by another landscape, by F. W. Hulme—cows near a shallow but rapid river, under the shadow of a tree-clad hill: the cattle are by H. B. Willis. The theme is thoroughly English; sound, rich, and vigorous, yet refined and very highly wrought.

But in so far as cattle is concerned, the best of our painters must "fall their crests" before De Haas, of whom there is in this gallery the artist's *chef-d'œuvre*; certainly, we have never seen a work more perfect from his master-pencil. A woman on a waste land is striving to hasten home the cows; there is an "impending storm," which she sees and fears, though they do not. It is a most powerful picture; few productions of its class can stand beside it without loss. Another picture by De Haas is 'Donkeys on the Downs'; the title intimates the treatment. That also is a production of great ability, pleasant in arrangement and powerful in execution.

Of a very opposite order is 'The Vow,' by Bourgerea; a most touching subject, wrought with intense feeling and consummate skill. A mother presents her sick child at the shrine of the Virgin, the child bearing a taper lighted: there is nothing painful in the treatment: confiding hope is in the features of the mother, and indications of convalescence are in those of the child. It is boldly and broadly painted—a very masterpiece of French Art. As sweet a picture, by the same artist, is entitled 'Be Friends'; an elder sister is seeking to expel sulks from a younger by the bribe of a tempting apple. It is full of character and life.

Companioning this—and not unworthy to be its companion—is a fine example of the genius of J. B. Burgess, entitled 'The Present and the Future'; a venerable woman walking through a church-aisle by the side of a young girl. The character and costumes are those of Spain. It is an admirable example of one of the most "rising" artists of our school.

Two sea-scapes by the Baron Gudín have the gorgeous effects of light, above and below, on the water and in the sky, for which the works of the distinguished painter are remarkable; they are good examples of his style.

'A Storm' and 'The Appian Way' are two landscapes, with figures, by P. Joris—a modern Italian artist who is rapidly achieving fame. They are broadly and somewhat loosely painted, yet full of character and force. Another work by this artist is entitled 'Preparing for the Fête'; it represents a group of pretty Italian maidens dressed in their best.

These are divided by a work that manifests a degree of skill approaching genius, a work by Josef Brandt—an artist less known than many, but in vigour second to none. It is full of power: a large number of figures, admirably grouped, strong in character, surround a carriage, from which looks out an anxious ambassador,—anxious, although environed by protecting troops, each contributing something to an emphatically told tale.

The best of John Morgan's pictures is here: 'The Fight' exhibits a group of boys, two of whom have been combatants; one of them

* Engraved in the *Art-Journal*.

glories in victory, the other wipes a bloody nose, and confesses to defeat; companions surround both with condolence or congratulation. There is no artist of our time—perhaps none of any time—who can better picture such a scene; thoroughly well painted; full of point and character, maturely studied and thought over; as a representation of its class it has rarely been surpassed.

'The Last Support' is a picture of size, by P. A. Cot, an artist of France, less known than many of his compatriots. It is a very touching composition, admirably painted, representing an aged man leaning for support on the shoulder of a young girl—his last support. She asks charity of by-passers, and will obtain it.

'Coming from Church' is the production of Vellee, an Italian. A mingled group descends the steps; there are many figures, but each is distinct; young and old, rich and poor, are homeward bound. The work is finished with refined delicacy, and may be classed among the best of the abundant evidences of genius that have of late years reached us from modern Italy.

'A Fine Day for Trout Fishing' is one of the Irish portraits of Erskine Nicol, A.R.A., less vulgar than he pictures the Irishman usually. But a coarse and half-brutal fellow represented in another picture, traipsing through a bog, gun in hand, and yet another, 'Casting Bullets for the Saxon,' are in his accustomed style—marvellous as examples of Art, but out of all character as copies of nature. We have seen such originals in Ireland, no doubt; but woe betide him who would search for them. It is deplorable that an artist of high genius, as Mr. Nicol certainly is, cannot find in the cabins and *boreens* pleasanter specimens of humanity. Unless accused Fenianism has destroyed the garb and features of the peasants, male and female, he might see models in abundance whom it would be a joy to paint—handsome boys and gleesome lasses, the finest and the loveliest of earth. Of a surety, the gods have not made Mr. Nicol poetical. A picture more to our taste by Mr. Nicol is a fine landscape representing an Irish bog, not very picturesque, but very true. It supplies evidence that the artist might have attained eminence in that department of Art.

'The Spring,' by H. Campotosto—a young girl giving drink to another by a wayside spring—is one of the sweetest of the works of this always pleasant artist. 'The Dead Lamb' is another; a very touching picture of early nature with its earliest grief. The painter cannot fail to be in high favour with all who desire pleasure from Art, who love the true and the natural, and prefer enjoyment to astonishment.* His themes are always well chosen; but a prettier model would be to his advantage.

'Fête Dieu,' Bellecour, a French artist, contributes a touching picture of an old woman and a young girl who, having gracefully arranged their flower-covered table outside their rude dwelling, watch the priests and people as they enter the church. It is somewhat sad; for the little maid, although she has honoured the fête by an array of flowers, cannot join the procession, scantily clad as she is, and with bare feet.

'The Bad Sixpence,' W. H. Knight, is a pleasantly told story of a young girl who has offered in purchase of fish at a stall a sixpence, against which the angry seller and the bystanders protest as "bad." One would like to have been there to replace it with a good one; we hope the artist did so: for of a surety he must have witnessed the scene he pictured.

'Bernardo del Carpu,' known as 'The Cid,' by John Faed, R.S.A., pictures the dead Spanish knight mounted on his war-horse, and so advancing to the battle that led to victory.

'Charlotte Corday' is one of the smaller works of Alexandre Johnston. It represents the heroine contemplating the deed that rid France of a monster. It is full of pathos: one can read the high purpose which moved the soul and gave power to the hand of the brave-hearted girl. Such, at least, is our reading of the story that gives a gleam of sunlight to the terrible revolution which decimated France of her best and worthiest in 1793.

* Both pictures have been engraved for the *Art-Journal*.

A charming painting (small) by David Cox—two mounted figures crossing a heath; and its companion—a wooded scene, with a distant church—by Patrick Nasmyth, grace this gallery. In the collection, however, there are other productions of these great masters: one by David Cox, of much larger size, represents 'Mushroom Gatherers' in a meadow, beside a running stream under a wooded steep: it is a first-class specimen of the artist—brilliant in tone and colour, and very highly finished. Another by Patrick Nasmyth is more in his peculiar style;—a cottage among trees, from which a woman is passing to fill her water-jug at the stream.

By C. S. Lidderdale, 'A Jacobite of the '45,' very worn and heart-sick, looking from the pathway of a French village over the sea, and vainly longing to be 'home, hame, in his ain cuntry,' is one of the most touching pictures in the collection—in the highest degree pathetic. The story is as well told by the single figure as it could have been by a group; or as it ever has been in written language. That lonely exile suggests a volume of thought.

'In the Wood,' F. Danby, R.A., though a small picture, is one of rare quality; painted as our artists used to paint, with little regard to time, but with an earnest longing to attain excellence. A group of children are amusing themselves in a wood: they are "landscape figures," yet carefully and minutely finished, while the trees are painted with an amount of vigour we do not often see nowadays.

'Cows in a Meadow,' by T. S. Cooper, R.A., is a small but vigorously painted example of the artist in his best time. A work of greater magnitude, but not equal to it in power, again 'Cows in a Meadow,' is hung elsewhere. A better picture than either is a small "bit" of a single sheep.

'Boys watching the Bird-trap' is a right good specimen by a right good artist, W. H. Hemsley.* A small, but very brilliant and singularly vigorous specimen of the genius of "Old Crome" decorates this gallery. It consists merely of two trees, between which a cart is passing; but it is of great value as sound evidence of what English painters have done in landscape Art. Another specimen of Old Crome graces one of the screens, and would justify the highest praise we could accord to it, though only a time-worn cottage and a trudging labourer are there.

A small but charmingly conceived and admirably painted picture by W. J. Mückley, entitled 'Lazy,' describes a boy wantonly idle over his shut-up book. In drawing, in colour, and in composition this comparatively small picture has great excellence. A painting of grapes, with their accessories of leaves, &c., in another room, is also a production of very high order: it is of marvellous finish—a wonderful copy of reality. All who see these pictures will accord to the painter high professional rank. A picture, 'Golden Hours,' also by Mückley, is that of a fair girl in her first youth; considered as a fancy-portrait, few artists could do better. To 'Golden Sands,' also by him, which pictures a pretty boy contemplating an hour-glass, the observation will as fully apply.

Small pictures of 'A Goat and Kids,' by Peyrol Bonheur; 'A Man-monkey,' by Verlat; 'The Pedlar,' by E. Davis; and a gem of purest water, in which quality amply compensates for lack of quantity—a lady-artist contemplating a picture by Claude—the work of A. Seitz, Munich, bring us to the screens in this gallery—the outer of the two galleries—of Art-treasures.

The screens contain thirteen exquisite works—none of them large—the largest is, to our thinking, unsurpassed by any rival in the collection; it is by Sir David Wilkie; we cannot call it either a sketch for, or a replica of, the most famous of all the great painter's works, 'John Knox preaching to the Congregation' before Queen Mary and her "Maies." It is so well-known from the engraving, that description is needless. It may have been, it probably was, the original sketch of the artist; but if so, he subjected it to elaborate finish, for there is nothing "sketchy," certainly nothing slovenly,

* Engraved in the *Art-Journal*.

about it; and the variations between this and the engraved work, commissioned by Sir Robert Peel, are few and immaterial. Its size is 20 inches by 16; and it bears the artist's signature, and the date 1843. [The picture never passed through the hands of a dealer; it was acquired by Mr. Fox from the widow of the late Lord Muskerry, whose former wife, widow of Mr. Majorbanks, inherited it from her first husband, and bequeathed it to her second.]

'An Inner Guard,' one of the gems of Meissonier is found on this screen. The artist has painted many larger, we doubt if he ever painted a better. Value is by no means to be estimated by size. This is an example of his wonderfully minute finish; it was unquestionably a work of time; it is a positive marvel the perfection to which every touch carries out the design. It might have been twenty times as "big," without increasing its worth; as a single figure, it is scarcely too much to say, no human hand has surpassed it. The date is 1857.

Chavet contributes 'Ronsseau in his Study,' a youth reading a book; "to him enter" a dame and gentleman. It is a work of the highest finish.

As perfect in finish, and of greater interest in subject-matter, are two works by Fichel, 'O'est à Vous,' chess-players; and 'The Presentation,' a group of gentlemen of the court in an ante-room; these are admirable in design and execution; as perfect as the most elaborate examples of the old Dutch school, but with infinitely more refinement. They will be classed among the best works in the collection. 'Arrested' is another fine example of Fichel; an old man, wrathful and indignant, brought by soldiers before their chief—arrested as a spy.

A tiny gem, 'Le Fumeur,' by C. Barge, is exquisitely painted; so is a small picture, by Edouard Detaille, representing "two soldiers" (period, Louis XVI.) on the march. By its side is a brilliant example of E. M. Beranger, entitled 'La Blanchisseuse,' and another, by Paul Soyer, of a little girl leaning on a cottage-table.

A grandly painted picture of a very homely subject, 'Donkeys in a Stable-yard,' by James Ward, R.A., supplies evidence of the genius of a great painter, whose works were estimated only after he was dead. Few animal-painters of any period, and certainly none since his time (and it is now half a century ago), were more earnest and faithful in recording truth. His productions are faultless as transcripts of facts; he lacked imagination, was content to picture what he saw; but he continues without a rival as a painter of the actual in the lower world.

A very pretty, and thoroughly well-painted, picture, by G. B. O'Neill, graces the screen. It is entitled 'Granny's Visit,' three children await her arrival; their dolls and playthings are about them—soon to be augmented.

'The Inner Keep,' by F. Goodall, R.A., shows the entrance to a baronial castle; a sportsman seated is receiving refreshment. It is a pleasant, though not an important, example of the master.

We are thus brought to the close of the principal of the two galleries; but may not quit it without expressing pleasure at the value it receives from several works by the accomplished sculptor, Joseph Durham, A.R.A. These are 'Peace,' 'The May-Queen,' 'Leander,' and 'Hero,' marble busts and statues; and soon, as we have intimated, the group of 'The Bathers' will be placed in the niche ready to receive it. It is now occupied by a very charming work by the sculptor Argenti, of Milan, a female form of great beauty, representing 'The Sleep of Innocence.'

The second gallery, separated from the first by a broad arch, is the billiard-room. Here are just fifty pictures, of the mingled schools; and these it is our pleasant task to pass under review. Over the chimney-piece is a grand landscape, 'A View in Rhenish Prussia,' by the Belgian artist, J. Van Luppen. It pictures merely a road, a canal, and a group of trees; figures of a woman and child, and some distant cattle, are subordinates. The theme is commonplace; its value and interest are derived from its perfection as Art-work. Trees and a mossy-bank have never been better painted; it is at once vigorous and

minute; every touch, every leaf, has been carefully studied from nature.

Underneath it are two remarkable pictures—far less agreeable, although, no doubt, copies of actual life; they are the productions of E. Grützner, of Munich: one represents a 'Wine-Taster' criticising a new tap; the other 'A Mishap,' the vintner vexed over some broken bottles that have just been full. They are of rare excellence as paintings; the themes might have been better. A picture more satisfactory, and of greater interest and merit, by Grützner, is a scene from *Twelfth Night*, where Malvolio expresses contempt for Sir Toby, and Maria looks laughingly on both.

Under these are two pictures by C. Korie, also of Munich; one is called 'The Rocco Lady,'—why we cannot say, except that some iron-work, and it may be her dress, mark a period. The other is entitled 'In the Hall of my Ancestors,' and represents a young and gaily-attired gentleman, habited in the early style of the nineteenth century, contemplating a portrait in the hall of his ancestors; there is no key to ascertain if he is his own or has passed from him; but the attitude is that of one who responds rather than rejoices.

A capital picture by T. Webster, R.A., is 'Dividing the Spoil;' three young rascals have been robbing an orchard, and each is obtaining his allotted share of the spoil; one of them is losing no time, for his teeth have met in a prize—an unripe apple, it would seem from the contortions of his visage. It is full of the humour—yet not broad humour—which characterises all the productions of this eminent and highly-gifted artist.

A picture by Duverger introduces us to the interior of a French cottage: a young mother is giving her babe a ride on the back of the pet dog of the household, the grandmother looks alarmed, but there is no fear. It is a pleasant story, pleasantly told, and, as in all the works of Duverger, the domestic atmosphere enables one to breathe freely.

'Shelburne—Sunset,' is a large picture by George Cole, amply worthy of the collection, where it "holds its own" among many powerful competitors. It is a scene thoroughly English, finished with exceeding care, well chosen in subject, and composed with judgment and taste. Rarely has sunset been better painted; over rock and dell, and tree and shrub, the glory of the light passes; it is the "farewell of day," joyous with promise of a bright to-morrow. Even the sheep, home-bound from the pasture, seem to share the happiness that gladdens all the scene. Its companion is also a work of much value, though less striking in incident and with less evidence of power. It is of "Shelburne" under another aspect: "passing shadows;" but here also we have evidence of the unmistakable truth of nature.

In 'Pasture, near Inchville,' by E. Van Marcke, a large picture, we have a foreground of admirably painted cattle; in the back is a huge rock overhanging the outskirts of a town, bordered by a canal, in which there are boats: the cows approach very nearly the high qualities of De Haas, and surpass those of any artist of our school.

'The Valley of Slaughter,' in the Isle of Arran, by J. MacWhirter, is a grand picture, about which one might write half a volume; yet it is only a dark valley: neither bird (save one solitary eagle swooping through the misty valley) nor animal nor man, are intruders on this dismal solitude: gloomy hill-rocks, through which runs an angry and turbid river; peaked hillocks bitter with sterility, wrathful clouds above; such are the characteristics of a scene that one would rather visit by deputy than in person: an hour in that awful dell might tempt to suicide. Yet it is inconceivably grand in its desolation—solitude is far too weak a word for description. It is a most masterly transcript of actuality, and, certainly, no artist, living or dead, could have rendered it more thorough justice.

'Roman Antiquaries,' Campi Bianchi, is a work of singular ability, a production of the modern Italian school, by one of its leading masters. A party of antiquaries are poring over a "find," among the ruins of an ancient city.

'Hunters,' E. Nieuwenhuys; in this picture

the dogs and horses seem absolutely in motion. It is a capital work by an artist of great ability.

'The Church at Bettws-y-Coed,' T. Creswick, R.A.;* one of the most highly finished of the works of the admirable painter. The theme is one that many artists love, and at least a hundred of them have painted: Creswick seems, therefore, to have worked to satisfy them.

'Faust and Margaret,' G. Koller. This popular Belgian artist has here dealt with a theme that inspired him; and it may be classed among the best of the many admirable works that have placed him high among the highest artists of his time. The moment chosen is when Margaret issues through the church-porch and is first seen by Faust, behind whom lurks Mephistopheles. The grouping of the many figures is perfect; the characters are portrayed so as to realise the conception of the reader; the painting is admirable; all the lesser details are skilfully drawn, and, as a mere painting, it is a production of the rarest order of Art. This is one of the most valuable acquisitions of the collector.

Above it hangs a picture also of much worth, 'A Swiss Scene,' the production of Calame, and probably his *chef-d'œuvre*. A cataract rushes among rock-stones, under a mountain, and is overhung by thickly-clad trees. The glow of light and atmosphere is remarkable. A landscape more powerful has seldom been produced by human hand. It is not easy now to obtain an example of the genius of the gifted Swiss.

It is equalled, however, if not surpassed, by a work placed near it, a masterpiece by Troyon, 'Cows in a Meadow under Trees,' firm, vigorous, and true to fact; boldly yet minutely finished; it would be selected anywhere as evidence how nearly Art can copy Nature.

'Katherine and Petruccio,' W. Q. Orchardson, R.A. This, if not the best of the artist's works, is one of much interest and worth. He has studied the subject carefully, and has given character to the hero and heroine of the drama, considering truth preferable to melodramatic effect. It is simple in treatment, the two figures only being presented: he, calm and concentrated; she, in unwomanly rage.

'Plasencia' (Spain), Bossuet, pictures the town, over a bridge in which a muleteer is passing. The plain and but little interesting subject has been treated with great ability.

'A River-Scene, Normandy,' E. Lambinet, is a finely-painted landscape, rich in abundant foliage, and gorgeous with picturesque reeds that skirt the river's banks.

'Mass in the Campana,' O. Achenbach. The title tells the story; it is a fine example of the famous painter of Düsseldorf; the figures are small, but highly wrought. It is indeed conspicuous for elaborate finish and broad effect.

'The Spanish Shepherd,' R. Ansdell, R.A. One of the later pictures of the eminent artist, and one of great interest; recording a touching incident. The shepherd bears homeward, under his arm, a sick lamb; the mother bleating by its side, and the flock following. He has evidently come from a distance, for he leads a heavily laden horse. The subject has been well studied, and though broadly, is yet carefully treated.

'Breakfast Time,' by Edouard Frère (dated 1863), is one of the very ablest works of the artist, a production of his best time; it is charmingly composed, and highly finished; more so than another in the collection by the same master-hand, 'A Mother warming the Feet of her Child at the Fire,' that is dated 1871. 'Breakfast Time' merely shows a mother "spoon-feeding" her babe: it may certainly be ranked foremost among the most valuable works in the collection, one to which the artist may refer with pride.

A capital work, by G. E. Hicks, entitled 'Kittens,' attracts, and merits, attention. It is of large size, and manifests much ability. The kittens are two, the child on her lap with whom the mother is toying, and the *bona-fide* kitten that plays with a ball at her feet.

'Cows and Sheep,' Auguste Bonheur; the sister with a renowned name never painted a picture better than this. It does not consist of cattle merely, though these are powerfully wrought; they are passing through a rich landscape of grandly-painted trees.

'An Italian Wedding in the Thirteenth Century,' P. Thuman (Weimar), a procession well described; all the figures carefully painted, and accurately costumed.

Two landscapes with cattle—'Morning' and 'Evening,' by F. Voltz, Munich, are charming compositions; painted with exceeding care and minuteness of finish.

A small landscape, 'Bourgovaille on the Seine,' by Rico, pictures an islet, very like what we see here and there on the upper Thames: it is a production of the highest merit, and might be well-studied by artists who live to learn.

Its companion is a painting by William Linnell, 'Reapers in a Corn-field;' a gem of the purest water. It manifests careful and successful study in the good school in which the artist has been a long-life pupil.

Between them is a good specimen by John Faed, R.S.A., 'The Mendicant.'

E. Long contributes a Spanish subject, entitled 'The Anthem;' two women in the aisle of a church listen to the music: one, who bears a child in her arms, expresses grief approaching remorse; the other, innocent yet pensive, hears it as a source of refreshment to heart and soul. Another picture by Mr. Long represents a young acolyte awakening a drowsy priest with information that he is wanted for confession. It is well painted, but the subject is not agreeable.

'The Page in Disgrace,' H. S. Marks, R.A.,* is one of the pleasantest works of the distinguished artist. The page is in the stocks, compelled to hear a lecture of the dominie. It is an English scene of a long past period.

'The Gondolier,' by Carl Becker, introduces us to a scene made familiar by so many artists. A gaily-dressed youth is kissing the hand of a fair maiden as she steps into her gondola, moored at a picturesque quay of Venice. Within is a lady, stirred by the demon jealousy. The incident is dramatic and well related, and the painting is of much excellence.

'The Spy,' Leon Y. Escosura; a very perfect work by a Spanish master, who has recently acquired great popularity in England and elsewhere. He merits it: and here we have the proof. The spy is brought before his judges, armed soldiers of the fifteenth century. Every figure is a study, in character, form, and costume; it is rare to meet more elaborate finish. The artist has wrought as if he considered fame worth having, and time well spent to attain perfection. Many English collections now contain examples of his genius, but this picture must rank among the best of his productions.

'Hunters relating their Adventures,' and 'The Latest News from the War,' by Seitz, of Munich, though small pictures, would do honour to any collection of Art-works, and are conspicuous in this; admirable in grouping and very highly-finished, drawn with exceeding skill, and wrought with thoughtful care in minor details as well as in important parts, they are happy as illustrations of character, and very perfect as paintings of the highest order.

We pass from the galleries proper, the contents of which we have fully described, into the other rooms, the corridors and the staircase—all hung with pictures, many of which are of a high class. We must, however, proceed more rapidly with our work.

'To the King over the Water,' R. Hillingford, is an excellent picture; the artist thinks as well as paints, and aims at the originality he generally attains. We have here a party of Jacobites, habited in the costumes of '45; one of them is giving the toast "the King!" and passing his glass "over the water"—a globe of gold-fish. The thought is an epigram; the artist may have originated it, but probably he found it recorded in some history of the time.

'An Incident in the Franco-Prussian War,' A. Yvon; a picture of great merit, by one of the most accomplished painters of the French school. A family laden with their household gods are escaping from their village on fire. It is clearly a record of the late war—a melancholy illustration of a mournful passage in the history of modern France. It is not exaggerated: although somewhat bordering on the melodramatic.

* Engraved in the *Art-Journal*.

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'Trent on the Adage,' James Webb; a carefully finished picture of the town; a thoroughly good example of the excellent artist, who has but recently attained to the high position to which he has been long entitled.

'Betws-y-Coed Church,' B. W. Leader; a small, but very pleasing, work by a painter who ranks foremost among the landscape-artists of the British school. Mr. Leader, indeed, holds foremost rank among those of any school: his works are thoroughly English in subject and in treatment: "thorough" as transcripts of nature conscientiously wrought, and evidently without a grudging of time and labour.

'Premiers Elans,' J. Van Lerius: thoroughly French in treatment, though the artist is the famous Belgian. A pretty girl is kissing her own shadow in the glass. It is admirably wrought, as are all the works of Van Lerius.

'Desdemona at Prayer,' J. F. Dicksee: one of the heroines of Shakspeare of whom Mr. Dicksee has painted so many. It may be Othello's wife, or it may be any other lady; at all events, it is a pretty picture. Mr. Dicksee has done better unquestionably, has aimed at higher objects, in adopting suggestions from the great poet.

'Early Struggles,' J. Burr, a good girl striving to tame a bad boy; a small work, well painted.

'A Fancy Portrait,' J. Baxter. It is well to have a specimen of this excellent artist here; but a better may be found.

'A Reedy Nook,' Carl Jutz (Munich), a lovely bit of true nature: ducks among reeds; painted with amazing care. The work is, indeed, a fine example of high finish combined with broad effect.

'Mending Nets,' H. Bource (Belgian); a group of fishermen's wives and lasses gossiping and working on the shore. Capital in character and expression. One can almost hear what the gossips say—the young as well as the old.

'M. Le Comte,' S. Solomon: an old beau introduced to a party of young girls and a matron, by whom they are "superintended." It is full of point, spirit, and humour.

'Entrance to the Lake of Haarlem,' Koeckoeck. This is brilliant example of the elder Koeckoeck: he has followers of his name, but no rivals; and sustains his position as foremost among the landscape and sea-landscape modern Flemish painters.

'The Accident,' W. Thom, a pretty picture, and very well painted, of two young girls, who discover that by some means or other the eggs have been ejected from the hen's nest, and lie on the ground broken.

'Landscape with Sheep,' F. R. Lee, R.A., and T. S. Cooper, R.A.: a wild and rugged landscape, an aged tree solitary in a foreground dotted with sheep. The artists have often worked together: seldom with better effect.

'Bivouac of Carters,' and 'Horses en Route,' by L. Hartmann (Munich). The pair rank among the best works in the collection, whether regarded as landscapes or as portraits of animals: there are many horses in the groups.

'The Presentation,' 'The Letter of Request,' G. Guglielmi (Italian): a pair, carefully designed and excellently painted; that more especially in which a young wife kisses the hand of a cardinal, to whom her husband introduces her.

'A Waterfall,' E. Gill, a small but effective example of the master.

'Landscape,' F. Lamorinière; a good work by this popular Belgian artist. The sun is shedding a glow over a spread of water, trees and hill, with cattle in the foreground.

'A Group of Deer-hounds,' O. Von Thoren, painted from life, with marvellous accuracy of touch and soundness of knowledge.

'The China-Mender,' Schlesinger; one of the artist's always-pleasant pictures. A group of thoughtful children looking on with mute wonder, as the mender proceeds with his task of putting together the broken pieces of an earthenware pan. The figures and all the accessories of the cottage are admirably painted.

'Cows by the Mill,' A. Braith, the good work of another artist of Munich. It is worthy of remark that very many foreign painters now meet the taste of the English patron by introducing cattle into landscapes.

'Sunset,' by Mignot, a brilliant example of a lamented artist, who died just as the temple of fame was reached. He was an American long resident in France; and his works, though better known in his own country than in England, cannot fail to be highly estimated by all who love and can appreciate Art. Collectors should search for them; they are becoming more and more rare, and will increase in value.

'The Squire's Pew' is a pleasant picture by A. Rankley. The title suffices to describe it: the figures are ably grouped and the work is well finished.

'Camels,' Th. Frère; a graceful picture of two laden camels approaching some city of the East; and its companion, in which mounted sheiks are seen through a mist.

'Feeding the Chickens,' George Smith: the title tells the story. It is a small but very agreeable specimen of an always agreeable painter.

'An Eastern Sage Contemplating,' by W. H. Haines, is a small but highly finished and meritorious work.

'Les Revelations,' F. A. de Brucklyer; a thorough gossip over the tea-cups beside the bed of a newly-made mother. Her care is for her babe; but the group about her are busy with small talk. The work is full of point and character. We may hear what each is saying, for there is no mistaking the expression in the features of any one of the gossipers. Each is distinct from the other, and we may read a volume from the combined gossip of the whole, and we may read it with pleasure.

'The Beggar's Banquet,' C. Soubre: the popular Belgian artist has chosen a popular theme, for a large picture. He treats of the famous revolution in the Netherlands that preceded the contest for liberty. There are fifty figures grouped in this assemblage. They are all of the upper order—knights or gentlemen, for so were the so-called "beggars,"—richly costumed and redolent of prospective joy. One elevated above his fellows is giving the toast, raising in one hand the beggar's bowl, the beggar's bag in the other. Some are waiting heedlessly, some with attentive and apprehensive thought. It is a grand composition—a national work commemorating a great national event.

'Judith and Holofernes,' N. Gyses, an artist of Munich, records a story never pleasant to eye or thought. He selects the moment when the "heroine" enters and sees the victim asleep. Such subjects are scarcely desirable for Art in a modern home.

'En Dëshabille,' A. Elmore, R.A., is little more than the portrait of a young lady lightly draped, having abundant locks of auburn hair. The artist must, hereafter, be better represented in this gallery.

'Court Life of Pope Leo X.,' F. L. Ruben (Austrian). It was a good thought this, and has been ably carried out. The very famous pope is giving audience to the high souls who glorified his reign; among them are Raphael, Michael Angelo, and other mighty masters in Art. The picture is, therefore, a series of portraits.

'Prison Fare' is the title of an admirable picture by P. R. Morris, one of the artists who gives sure promise of progress to the highest professional post. The scene is in Italy, as we know by the chalked name "Garibaldi" on the prison-wall, under the shadow of which a prisoner's wife and child are sheltering. It is an impressive story the artist has told: and he has painted it with very great ability.

'Weary,' J. Pettie, A.R.A.; the touching story of a young seamstress "weary" from overwork. It is carefully finished, and does effectually that which the artist should ever strive to do—excite the sympathy of those who look upon his work. It is a painted sermon.

'Scene at an Inn in Bavaria,' H. Rhomborg. A travelling showman is exhibiting to an assembled group of old and young the clever tricks of his monkey. The picture is full of character, admirably portrayed.

'Truant Sheep,' A. Braith, of Munich; an excellently painted collection of the portraits of the animals that so greatly help the landscape-artist; each has its own characteristic expression, as they force their way through barriers beyond all control of man or dog.

We have thus gone through the whole of the collection. It remains to us only to describe its few water-colour drawings: these are not numerous, but they are of a good order.

First in rank and in merit are two of size by E. M. Ward, R.A., 'Charlotte Corday in prison, sitting to the painter David,' and 'Marie Antoinette parting from the Dauphin.' They are in vigour equal to oil-paintings: finished with exceeding care. More exquisite works have rarely been produced, with reference to either design or execution. There is a smaller work by Mr. Ward, brilliant in execution, entitled 'News from Home'—a lady reading a letter.

Mr. Henry Tidey contributes three drawings—'Forest Flowers'; a group of young girls who have enjoyed a sea-shore bath; and some rustic lasses dancing on the strand, entitled 'Seaweeds.' The last-named is the best: the figures seem to move; they are full of buoyant and happy life. His other drawing is from "Hiawatha;" the Indian bearing the maiden across a stream.

'Sheep,' with a rocky foreground, is one of the productions of T. S. Cooper, R.A., in his usual style, but painted with more than his usual vigour.

S. Gillespie Prout has a fine drawing, 'The Apse of a Cathedral at Ghent'; James Ferrier, 'Mountains in Cromarty,' a wild Scottish scene admirably painted; E. Duncan has here one of the very best of his drawings, 'A Wreck off the Mumbles'; H. Brittan Willis, a very charming work, 'Cows,' in a rich landscape; Hesketh Bell contributes three drawings of great merit, examples of the wild scenery in depicting which the artist excels; J. H. Mole is well represented by a large drawing of much interest in subject, although it pictures but a young girl bearing her little brother on her shoulders over a rustic bridge of planks, under which a brawling stream rushes: it is of considerable size.

Louis Haghe contributes three of his best works: 'The Guard-Room' and 'Soldiers Playing with Dice' are companions. A larger production of his always vigorous pencil represents a group of peasants receiving dole from monks in the convent-kitchen.

Yvon, the eminent and excellent French master, is represented by "a pair," admirably drawn and painted; worthy examples of his skill and power. In the one a Russian priest is bestowing his blessing on a family; in the other a young husband and wife, Russian peasants, are contemplating with mute joy their cradled baby. The only other drawings by foreign artists are a work of high finish by Joris, market-peasants on the outside of an old ruined structure; and the Apollo Saloon of the Louvre; and 'Preparing for the Chase,' by V. Dural.

Other drawings are—a smaller, but thoroughly good, example of T. S. Cooper, R.A.; by J. L. Brodie, 'Off the Isle of Man'; 'A Girl Sewing,' by George Kilburn; 'A Shepherd talking to Two Lasses,' Palmer; 'St. Michael's Mount,' Philp; two charming drawings, simple in composition, but combining vigour with refinement, by the younger Varley; 'The Nun,' by Miss Pocock; 'Warwick Castle' and 'Windsor Castle,' by Farrer, an American artist of very great ability, who is largely popular in his own country, and has achieved distinction in this; 'A Cottage Door,' gracefully painted, by George Smith; a grandly-pictured group of old trees, by Whymper; 'Morning' and 'Evening on the Thames,' by E. Duncan, charming examples of this master.

We have thus gone, with somewhat more than usual "regularity" through this important and very valuable gathering of fine works from various nations—contributions of the leading artists in each. It has, as we have intimated, been formed by the exercise of sound judgment, and rare intelligence. The collector has been guided only by his own discriminating knowledge—the result of natural taste, but greatly strengthened by experience.

[Mr. Fox will in due course add to his collection works by T. Faed, M. Stone, L. J. Pott, W. C. T. Dobson, V. Cole, G. H. Boughton, W. Q. Orchardson, and other artists—now ready for the exhibition of the Royal Academy, and which we shall, in due course, bring under notice.]

ART IN CONTINENTAL STATES.

PARIS.—The French Commissioners of the late International Exhibition have had a bronze medal struck for each of its exhibitors. On one side it shows an allegorical figure of France; and on the other, this inscription:—"Ministry of Agriculture and Commerce, International Exhibition of Fine Arts and Industry, London, 1871."—A petition, signed by a large body of artists, requests the government to modify the conditions under which the next *Exposition des Beaux Arts* is to take place. These were referred to in a late number; and certainly, if carried out, they will press very hardly upon almost the whole body of artists.

In the present most melancholy phase of French history, Fine Art is zealously vindicating its claim to lofty and generous inspirations. It has promptly responded to the call, which has swept so suddenly over the whole country, inviting voluntary and unstinted contributions, sufficient to realise a fund to free France from the presence of her triumphant enemy. Women were the first to hail this patriotic proposal, and it brings to the sacred fund unnumbered sacrifices of jewel ornament and cherished plate. A few artists, in the first instance, felt animated by the same fervid impulse. They combined, and some twenty-nine in number adopted the following resolution:—"We, the undersigned artists, undertake to contribute, towards effecting the liberation of our country, each one at least a single work; and, to the same end, they beg from the editor of the *Gazette des Beaux Arts* to aid them with all available publicity, in carrying out an appeal to their brother artists." The proprietor and editor of that admirable publication was, forthwith, wholly at the service of the cause, and announced in its columns, that, as soon as an adequate number of signatures should be annexed to the resolution, a meeting should be called for the purpose of naming a committee, by which the object in view should be attained. Before this notice could be published, upwards of thirty more names of artists were sent in to the brotherhood, and so an auspicious commencement cheered on the good work. The sequel will, need it be said, be a subject of deep interest to all the friends of Art, in France and elsewhere. Contemporaneously with these proceedings, a body of the artists of Paris were engaged in another affair, greatly to their honour.

One of their most esteemed brothers, Anastasi, has been lately struck with an extreme and irremediable affliction. In the very height of his power (and he was an excellent landscape painter, noted more especially in his Roman views) he was suddenly struck with blindness, consigned to an enduring and wholly sterile darkness. It has been justly remarked that such a visitation to the poet leaves him still in the full exercise of his imaginative faculties, and the enjoyment of their creations.

"Have we not heard blind Homer sing?"

and has not our Milton been probably more sublime in his seclusion from all daily common-places of vision? In music too, the epic Beethoven could estimate, in his great harmonic score, the glorious effects of sound to which his ear had once been familiar. But the poor painter! when the sense, which not only appreciates his forms, but invests them in ever-changing and infinite variety of tint, is for ever neutralised, when the unguided hand parts with the useless palette and pencil, what then awaits him but almost living entombment? Unrealised resources, in this instance, complete this portrait of human misery. It was to avert this last and crowning ill from the fate of poor Anastasi, that upwards of two hundred artists concurred in sending in each one a work, and then having the combined collection brought to the hammer to be disposed of to a generously appreciative public. Rarely has there been a more trying crowded congregation in the Rue Drouot establishment than was attracted on this occasion. The pictures were almost wholly small cabinet size, and the bidding was animated throughout, securing a good average for the admirable work in hand. In fine, a liberal return of 137,383

francs (close upon £5,500) was achieved for the object of this noble effort.

In the course of the month just past, the sales in the Rue Drouot were well attended, and ostensibly gave no intimation of want of cash amongst speculators. Some interesting collections were sold. In one, wherein objects of Art and quaint old-fashioned furniture, the property lately of the Countess de Montesquieu Fezensac, were in hand, four panels, by Boucher, brought positively the monstrous price of £1,080. A small picture, by Vernet, of a well-known scene in Napoleon's Russian campaign, where he has the portrait of his infant son exhibited to his soldiers, sold for £257, and a duplicate of Gerard's self-same portrait of the baby boy—future Roi de Rome—produced £404. Three years ago both—historic as they were, and imperial illustrations—would have commanded probably a much higher figure.

A new Fine Arts weekly publication, *Paris Artiste*, has just made its appearance. It would have seemed a very inauspicious time for such a venture, but it is cheered on by the *apropos* incident, that proud Prussia laid the foundations of her chief Art institutions immediately after the battle of Jena,—that, in fact, the great regenerative Art movement of Germany dates from a period of defeats. Previous to that epoch, it had been subjected to preponderating influences of foreign schools, that of Italy, up to the Renaissance; that of France, during the entire eighteenth century. Detestation of the conqueror urged the repudiation of French dictation; patriotism gave birth to such master-spirits as Schinkel, the architect, the statuarys Rauch and Tieck, and the painter Schadow, who founded the trans-Rhenane Museums and Schools of Art. Of encouragement derived from such sources, the present state of things is, it must be admitted, redundant.

Perhaps a more consoling reflection for French Art and its interests may be drawn from a statement recently drawn up in a Paris journal, minutely illustrative of the advanced prices at which pictures of her modern school are estimated. The war had scarcely terminated, it is said, when numerous emissaries from other countries were commissioned to purchase the marketable works of artists of recognised renown. Then Troyons, which in 1870 were valued at £600, were found to have advanced to £1,000. The Meissonniers are scarcely attainable. An amateur who had purchased one for £2,800, named '1814,' had it in his power to refuse £4,000 for it. Delacroix's 'Christ on the Cross,' bought originally for £400, has just been transferred to other hands for £1,600. The 'Marino Faliero' of the same artist, purchased in the studio for £400, has not many days since been sold for £4,000! Finally, the 'Amende Honorable,' for which the Duke of Orleans had paid £60 to Delacroix, has been held back by its present owner from a proffer of £2,400. There is balm in Gilead, then, for some things French in these deeply disastrous times.

About the middle of the month a visit was paid to the Mint, or *Hôtel des Monnaies*, in Paris, by the Emperor of Brazil. His Majesty witnessed, on the occasion, the casting of a medal, which is intended to commemorate his visit to France. It is to be hoped that it may realise a fine and fitting work of Art; first, for the merits of probably the most intellectual monarch of his time; and secondly, because the design of the memorial was given by his Majesty.

It is rumoured that the complete restoration is contemplated of the Château of Chambord, that matchless monument of Renaissance architecture. It is to be feared, however, that such a measure must await the Greek calends, if not the restoration of its *de facto* proprietor. It is a singular circumstance that the name of the architect who designed this most singular structure—in one of the most striking epochs of history, and during the reign of one of the most brilliant monarchs of France—should have wholly passed into oblivion.

The *Arc de l'Etoile*.—The whole western front of this glorious pile is now veiled in with scaffolding, while it is undergoing, under the direction of M. Etex, full reparation, not alone of its mural block, but its great *alto-relievo* groups.

One of the latter suffered a severe shattering, and it is only surprising that more mischief was not done to the entire pile, when it is considered that, for three weeks, an average of ninety shells fell daily in the circular place around it.

ANTWERP.—Report speaks very highly of a picture lately bought, for a comparatively trifling sum, at a shop in this city, by a French amateur, and which is said to be an undoubted work by Teniers, and of the finest quality. The composition shows no fewer than sixty-two figures, but we do not learn from any account that has reached us, how these figures are occupied: or, in other words, what is the subject of the picture. It is painted on panel, is signed, and, to quote the *Moniteur des Arts*, has been "exhibited in the gallery of the *Cercle artistique d'Anvers*, to the admiration of all lovers of Art."

CANADA.—It is pleasing to know that the productions of Canadian artists occupy a high place in foreign exhibitions. Recent copies of American papers allude, in the most flattering terms, to the works of Fowler, Creswell, Millard, and others, whose pictures have been on view in New York.—Nelson's monument, Montreal, is undergoing considerable repairs.—The annual meeting of the Art-association of this city has been held, for the election of office-bearers, &c. The Association purposes to hold this year an exhibition in conjunction with the Society of Canadian Artists.—Much praise has been bestowed on a recent work of R. Reed, sculptor, Montreal. It is a figure, three-quarters life-size, bearing the emblems of Faith and Hope, and is evidently the result of much careful study. Mr. Reed has also been entrusted with the execution of several public works: among others, we believe, a pedestal for Wood's statue of the Queen. *En passant*, we may allude to the works of two other denizens of this city, i.e., Allan Edson and James Inglis. The former has had on view a very able water-colour painting, depicting a scene far away from the busy haunts of men, in the heart of the lonely woods. In this picture a high degree of finish is observable, while the management of the light displays true artistic knowledge and feeling. Mr. Inglis's work is of an entirely different character, and forcibly reminds one of some lay of fairy-land. He has taken as his scene of action a carnival at the Victoria Skating-Rink, by gas-light. Hundreds of figures, in the most picturesque costumes, ancient and modern, glide fairy-like over the ice, to the admiration of a large number of visitors, who stand around. The picture, in an able manner, depicts a most pleasing scene.

MUNICH.—Herr Chr. Roth, a well-known sculptor of this city, has executed two statues, somewhat below life-size, of small figures intended for the use of students of sculpture. They both represent the same figure, a nude athlete posing a globe, the difference between them being that one appears, as we judge from engravings forwarded to us, clothed in the usual panoply of flesh, while the other is so far denuded of this outer covering, as to show only the entire muscular development: they mutually illustrate each other. These models, we hear, are much in use in the Art-schools of Germany, and might be serviceable in our own. Particulars concerning them may be learned of Messrs. Trübner and Co., Paternoster Row.—According to our contemporary, the *Builder*, "A letter from Munich says that the King of Bavaria, who was present last autumn at the representation of the Passion Play at Ober Ammergau, has determined to erect on the Pelberg, above Köfel, which commands the entire district, a colossal group in marble representing Christ at the moment when he said, 'Behold thy mother,' 'Behold thy son.' The execution of this group has been entrusted to Professor Halbig. The figures are to be 10 ft. or 11 ft. in height."

NEW YORK.—A statue of Benjamin Franklin, by Mr. Ernst Plassman, was inaugurated in this city in January last. The figure stands 12 feet in height, and exhibits the distinguished statesman at an advanced age, and in the costume worn while he held the post of plenipotentiary at the court of France. In his left hand is a copy of the *Pennsylvania Gazette*, his first paper, and with which he was long associated: the left hand is extended, as if addressing an audience. The statue rests on an octagonal pedestal.

PICTURE-SALES.

THE first important sale of the season commenced, at the gallery of Messrs. Christie, Manson, and Woods, on the 6th of February, and was continued for several days, the collection dispersed being that of the late Mr. Francis Broderip. Besides pictures in oils and water-colours, this gentleman possessed a large number of works of Art of various kinds—porcelains, sculptures, ivories, bronzes, miniatures, &c., but we can only find space to notice some of the most important pictures: of these we could not in some instances ascertain who were the purchasers; where we did, their names appear.

Water-Colour Drawings.—‘St. Mark’s Place, Venice,’ R. P. Bonington, £107; ‘Boys leaving School,’ Decamps, £120; ‘Windermere, during a Regatta,’ D. Cox, £283; ‘A Hayfield—Morning,’ D. Cox, £144; ‘The Piazzetta of St. Mark, Venice,’ £92; ‘Vicenza,’ £89; ‘Place St. Antoine, Padua,’ 400 gs.; ‘Street in Nuremberg,’ £305; ‘Street in Wurtzburg,’ £262; ‘Hôtel de Ville, Brussels,’ £215; ‘Strasbourg,’ 400 gs.; ‘Tournay,’ 240 gs.; these eight drawings, all of the finest character, are by S. Prout. ‘Coblentz, from Ehrenbreitstein,’ £90; ‘Coblentz, and the Bridge over the Moselle,’ 200 gs.; ‘On the Lake of Como,’ £425; ‘Heidelberg,’ £314; ‘Corfu,’ £162; ‘Canal-Scene, Venice,’ £178; ‘Isola Bella,’ £180; ‘Pisa,’ £172; ‘Cochem, on the Moselle,’ £158; ‘Landeck,’ £168; ‘Trent,’ £320; ‘View in Venice,’ £278; ‘Bruges,’ £194; these thirteen works are by C. Stanfield, R.A. ‘Magdalen College and Bridge, Oxford,’ £81 (Vokins); ‘Ludlow Castle and Bridge,’ 630 gs. (Thomas); ‘Stonyhurst College,’ 450 gs. (McLean); ‘Grenoble, on the Isère,’ painted for the late Mr. Charles Holford, of Hampstead, 1,400 gs. (Agnew); these are by J. M. W. Turner. ‘Gleaners Returning,’ P. De Wint, 150 gs. (Vokins).

Oil-Paintings.—‘Landscape,’ T. Creswick, R.A., with sheep and cattle in a stream, by T. S. Cooper, R.A., 195 gs. (Vokins); ‘The Little Scribe,’ W. Etty, R.A., 250 gs. (Agnew); ‘Household Gods in Danger,’ J. Faed, R.S.A., 175 gs. (Vokins); ‘Le Bourgeois Gentilhomme,’ W. P. Frith, R.A., painted for its late owner, £400 (Addington); ‘The Stage-Coach Adventure,’ from ‘Roderick Random,’ W. P. Frith, R.A., 100 gs. (Bignold); ‘Portrait of a Lady holding a Letter,’ J. Hoppner, an eminent portrait-painter of the end of the last, and commencement of this, century, 255 gs. (Addington); ‘The Lady with the Fan,’ a replica of the ‘Sophia Western,’ in one of the artist’s compositions, C. R. Leslie, R.A., 210 gs. (Vokins); ‘Interior,’ with a sportsman lighting his pipe, Baron Leys, 100 gs. (Agnew); ‘Landscape,’ small and upright, with peasants driving animals, J. Linnell, 120 gs. (Agnew); ‘Peasants with a Cart before the Door of an Inn,’ G. Morland, 125 gs. (Whitehead); ‘Gillingham,’ W. Müller, 275 gs. (White); ‘View of Dort,’ C. Stanfield, R.A., 160 gs. (Wardell). The collection of drawings and oil-pictures realised £15,600.

The pictures, with very few exceptions, of the French and Flemish school, belonging to Mr. Everard, and lately exhibited in St. James’s Street, were sold by Messrs. Foster, on the 21st of February, and the two following days. Among the more important examples may be included:—‘A Flower-girl of Brittany,’ J. F. Portaels, 230 gs.; ‘The Deer-Park at Fontainebleau,’ a small upright picture, Rosa Bonheur, 600 gs.; ‘Cattle returning Home,’ Auguste Bonheur, 240 gs.; ‘Sheep on a Moorland,’ J. Peyrol Bonheur, 165 gs.; ‘Winter View in a Forest, near Cleve, Holland,’ and ‘Going to the Fields, a Scene near Cleve,’ a pair by Klombeck, the cattle by E. Verboeckhoven, 310 gs.; ‘Expectation,’ a portrait of a female, Baumgartner, 160 gs.; ‘Orange-girl of Tunis,’ E. Slingener, 185 gs.; ‘Returning to the Fold,’ and ‘The Repose of the Flock,’ a pair by E. Tschagggeny, 232 gs.; ‘Cattle in a Landscape,’ C. Troyon, 185 gs.; ‘The Derby Day,’ showing the principal group in the well-known picture, by W. P. Frith, R.A., 185 gs.; ‘Lake Brienz and the Falls of Reichenbach, Switzerland,’

Koffraen, 130 gs.; ‘The Ring of Betrothal,’ J. F. Portaels, 255 gs.; ‘The Birthday Present,’ G. de Jonghe, 135 gs.; ‘Scene in the Highlands,’ with cattle and sheep, E. Verboeckhoven, 280 gs.; ‘The Star of Bethlehem,’ J. F. Portaels, 275 gs.; ‘The Little Brother,’ E. Frère, 135 gs.; ‘Halt of Arabs near Cairo,’ A. Schreyer, 160 gs.; ‘A Roman Girl at a Fountain,’ C. Landelle, 190 gs.; ‘The Bull at Liberty,’ in a large and fine landscape, Brascassart, 960 gs.; ‘Landscape,’ J. Crome, commonly called ‘Old Crome,’ 165 gs.; ‘The Music Lesson,’ Roybert, 150 gs.; ‘An Italian Guitar-Player,’ C. Duran, 151 gs.; ‘Sheep reposing in a Landscape,’ E. Verboeckhoven, 170 gs.; ‘Morning,’ and ‘Evening,’ views in Venice, Ziem, 240 gs.; ‘Child and Donkey,’ H. Schlesinger, 125 gs.; ‘The Sentinel,’ an exquisite miniature example of Meissonier, 970 gs. The whole collection sold for nearly £25,000. The names of the purchasers did not reach us.

Some remarkable sales took place in Paris during the month of February, and it may be well to note them, if only to show that the French are no less ready to give large sums for the works of their artists than we are for those of our own. Moreover, it will afford to English collectors, many of whom buy foreign pictures, some idea of the value set on them abroad.

On the 12th of February a miscellaneous collection of thirty-four works was offered for sale: among them were—‘A Young Peasant Knitting,’ Jules Breton, £158; ‘Turkish Woman and her Child,’ Diaz, £140; ‘Ophelia,’ E. Delacroix, £620; ‘Interior of an Arab Stable,’ E. Delacroix, £480; ‘Lelia,’ E. Delacroix, £154; ‘Arab Horsemen,’ Fromentin, £200; ‘Girl Knitting,’ Jacque, £164; ‘A Moroccan Vidette—1796,’ Meissonier, £804; ‘A Moroccan Soldier at the Gate of a Pasha—Tangiers,’ H. Regnault, £960; ‘Cattle near a Marsh,’ Troyon, £1,020; ‘A Marine View,’ Troyon, £260.

One of the most important sales, realising more than £20,000, which for a long time has taken place in Paris, was that of M. Michael de Treteigne, sold on February 14th. The principal examples were—‘The Pasture,’ Rosa Bonheur, £480; ‘Cattle in a Meadow,’ Brascassart, £240; ‘Two Sheep in a Field,’ Brascassart, £204; ‘View in Normandy,’ Cabat, £140. The following seven paintings are by Decamps: ‘The Dog-kennel,’ £944; ‘Interior of an Italian Court,’ £880; ‘A Calvary,’ £246; ‘Court of the Hostellerie of St. Nicholas, Italy,’ £672; ‘Truffle-Seekers,’ £604; ‘A Fox caught in a Snare,’ £242; ‘Children at Breakfast,’ £220. ‘Travelling Arabs,’ E. Delacroix, £1,220; ‘Arab Horseman attacked by a Lion,’ E. Delacroix, £680; ‘Arab Horseman on Guard,’ E. Delacroix, £564. The next eight pictures are by Diaz: ‘A Fairy at Play,’ £280; ‘The End of a Crowned by the Loves,’ £212; ‘The End of a Pleasant Day,’ £384; ‘Witchcraft,’ £206; ‘Playing at Bowls,’ £212; ‘The Legend,’ £244; ‘The Forest of Fontainebleau,’ £210; ‘Interior of a Forest,’ £180. The Mill,’ Jules Dupré, £120; ‘The Marsh,’ Jules Dupré, £120; ‘Le Malaria,’ Hébert, £218; ‘Les Cervarolles,’ Hébert, £128; ‘The Two Van de Velde,’ Meissonier, £1,500; ‘A Young Man Reading,’ Meissonier, £828; ‘The Student,’ Meissonier, £1,048; ‘A Group of Trees near a Stream,’ Th. Rousseau, £1,172. The next four are by Troyon: ‘The Ferry-boat,’ £1,312; ‘Cattle Feeding near a Wood,’ £1,180; ‘The Ford,’ £1,008; ‘Cattle Reposing,’ £156. ‘The Port of Marseilles,’ Ziem, £200.

Another famous collection, known as the Patrice Gallery, was sold in Paris on the 28th of February, realising upwards of £18,200: the more important works, of which a few were disposed of at very high prices, were—‘Cattle at Pasture,’ dated 1836, Brascassart, £768; ‘Pasture in the Park de Lormoise,’ dated 1851, Brascassart, £768; ‘Turkish Children playing with a Tortoise,’ Decamps, £828; ‘Donkeys Resting—a scene in the East,’ Decamps, £2,060; ‘Les Natchez,’ dated 1835, E. Delacroix, £760; ‘Love, the Physician,’ Destouches, £372; ‘The Marriage Proposal,’ Grenier, £218; ‘After the

Shipwreck,’ dated 1836, Isabey, £480; ‘Tobias receiving Sarah from her Father,’ dated 1836, H. Lehmann, £364; ‘Citizens of Flanders,’ dated 1834, Meissonier, £184; ‘Fishers of the Adriatic,’ dated 1834, Leopold Robert, £3,320—bought, it was understood, for the Museum of Neuchâtel; ‘A Dutch Subscription,’ dated 1836, Roqueplan, £232; ‘Marguerite leaving Church,’ dated 1838, Ary Scheffer, £1,400; ‘Marguerite at Church,’ dated 1832, Ary Scheffer, £1,600; ‘Faust in his Study,’ a small replica of the large picture, Ary Scheffer, £218; ‘Marguerite at her Spinning-wheel,’ also a small replica, Ary Scheffer, £202; ‘Reading the Bible,’ H. Scheffer, £348; ‘Joan of Arc conducted to Execution,’ H. Scheffer, £188; ‘Cattle alarmed by a Storm,’ dated 1855, Troyon, £2,520; ‘Flowers and Game,’ Van Os, £134; ‘Le Decameron,’ Winterhalter, £560.

Reverting to picture-sales in our own country, we note the dispersion of the collection of the late Mr. John Harris, of Prince’s Gate, Hyde Park, by Messrs. Christie, Manson & Co., on the 2nd of March. It included both ancient and modern works: among the former were—‘Interior of an Apartment,’ with figures dancing, Jan Steen, 135 gs. (Brown); ‘A Camp-Scene,’ with equestrian and other figures at a smithy, P. Wouwermans, 305 gs. (Brown); ‘Fishing-boats in a Calm,’ Van der Capella, 175 gs. (Annoet); ‘Interior of a Palace,’ with a lady in a white satin dress at her toilet, attended by a page, G. Metz, 175 gs. (Whitehead); ‘A calm,’ with ships of war, W. Van der Velde, 100 gs. (Annoet); ‘Portrait of a Lady,’ in a black dress and a ruff, Rembrandt, 271 gs. (France); ‘The Mouth of the Scheldt,’ with a ferry-boat, yacht, &c., in a calm, Van der Capella, 186 gs. (Wilton); ‘Village-Scene,’ with peasants carousing, a drawing in water-colour, by A. Ostade, 124 gs. (Colnaghi).

The following are modern pictures of the British school:—

Water-Colours.—‘The Story of the Battle,’ and ‘The Doge’s Barge,’ a pair, by G. Cattermole, 225 gs. (Vokins); ‘Salvator Rosa among the Brigands,’ very fine, G. Cattermole, 205 gs. (Vokins); ‘A Waiting-Maid,’ J. Gilbert, 95 gs. (McLean); ‘A Mossy Bank,’ with primroses and bird’s nest; and its companion, ‘Plums and Apricots,’ W. Hunt, 360 gs. (Vokins); ‘The Arab Scribe,’ a work hung in the Paris International Exhibition, J. F. Lewis, R.A., 460 gs. (Walker).

Oil-Pictures.—‘Sophia Western and Tom Jones,’ C. R. Leslie, R.A., painted for its late owner, and exhibited at the Royal Academy in 1850, 700 gs. (Vokins); ‘Falstaff personating the King,’ C. R. Leslie, R.A., also painted for Mr. Harris, and exhibited at the Academy in 1851, 1,000 gs. (Rawlings).

The following, among others, were sold at the same time, and were stated to be a ‘different property’:—‘Harlech Castle,’ J. Ward, R.A., 294 gs. (Jones); ‘Glaucus and Scylla,’ J. M. W. Turner, R.A., exhibited at the Academy in 1841, 510 gs. (Tooth); ‘The Dawn of Christianity,’ by the same painter, and exhibited at the same time, 920 gs. (Rawlings); ‘The Dutch Girl,’ engraved, G. S. Newton, R.A., 210 gs. (Field); ‘Phædra and Cymocles,’ W. Etty, R.A., 420 gs. (Rawlings); ‘Bacchanals,’ W. Etty, R.A., 133 gs. (Ames); ‘The Countess of Poulett,’ G. Romney, 155 gs. (Ames).

[We are compelled to postpone till next month other important sales, both in London and Paris, of which we have notes.]

OBITUARY.

JOHN MCLEOD.

THIS artist, well-known in Scotland as an animal-painter, and a constant exhibitor at the Royal Scottish Academy, died in Edinburgh on the 17th of February. He was much employed by the gentlemen of the north in painting portraits of favourite horses, dogs, and other animals.

MESSRS. AGNEW'S EXHIBITION
OF
WATER-COLOUR DRAWINGS,
5, WATERLOO PLACE, LONDON.

THE more conversant we become with the everyday practice of our water-colour painters, with the wealth of their resources, and their exhaustless expedients in representation, and their subtle imitations of the endless variety of face and feature in nature, the more interested we feel in the beginnings of an Art, the antecedents of which, according to its existing development, are found only among ourselves. Any gathering, of which the indices point to a bygone time that, in the story of our water-colour school can scarcely yet be called the past, forms in some sort an historical text, and is entitled to consideration apart from that due to a show of contemporary drawings. Messrs. Agnew's collection is very valuable; and as to the beauty and merit of the works it contains, it may be stated at once there are among them not only marvellous curiosities of cunning and effective manipulation, but splendid examples of the most imposing moods of nature—broad and grand beyond any description we can afford them here. The early progressive drawings are not so numerous as might have been hoped for, but what there are, are acceptable; for the earnest student is never weary of discourse with the eloquent remains of men who will some day be called old masters. Thus we turn, looking down a long vista, to Thomas Stothard, more to note his presence here than to dwell on the drawing to which his name attaches, 'Love and Hope' (108), a small vignette, intended as a frontispiece, which, although meagre in itself, suggests the long and bright array of sketches made as book-illustrations. This drawing is instanced, not so much for its own sake, as being the work of one of the most remarkable professors of the art. In the works of all painters who have toiled reverently through a long career are found successions of sometimes antagonising convictions. This is brought home to us in a variety of ways, though the face of nature is ever the same.

There are here examples of Turner of that time when he translated everything in warm colour, according to the properties of a period when it was held that all pictures should be warm. We have, accordingly, 'The Falls of the Clyde' (100), a large drawing made on this principle, and forming one of the lessons in the Liber Studiorum; still in this, and even in the absence of superb colour, we listen to the same sublime strain of declamation which entrances us in others of his works. 'Hastings' (38A) is a distant view of the Castle Cliff from the sea, of which the lines and masses form the argument. This, of course, is much later than the period of the brown pictures and drawings; that is, when Turner's drawings were regarded as local illustrations. This drawing was engraved in the South Coast series, and it has in 'Plymouth' (31) an excellent pendant, with a compactness of composition equal to that of 'Hastings,' and very suitable for engraving. From these we pass to 'The City and Lake of Constance' (619), which may be accounted one of the grandest essays of his flamboyant manner. He was by no means fastidious in his choice of points of view; there were among his contemporaries men who were content with nothing save the very best aspect of the scene they desired to paint; but they had not, as Turner had, the faculty of making the worse appear the better part. Turner might have chosen a better view of Constance than this, but in the application of his art to the subject, as seen from any other point, he never could have excelled the quality of this drawing. It bears out all that has been said of him—shows him, indeed, the man haunted by phantasms which he aspired to realise.

A landscape called "classical" (19), by G. Barrett, is a drawing of great beauty; it presents an evening effect, a glimpse of soft warm atmospheric distance, seen between near groups of trees; a rule of composition much affected by the followers of the so-called classic, as appears in the works of John Varley, Callcott, Copley

Fielding, and others, who could never get Claude out of their heads. By the precocious and eccentric R. P. Bonington are three drawings, 'Havre' (46), 'The Earl of Surrey and the Fair Geraldine' (47), and 'Coast Scene and Figures' (90), which are of a quality to do honour both to his coast and figure-painting; but such is the quality of these works respectively, that unless authenticated, it would be difficult to believe the painter of the coast-scenery was also the author of the figure-drawing, and *vice versa*; and still less, that his brilliant picture of 'Francis I. and his Sister' (not here) could have been executed by the same hand. The examples of Prout are 'Louvain Cathedral' (28), and 'A Continental Street Scene' (60)—both essentially architectural, and remarkable for that decision of touch which gives so much substance and firmness to his works. By the painters of skies, or rather of clouds, which are the poetry of skies, are some admirable descriptions. By David Cox there are more than a dozen drawings—and, strange to say, not a thoroughly wet day among them—as 'A View in North Wales' (80), 'Warwick Castle' (70), 'The Vale of Efestiniog' (107), 'The Vale of Dolwyddelan' (125), and others, in which is eminently asserted this artist's means of expressing with equal truth the dark scowl of the raincloud, or the brightness of the summer-noon; also that magic power of describing a flat distance which so few possess in common with him. Another who discourses to us through his skies is Copley Fielding; he is represented by 'Ben Lomond' (65), 'Off Folkestone' (61), 'St. Michael's Mount' (65), 'Highland Landscape' (86), 'A Highland Lake' (97), &c. 'St. Michael's Mount' appears looming in the distance, beyond a fore-sea, that derives its wild and angry expression from the black and threatening clouds by which it is dominated. Again, 'Off Folkestone' is in a similar vein, and we cannot help shuddering at sight of those dark portentous clouds threatening ruin to everything in their course, though we feel, at the same time, that they are surcharged with a blackness that cannot be reconciled with natural phenomena. To this a striking contrast is presented in the 'Highland Landscape,' as suffused with sunlight, and rendered with a softness of treatment which distinguishes all Fielding's broad daylight views. On the other hand, there is De Wint, who sometimes dispenses entirely with clouds, when we feel that the aspect of the day demands a composition of them, and yet, without what can be more masterly than the descriptions in 'Landscape' (93), 'Landscape' (157), and 'On the Exe' (37)? wherein we are made to feel the force and precision of De Wint's execution.

A drawing of much elegance by J. Linnell, 'An Autumn Afternoon' (81), will be regarded with interest for several reasons. Whatever this Nestor of the art may have done in water-colours, it is only lately that the outside world has seen any signs of his completed works in this department. The finish of the drawing is wonderful for a man of Mr. Linnell's standing in the profession. There are some half-a-dozen drawings by C. Stanfield, R.A., illustrating the several classes of subject he cultivated. That in which we all loved him best and praised him most is represented by 'An Old Hulk—Plymouth' (29), and 'Boats in the Channel off the French Coast.' These drawings look like working memoranda; there is a completeness about them showing that at any time they could be taken up and worked into oil-pictures almost as they are—we say almost, because there is a fulness of material from which it might be necessary to subtract. Other titles are 'Naples—during an Eruption of Vesuvius' (117), 'Devonish Island' (142), 'A Highland Landscape' (29), &c. 'The Golden Tower, Seville' (41) is one of those vignettes to which David Roberts knew so well how to impart an irresistible charm. All his drawings here are of great excellence, as 'Cairo' (41), 'Nazareth' (113), 'Seville' (165); and we gain valuable instruction from some of his early examples, as 'Tootmill' (48), 'Dryburgh Abbey' (77), and 'Notre Dame, Paris' (64); the last of which is drawn with a pen, and afterwards washed with tints at discretion.

'The Brewer's Hall, Antwerp' (113), by L.

Haghe, is a well-known drawing—perhaps for colour the masterpiece of the painter; by whom also there is a large and carefully-studied work representing a brotherhood of monks at service in their church, Santa Maria Novella, at Florence, that which Michael Angelo called "La Sposa," the bride. The building of the church was begun in 1221, and it was receiving accessions of adornments for many centuries after. Here is Cimabue's famous Virgin and Child, and other celebrated works by Ghirlandajo, Michael Angelo, Allori, Bronzino, Ghiberti, Cigoli, Memmi, and others, memorable by the beauty of their productions. But it is not the embellishments of the church that the artist desires to show, but the Dominican brotherhood at their devotions, and their individualities respectively. The dispositions of the gradations of light in this drawing, and the marvellous finish of all its parts are so fine that it might be instanced as a valuable example for study. This picture is not in the catalogue. A 'Distant View of Rome—from the Via Appia' (11), C. Vacher, is one of the best works of its author. 'The Fortune-Tellers' (10), F. Tayler, as presenting a gay cavalcade of the early part of the last century, shows Mr. Tayler to be unapproachable in his speciality; there is, however, in this drawing a certain impatience prejudicial to its perfection. Other works by him are 'A Hunting-Party' (153), and 'Returned from the Ride' (164), a large composition in which are displayed much taste and refinement. The scene is a garden-terrace, and the party alluded to in the title consists of a lady and gentleman of the time of Charles II. The former has dismounted, and is leading her horse, but the latter retains his seat. This work is a perfect representation of that class of elegant Art, of which Mr. Tayler is the originator. In sparkle and mellowness of colour he has never surpassed this drawing. 'Near Port Madoc' (15), H. B. Willis, repeats an effect which this artist has painted more than once with much success—that is, a herd of cattle seen by twilight. 'Dutch Fishing-Boats' (33), R. T. Pritchett, declares a remarkable improvement on all that has preceded it from the same hand; and this quality is amply sustained in 'On the Beach' (20), and 'The Ancient City of Verre,' a drawing of great merit. 'A View on the Conway,' G. A. Fripp, has much of the pearly excellence of the rapid work of some of the earlier professors of our school. In striking opposition to this, and as embodying what may be termed the executive *ultima* of the art, we refer to 'Gathering Sticks' (25), F. Walker, A.R.A., a drawing very comprehensive in its aspirations, and one of those which reduces to weakness everything near it. Mr. Walker has here been so prodigal of his labour, and his industry has been so fruitful of precious results, that we are disposed to regret all this thought and care had been expended on a rustic figure gathering sticks in a shaded brake. It is veritably a study, the aims and beauties of which cannot be entered on here. Beautiful as this drawing is, it is even excelled by another by the same artist, entitled 'Spring' (83), that, with equal richness of colour and minute manipulation, has all the warmth of youthful life, which is necessarily absent in the other, as a picture of autumn. 'Burnham' (386), Birket Foster, is scarcely Burnham without some of those aged beeches, like which none are seen elsewhere; it is, however, the richest passage of sylvan scenery the painter has ever exhibited. There are also other works by the same hand remarkable for finish, without any degree of hardness. These remarks apply in different degrees to 'Ischia and Procida from Cape Miseno' (121), W. Wyld; 'Civita Vecchia' (127), E. A. Goodall; 'Abbeville' (137), J. B. Burgess; 'May Morning' (163), J. T. Linnell; 'Ruins at Baalbec' (9), Carl Haag, with fragments of which we have been already familiarised by the same artist; 'A Summer's Afternoon' (13), and other flock and herd subjects by T. S. Cooper; 'The Wain—Twilight' (73), G. Barrett; 'Amalfi' (100), T. M. Richardson; 'Feeding the Flocks' (155), R. Beavis, &c. 'Feeding Baby' (14), E. Frère, is a chalk sketch, correct in drawing, but very slight as a composition; it seems to be one of those which M. Frère works into his oil-pictures.

There are by him others of the same character, as 'The Pet Magpie' (6), 'Baby's Basket' (62), &c. On the other hand, many foreign artists have worked earnestly in water-colour; but the most successful of them are not represented here, though we find by Rosa Bonheur 'A Cow and Calf' (120), drawn with the most elaborate accuracy. In 'The Mendicants' (89), by Gallait, we see the difficulties which even the most accomplished foreign painters in oil have to contend with in what to them is a new study. To say that the sketch is masterly does not do justice to the conception; it manifests the very highest feeling for truth in Art, and though a comparatively minor effort of the great painter of Belgium, is admirable as 'one of his best productions. 'The Young Miranda' (35), F. W. Burton, is a drawing of great excellence; but it would yet be more attractive if the masses of hair were lightened. 'The Fair Oriental' (50), W. C. T. Dobson, is a graceful departure from his wonted class of subject; also worthy of high commendation are, 'The Gleaner,' (114), Ary Scheffer; 'Pleasing Baby' (116), G. G. Kilburne; 'A Gipsy Mother' (128), and 'Choristers at Seville' (138), E. Lundgren; 'The House of Prayer,' H. S. Marks; 'Titania' (151), J. J. Jenkins; and by W. E. Frost are several of those very attractive sketches he exhibits from time to time, as 'Andromeda' (149), 'Studies' (140), &c., all invested with a grace the poetic sentiment of which is attained to by no other artist in the same vein. 'A French Peasant-Girl' (106), P. H. Calderon, is a drawing of extraordinary power. It is a girl, stooping with her water-cruise, at a fountain, and in the person, her appointments and action, all sentimental prettiness is thrown to the winds. In the defiant and naturalistic tone of the figure there is an entire course of lectures against vapid conceits. It shows how difficult it is to paint nature, and by contrast how easy, but how fruitless, it is to trifle with the vanities of Art. Verily the lesson of simplicity is the hardest to learn. There is one drawing by Sir J. Gilbert—it is 'Sancho and Dapple' (43), very freely dealt with, but the Sancho we recognise as the hero of some extraordinary situations which Sir J. Gilbert has conceived from the text of the story. 'Evening' (47), G. Dodgson, is an example of composition in a vein of romance too refined for general appreciation. There are qualities in the marine subjects of G. Chambers which always fix attention. The power of his works lies in the movement and liquid surface of the water, and when this, as in 'Off Portsmouth' (49), is not the prime feature of the subject, it fails of more than commonplace interest. Another marine drawing of unusual size, 'On the Goodwin Sands' (82), E. Duncan, must be accepted as a work that should have an honourable place in any selection, how choice soever, into which it may be gathered. There is in the treatment all the sublimity whereof the subject is susceptible. If we look about for a comparison we can only think of Turner. By Sir Edwin Landseer are some pen-and-ink sketches, as 'Pointers' (104), 'Scottish Peasants' (102), 'Study' (131), and others extremely spirited, but very slight. 'The Innocent are Gay' (76), T. Uwins, is a bright study of a child's head; and a 'Scene from the *Bourgeois Gentilhomme*,' C. R. Leslie, is a sketch made at one of the meetings of the Sketching Club. Other noteworthy drawings are 'Foxhounds' (105), Basil Bradley; 'Classical Landscape' (129), W. L. Leitch; 'Wild Plums' (141), of unusual size, a magnificent 'Pine-Apple and Plums' (37), and 'The Old Gardener' (94), a *chef-d'œuvre*, and other fruit-subjects of great brilliancy, by W. Hunt; 'Mallard and Fox,' J. F. Lewis, &c. The collection, it will be observed, does not contain so many early examples as that of last year; but although there is no sequence which can be cited as historical, the few that do appear serve as suggestive texts.

Although the firm of Messrs. Agnew has been more immediately represented in their houses at Manchester and Liverpool, their gallery in Waterloo Place is open during the year; so forming an important addition to the Art-exhibitions of London, as there are always to be seen there the best works of the most reputed artists of Europe, and especially, and conspicuously, those of the British school.

HANS MEMLING'S 'SHRINE OF ST. URSULA.'

AMONG the works lately exhibited as the Flemish collection, at Crockford's, in St. James's Street, was one which does not seem to have been estimated by the public according to its extraordinary merits. This is the 'Shrine of St. Ursula,' a copy, by Vandenbroeck, of the wonderful work of Hans Memling in the Hospital at Bruges: it is the property of Mr. Adolphe Beau, of 281, Regent Street, and is, we understand, for sale. Memling is said to have received the commission for the work from Adrien Reims, the superior of the Hospital, in 1480, and it was completed in 1486; the painter during that interval having made two journeys to Cologne, in quest of authentic material. M. Vandenbroeck has been several years in completing the copy.

The original picture has been so injured by having been painted on and rubbed, that all admirers of Memling will rejoice in this *renaissance* of his greatest work. Considering these pictures as a result of a long term of study, it cannot be questioned that M. Vandenbroeck has fully felt, and truthfully reproduced, all the vigour, spirit, and brilliancy of Memling's work. It is seldom that productions of this kind are attempted in reproduction from the all but impossible realisation of the singularly minute finish. This has, however, in this instance, been perfectly understood, and carried out in a manner to repeat in their pristine beauty the surfaces that have been injured by time, and what is called cleaning.

This reproduction is essentially a treasure for a Catholic church, where it would be visited with as much interest as the original at Bruges. Considering the time and labour expended in its production the price at which it is estimated (2,000 gs.) is not excessive.

It is impossible to praise too highly the accuracy of the drawing, and the masterly painting of all the local and personal accessories, the grace and beauty of the figures, the skilful arrangement of persons and parts, and the opposition and harmony of colour—qualities which place Memling at the head of the school of Bruges.

There are several stories of St. Ursula, yet they all agree that she was the daughter of a Christian British king, and that she was sought in marriage by a Pagan prince, but it was revealed to her in a dream that it was the Divine will she should quit England rather than outrage the Christian faith by such a union. Accordingly, attended by a company of knights and ladies, she quitted her native shores, and landed at Cologne, where the Christian faith was tolerated, by authority of the Roman Emperor, Alexander Severus; but on her return to Cologne Paganism again prevailed, and the pilgrims were persecuted to the death.

The reliquary, which is about 3 feet in length, and of proportionable height, is mounted on an ebony-stand. In form it resembles the nave of a Gothic cathedral, with a high sloping roof, the sides presenting each three compartments under Roman arches, containing the six pictures which tell the story. At each of the ends there is also a picture, and in each of the upper slopes are three medallions, a centre and two smaller ones; thus the pictures are eight in number, and the medallions six. All the spaces unoccupied by paintings are profusely gilt, and the upper angle of what is architecturally the roof, is surmounted by a florid gilt-crest.

The first picture of the series describes the landing at Cologne; wherein, as a principal object, is the ship, with certain of the companions of the princess yet on board, while many have landed. Every part of the picture points to some local fact, or legendary assumption. Thus, as it was at Cologne St. Ursula received a communication of the Divine will that she should proceed to Rome, she is seen through a window, under the influence of a dream, receiving the announcement by means of a heavenly vision. The artist has been most particular in insisting on local identity, as he has introduced the old unfinished tower and the crane, with the Beyen Thurm, and the steeples of St. Peter, St. Severus, and

St. Cunibert. The second picture shows the landing at Bale, in prosecution of the journey to Rome, in obedience to the divine command. The third scene is the arrival in Rome, and the reception of the princess and her followers by the Pope and his clergy; and this is the gem of the series. The princess kneels in the presence of the Pope, who wears the triple diadem, and is attended, as in state, by ecclesiastical dignitaries. The figures are numerous, being some thirty or forty, all painted with the most exquisite *finesse*. The ornaments and enrichments of the dresses of the cardinals and prelates are rendered with a minuteness of finish, which would appear to have been attained only by the aid of a magnifying glass. The colouring is brilliant and harmonious, and in grouping and general arrangement this picture is superior to the others. The Pope having determined to accompany St. Ursula when returning, the entire company appears in the fourth scene re-embarking at Bale, and here the conspicuous personages are the pontiff, the cardinals, and other high ecclesiastics, all in their robes of ceremony. In the fifth scene they have arrived at Cologne, where, as toleration of Christianity now no longer exists, they are attacked and massacred while yet in the vessel. The sixth picture is the sequel of the fifth, as showing particularly the murder of St. Ursula, who was not slain with the others in the ship. She is brought forward for execution, and a man in armour is in the act of aiming an arrow at her throat.

A lunette on one side of the cover shows St. Ursula seated between figures, intended to represent, on one side, the Almighty Father, and on the other the Son. From these she receives the crown of glory: the small side lunettes contain angels playing musical instruments. On the other side she appears with her companions as a martyr saint holding an arrow, the instrument of her martyrdom. This shrine has always had an extensive celebrity, challenging comparison with anything that the special Art has ever produced.

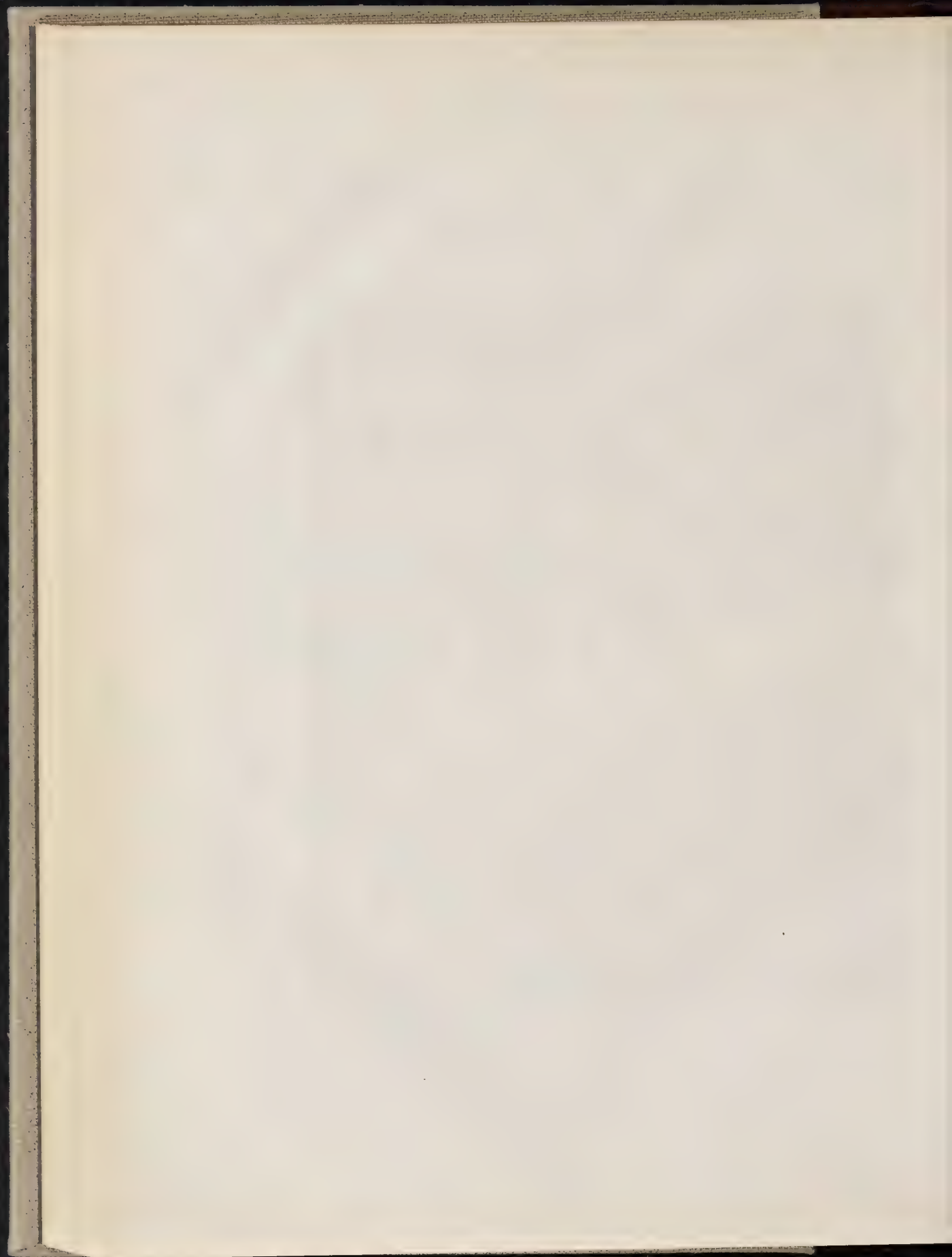
CRUISING AMONG THE WATER-LILIES.

FROM THE BAS-RELIEF BY F. M. MILLER.

THERE are few, if any, of our sculptors who show so much real poetic feeling in works of this kind as does Mr. Miller; and we are surprised to know that his productions fail to meet with that encouragement their peculiar merits deserve. It is a reflection on the taste and judgment of those who can afford to patronise artists, and who claim to be collectors of what is good and precious in Art, to ignore almost entirely the labours of the sculptor, except in busts and statues, while they expend large sums in acquiring those of the painter. We would not exalt either to the prejudice of the other; but certainly an equal measure of justice should be awarded to both.

The extreme elegance of the design is so self-evident as scarcely to require pointing out. Cupid's war-boat—he has his bow and arrows on board, and is out on a privateering cruise—is a gem of naval architecture: mark the swan-like form of the bow, the neck of the bird garlanded with roses; the flowing lines of the stern and mast, with their graceful ornamentation; the richly-embossed sail; and then the winged mariner guiding his vessel among the lilies, and looking carefully ahead for any prize that may chance to come within reach. Instead of sea-birds hovering around him, bright butterflies attend his passage, and one has settled on the figure-head. The execution of the work, moreover, is as satisfactory as the idea is poetically fanciful and pretty. This bas-relief was exhibited at the Royal Academy in 1868.







THE
NEW BRITISH INSTITUTION
GALLERY,
39, OLD BOND STREET.

THE present is the fifth exhibition held at this gallery, and the quality of the works now shown is generally much superior to that of some antecedent occasions. The exhibitors are English and Foreign painters, and their contributions amount in number to one hundred and eighty-four, with the addition of others on a supplementary leaved-screen in the centre of the room. That miniature class of oil-pictures, of which there are now so many professors in France and Belgium, is fully represented; principally by a large *agroupment*, including some English examples, at the end of the room, among which are conspicuous 'Profound Politicians' (19), D. Col.; 'Little Girl with Dog and Puppies' (20), Madame Ronner; 'A Water Mill' (23), N. O. Lupton; 'A Jericho Rose' (26), W. Gale; 'Near Cookham' (29), J. Aumonier; 'Moonrise' (30), G. F. Teniswood, which would tell effectively as a large picture. In 'Sunset—Early Spring' (41), R. H. Wood, many difficulties are successively disposed of; and 53, 'Albert Dürer at Antwerp in 1520,' P. Vander Ouderaa, offers an interesting subject for painting, the point of which cannot be misinterpreted, because the head of the principal person of the group can only be that of Dürer. The artist might with great advantage have finished his work more highly. 'Morning on the Dunes' (59) is an example of De Haas, whom we have already signalled as one of the most life-like cattle-painters in Europe. It will perhaps be felt in this case that if M. De Haas had painted his sky less sketchily, his group would have gained increased substance from atmosphere. Van Thoren is represented by two pictures—'A Night in Southern Hungary' (62), and 'Sunset in the environs of Spa, Belgium,' both of which (the former a moonlight) are very successfully treated. 'In El Santo Oleo' (63), by a Spanish artist, José Yimenez-y-Aranda, we see a priest proceeding to administer extreme unction to a dying man. The expression of the priest and of the relation of the sick man who accompanies him tell very circumstantially the purpose of the little procession. In 'The First Reproof' (73), J. Coomans, we recognise a work of which we have before spoken; but this occasion suggests notice of the frequency with which classic subjects—Greek and Roman episodes—are now entertained, as following in the track of artists whose productions in this direction are triumphs of Art and models of truthful history. By H. C. Selous, 'Courtship in Classic Times' (144), is a charming example of this kind, though perhaps more sculptresque than pictorial; and 'A Baker's Shop at Pompeii' (172), J. Gerard, looks at least unquestionably authentic. 'Wild Flowers' (79), Carl Bauerlé, is an admirable sketch of a little girl's head. By E. De Schampheleer is a landscape (75), 'The Environs of Amsterdam,' in excellent feeling and taste; presenting really no attractive feature—being simply an example of flat surface-painting, with a pool of water garnished with that variety of small salad which is so difficult adequately to represent, and yet so effective when well painted; and this reminds us of Van Luppen, whom we find represented by a very masterly picture (149), a 'View at Moulins, near Dinant,' remarkable at once for the simplicity of the material and the admirable way in which it is brought forward.

In 'Feeding-Time' (117), J. F. Herring, the animals are drawn and painted with the artist's usual spirit and accuracy. The next number brings us to a picture by Van Lerius, called 'The First Sail,' in which appear two youthful nude figures on a raft, one adjusting the sail to the wind, the other extended on the raft. In the upright figure there is much grace and elegance, and the flesh-painting is very successful. The title introduced by the following number (119) is 'Beatrice Cenci,' C. Lucy; but if Guido's famous portrait be a likeness of the person intended to be represented here, there is in the two studies no similarity of character. By V. Lagye

a work of great merit (162), called very unambiguously 'The Squirrel,' wherein are two young people—a youth and his sister—amusing themselves with a squirrel. The costumes and accessories indicate the period as the fifteenth century, and the learning displayed in the piece and its quasi-historical tone raise it high above the class in which the subject would place it. Other interesting and meritorious works are—'Ave Maria,' 'tis the hour of Prayer' (127), H. M. Hay; 'Up in the World' (133), A. W. Bayes; 'Pick-a-Back' (136), J. Hayllar; 'A Glade by the Dee' (140), A. De Breanski; 'View at Huy, on the Meuse,' F. Stroobant; 'Environs of Haarlem' (159), E. De Schampheleer; 'The Hostelry' (161), T. Holzheimer; 'Approaching Storm' (166), A. Plumot; 'The Stirrup Cup—11th Hussars' heavy marching order,' T. Jones Barker, &c. From these remarks it will be understood that the personal incident, generally, is not of an ambitious kind; but certain examples of landscape-art by painters of the Belgian or Dutch schools have in them more of unaffected nature than is found in any others of the Continental landscape-schools.

AUTOTYPE FINE ART COMPANY.

OUR attention has been called to the circulars and prospectus recently issued under this title. Our readers will remember that in the *Art-Journal* for November and December, 1870, we gave at some length a comparative account of the principal methods of non-metallic photography; referring specially to the Autotype, the Woodburytype, and the Heliotype. Since that date the proprietors of each of these patents have endeavoured to form, or to modify, public companies for their respective working, and the Autotype proprietors are now, we believe, for the third time before the public for this purpose.

We were desirous to know whether any material progress had been made in this branch of Art since the date of our last notice, and visited the gallery of the company in Rathbone Place in order to ascertain the fact. The beautiful and well-lighted room is one of the most suitable in London for Art-purposes; and the Autotype prints taken from Herr Braun's splendid negatives of the Sculpture and Frescoes of the Vatican are simply magnificent. We did not, however, find much that was new since our last notice. Three works only were pointed out to us as novel. Mr. E. M. Ward's 'Last Moments of Charles II.' has been reproduced, in two sizes, with admirable fidelity and force. 'The Consecration of Archbishop Parker,' by W. Dyce, R.A., is a drawing of a peculiar character, to which photography alone can render justice. It appears to be executed in Chinese white upon a tinted ground; and the effect is novel as well as admirable. It is well represented by Autotypes, in three sizes. The reproduction of the engraving, by Jonas Suyderhof, of Terburg's celebrated 'Congress of Munster,' one of the latest additions to the National Gallery, is the publication of the company which possesses the most popular interest at the present time. We feel bound to mention that the Autotype Company offer almost a sole exception to the rule of sending prints for review to literary works. We can only attribute so short-sighted a parsimony to a wish to avoid too close a critical examination of the stability of the prints. Works of the kind, individually prepared at great expense, and exhibited, under glass, in a well-lighted gallery, give no criterion of the worth of the ordinary objects of sale.

In the present case, and in view of the public interest of the subject, we so far departed from the ordinary rule as to purchase a copy of this print, for the purpose of accurate comparison with one of the same engraving which had been sent for notice by the Heliotype Company. A more critical test of the comparative merit of the two processes would be impossible. The Autotype print appears to possess the advantage of being taken from a proof before letters, as the signature "Jonas Suyderhof, sculpsit," to the right, the words "Gerard ter Burch, pinxit," to the left; and the inscription on the tablet "Pax

Optima Rerum," all of which, given in the Heliotype, are wanting in the former reproduction. The respective sizes of the prints are, 13½ inches by 10½ inches for the Autotype, and 15 inches by 11½ inches for the Heliotype. Small strips of the original engraving, to the top and to the right hand, are wanting in the former print. The prices are half a guinea for the Autotype and five shillings for the Heliotype. A drop of water, if wiped off, will destroy the former, but not the latter. In clearness of definition and brilliancy of effect the larger print is incontestably superior, being barely distinguishable from a proof engraving. In the Autotype reproductions the want of brilliancy is due to the film of gelatine which covers the whole surface. No portions of the paper are left uncovered, and thus no pure white can appear—a defect which becomes most distinct in such a comparison as the above.

A key-plate accompanies each print. That of the Autotype Company is the clearest and best drawn; and identifies twelve portraits. That of the Heliotype Company is more grotesque, and only distinguishes nine personages, but gives a brief description of the picture.

ART IN SCOTLAND AND THE PROVINCES.

EDINBURGH.—The forty-fourth annual Report of the Royal Scottish Academy has reached us: it presents no features of special note. The students to whom prizes were awarded last year were Mr. John Lethen, for the best drawing in the life-school; Mr. H. Frier, for the second best; Mr. R. Gibb, for the best painting in the life-school; Mr. W. F. Hole, for the second best; and Mr. W. F. Hole for anatomical drawing. The Keith prize was taken by Mr. J. Wallace, as the "most meritorious student." It is remarked that "in consequence of the general good conduct of the students the council had difficulty in deciding to whom this prize should be awarded." The artists elected into the rank of Academicians during the year were Messrs. J. M. Barclay and G. P. Chalmers; and into that of Associates, Messrs. G. Reid, N. Macbeth, O. T. Leyde, J. Smart, W. E. Lockhart, and W. B. Brown. Mr. John Linnell, the distinguished English landscape-painter, and Mr. P. A. Fraser, "an accomplished amateur," were elected Honorary Members.—Mr. Hutchinson, R.S.A., has received a commission from the Freemasons of Scotland for a marble bust of the Earl of Dalhousie, their Provincial Grand Master.

CULROSS.—The late Mrs. Sharpe Erskine, who died at Dunimarle, near Culross, on the 1st of March, by her will has made a munificent provision for the promotion of the study of the Fine Arts in Scotland. This venerable lady, the youngest daughter and last surviving member of the family of the late General Sir William Erskine, Baronet, of Torrie, had attained the advanced age of nearly eighty-five years. By her deed of settlement, dated nearly twenty years ago, she conveys her whole property and personal estate of every description to trustees in furtherance of an object contemplated as well by herself as by her brother, the late Sir James Erskine, of Torrie (to whom Edinburgh is indebted for the nucleus of the National Gallery); the purpose being the establishment and maintenance of a museum of Fine Arts, to be called the "Erskine of Torrie Institution." Her house of Dunimarle, which now contains a small but very choice collection of paintings, chiefly of the Flemish school, as well as many other works of Art, collected by Mrs. Sharpe Erskine and her brothers, is to be devoted to the reception of the intended museum. The trustees are empowered to add other objects of artistic value to the collection from time to time as the revenues of the trust will admit. Provision is also made for the establishment and maintenance of a botanical garden in the grounds of Dunimarle, where there are already some valuable botanical specimens. Some time must necessarily elapse before the trustees can fully carry out the intentions

of Mrs. Erskine; but eventually the Fine Art Museum at Dunmarle promises to be a most important institution, and to rival the well-known establishment at Strawberry Hill.

DUNDEE.—A bronze statue has been erected in this town, in memory of Kinloch, of Kinloch, the "great Scottish advocate of Reform in 1819." It is the work of Mr. J. Steell, R.S.A. The local papers speak highly of the figure as an example of portrait-sculpture.

BIRMINGHAM.—The annual meeting of the members of the Birmingham and Midland Institute has been held in the Lecture Theatre, when Mr. W. C. Aitken presided, and, in a speech of considerable length, reviewed the present condition of the society, and its operations during the past year: these are more educational and scientific than referring to Art. The Institute is not only free from debt, but the balance-sheet shows in its favour. A new and enlarged lecture-hall is being erected.

EXETER.—A testimonial has been presented to Mr. J. T. Tucker, of Exeter, for his services generally to Science and to Art in that city; but more especially with reference to the "Albert Memorial Museum," of which he is, and has been, "from the first the indefatigable secretary." All who know Exeter, and have visited the museum there, will cordially rejoice that a compliment has been paid to one of the best and worthiest of its citizens: a gentleman who, to our own knowledge, has been foremost among the many by whom Art has been fostered and promoted there. There are few, indeed, to whom Devonshire is so deeply indebted for "services" which have been thus gracefully recognised and rewarded—rewarded, that is to say, by their public acknowledgment, for the "Testimonial" consists in this—that two prizes will be presented annually in his name, to two pupils of the Science and Art Schools.

ISWICH.—It is proposed by the inhabitants of this place and its vicinity to erect in it a statue of Cardinal Wolsey, who was born here four centuries ago. A committee has been formed for carrying out the object.

LIVERPOOL.—A new association of painters in water-colours has been formed here under the title of the Liverpool Society of Water-Colour Painters; but it includes a much wider district than its name implies, being practically an association of water-colour artists resident in the north of England and Wales, and is the first provincial society established for the special encouragement of this essentially English phase of modern Art. Its principles of association and management are identical with the two metropolitan societies, known as the "Old Water-Colour Society," and the "Institute of Painters in Water-Colours," with the necessary addition, in a provincial body of honorary members, being artists of reputation resident in London. H.R.H. the Duke of Edinburgh, K.G., is the Patron; Sir John Gilbert has accepted the office of Honorary President; the honorary members consist of Members and Associates of the Royal Academy, headed by the President, Sir F. Grant, and a goodly number of the Members and Associates of the "Old Water-Colour Society," as also of the "Institute," together with a considerable number of artists of repute who are not connected with either of these bodies. Altogether, this new association consists of upwards of one hundred members, associates, and honorary members. The inaugural exhibition of the society is to be opened about the end of April, and will consist entirely of the works of honorary members, members, and associates only. The exhibition will be held in the rooms, Post-Office Place, formerly occupied by the Liverpool Academy of Art. The management will be entirely in the hands of a Council of ten members, all professional artists, as in the case of the metropolitan, and the most successful provincial, Art-associations. The very successful commencement of this new society in Liverpool augurs well for its future; and as its exhibitions are to be held in the spring of the year, it is gratifying to know that it cannot possibly interfere with the operations of the exhibition held under the sanction of the corporation, as that takes place in the autumn; there is room for both, let both go on and prosper.

MINOR TOPICS OF THE MONTH.

THE INTERNATIONAL EXHIBITION.—The Second Division—will be publicly opened on the 1st of May. Notwithstanding the gross "blunders" of the Commissioners, it will no doubt prove an attraction to the Metropolis during "the season," 1872; and it cannot fail to contain much that will be instructive as well as interesting. The "specialities" this year will be jewellery and cotton-goods, but the leading jewellers will not be contributors; those of France as well as those of England being much dissatisfied with "the state of things," have declined the invitations conveyed to them in circulars and advertisements. The aids in cotton-goods will be obtained from agents and dealers, and not often from actual manufacturers; certainly, very little will emanate either from Manchester or Nottingham. The contributions to the Fine Art Courts are expected to be numerous and effective; possessors as well as producers of beautiful works will enrich that department of the Exhibition, while the picture-galleries, though not likely to be as excellent as they were last year, will be again sources of powerful attraction. As the Exhibition will so soon be opened, it is needless to say more. The affair has been ill-managed—of that there can be no doubt; we have no desire to make what is bad worse; but if failure, financially and otherwise, be the result, we must hold the Commissioners and the Secretary responsible. They offended where they might have conciliated, made opponents where they might have had cordial allies; and whatever co-operation they receive will be given grudgingly and without heart.

THE ART-JOURNAL ILLUSTRATED CATALOGUE.—We shall publish, as we did last year, from month to month, pages of engravings taken from the best exhibited works contributed by manufacturers of various Nations. Our object is, first to supply suggestions to producers; and next, to give to them the advantages that arise from publicity. Such "Catalogues" are useful as examples, and are also very interesting to the public. We endeavour, therefore, to select not only the most serviceable designs, but the productions of such manufacturers as strive to advance Art, in the special calling for which they labour. It is needless to say that all the Industrial Art contributors are eager to avail themselves of such honourable means of publicity, and work under the knowledge that their efforts will thus be largely estimated. The good hence derived is unquestionable. The *Art-Journal*, since the year 1844, has contained at least 20,000 of such suggestive examples, and has represented very nearly 2,000 Art-manufacturers.

THE JEWELLERS OF BIRMINGHAM, who number some hundreds, have decided upon not exhibiting individually, but collectively. At a meeting held on the 21st of February the following resolution was unanimously adopted:—"That a combined effort on the part of the Manufacturers, on public grounds, should be made to produce a Collective Exhibition under the name of Birmingham."

NATIONAL GALLERY.—The annual report of Sir W. Boxall, the director of the National Gallery, states that the great purchase of the year 1871 was that of seventy-seven pictures and eighteen drawings, bought of Sir R. Peel for £75,000. The only other purchase of the year was one of a picture, by David Teniers, of his own château, bought for £1,000. Two bequests were received in the year—a portrait of Francesco Ferrucci,

by Lorenzo Costa, bequeathed by Sir A. C. Sterling; and John Gibson's marble bust of the painter, W. Bewick, bequeathed by Mrs. Bewick. Sir R. Wallace presented to the National Gallery in 1871 Gerard Terburg's 'Peace of Munster.' The trustees have accepted the loan, for a limited period, from the Duke de Ripalda, of the altar-piece by Raffaele, formerly in the convent of the nuns of Sant d'Antonio di Padova, at Perugia. The picture was placed in the Gallery on a movable stand in October. The daily average attendance in Trafalgar Square in 1871 was 4,880. The number of visitors in the year was 911,658, and at South Kensington 939,320.

NATIONAL PORTRAIT GALLERY.—A portrait of Sir Philip Francis, presumed to be the author of "Letters by Junius," has been recently added to this collection. The picture is by J. Lonsdale, an excellent portrait-painter, and one of the founders of the Society of British Artists: he died in 1839.

THE REPORT OF THE COMMITTEE OF ARTISTS employed in the decoration of the Palace at Westminster has been delivered to the Board of Works. This committee consisted of Mr. C. W. Cope, R.A., Mr. G. F. Watts, R.A., Mr. E. M. Ward, R.A., Mr. E. Armitage, A.R.A., Mr. J. R. Herbert, R.A., Mr. Fred. S. Barff, M.A., with Mr. Edward J. Poynter, A.R.A., as secretary. They were appointed to consider the best method of painting to be employed in the mural decorations of the palace, and at their first meeting they came to the conclusion that the use of fresco-painting ought not to be abandoned. They appointed Mr. F. Wright, a chemist of experience in these matters, to inquire into the causes which led to the decay of many of their works. He furnished them with an elaborate report, in which he indicated the causes which in his opinion had led to the difficulty of preserving frescoes. He also submitted practical suggestions as regards the mode in which the artists should work. One of these is that—

"Whenever frescoes are painted in situations exposed to the external air or to the atmosphere of crowded assemblies, or where the absorption of moisture from behind is a possible eventuality, they should, as soon as they have attained their maximum of dryness, be protected by an application of paraffin or some other equally effectual material, covering their surface and filling up their pores."

The artists recommend the employment of fresco for the decoration of large surfaces in public buildings, where a strictly mural treatment is desirable, and where the details are simple and massive. In the Houses of Parliament, however, some of them recommend the use of another method of painting, the durability of which there is no reason to doubt.

THE CRYSTAL PALACE PICTURE-GALLERY.—The announcement that the directors would, instead of money prizes, award medals—numbering forty, in gold, silver, and bronze—to contributors of pictures in competition, has had a very beneficial effect. The collection, just now opened, will be far better than it has of late years been; artists of high repute have seconded Mr. Warr in his efforts, and the result is a very excellent exhibition—one that cannot fail to attract the tens of thousands who daily visit the Crystal Palace. We shall be in a condition next month to notice its contents.

ART-JOURNAL PICTURES.—Arrangements have been made to exhibit at the Crystal Palace during the summer months (commencing on the 1st of May) about one hundred paintings and drawings from which line engravings have been made and pub-

lished in the *Art-Journal*. They will consist of productions by eminent artists, foreign and British; among them being some of the rarest and most valuable examples of Art. Proofs of the engravings will be shown with them.

ROYAL VISIT TO ST. PAUL'S.—We should not have felt ourselves at liberty to mention the fact that Mr. Chevalier has been commanded to prepare drawings illustrative of the royal visit to the City, had it not oozed out in the gossip of a lady's paper. In cases of this kind (which are far from infrequent) injustice is done to all parties by those who fail to respect the delicacy of feeling that induces the artist not only to be silent himself, but further to impose silence on those who would be the most proper channels for any announcement. Such was the case in this instance. Having said thus much, we may add, that Mr. Chevalier's sketch of the interior of St. Paul's gives, in an unusual degree, the impression that the spectator is actually within the building. Our readers will remember our account of his illustrations of the voyage of H.R.H. the Duke of Edinburgh. The illustration of the great Thanksgiving is in good hands.

THE CASTELLANI GEMS.—It is stated that Government intends to purchase this unrivalled collection for the British Museum, and that a vote for the purpose will be included in the Estimates. We hope the determination will be carried out.

THE WORKING MEN'S EXHIBITION, 1870.—At last the medals have been delivered to those who were entitled to them. No fewer than 2,000 were distributed—too large a number to give them much value: 250 were of gold, 450 of silver, and the remainder of bronze.

THE ILLUMINATIONS on the memorable 27th of February owed much of their attractions to the efforts of Messrs. Defries, who have, for some years past, devoted their energies [and their enormous resources] to that branch of Art—we may so term it, for Art enters very largely into the composition of their works. Their renown has been obtained not only in London, but in many cities and towns of the provinces; fêtes, private as well as public, have by their means received augmented charms; gas having been to them a powerful auxiliary. Nearly all our theatres acknowledge their aid, and on Thanksgiving Day their display excited astonishment as well as delight. It was to them we were indebted for the brilliancy of the Holborn Viaduct, and the street-lamps that lined the ways through which the procession had passed on the eventful morning. It is well that persons interested in such matters should know how and where to obtain co-operation, zealous, effective, and not costly.

CARTOONS.—Four cartoons, prepared, it is said, by Raffaele for execution in tapestry, are on exhibition at 48, Great Marlborough Street. Two of them are of large size and two are comparatively small. It is not stated that they have ever been wrought in tapestry, though they were sent to Brussels for that purpose, and remained there unknown, until discovered by M. Desbrosscher, a distinguished amateur, by whom they were removed to Paris in 1897, and exhibited in the Gallery of Apollo in the Louvre, and two years afterwards at the Exhibition of *Chefs-d'œuvre*. Subsequently they were disposed of to Madame de Chavagnac, who placed them in her Château de Frangins, in Switzerland, since which time they have remained in the possession of the family. The subjects are, 'The Landing of Scipio in Africa,' 'Scipio and Asdrubal at the

Court of Syphax,' 'The Defeat of Syphax,' and 'The Battle of Zama.' The story is that of the fortunes of Syphax, King of the Masæsylians, who, having broken his alliance with the Romans, was defeated by them and made prisoner. The cartoons are in *tempera* and in very good condition, though it is impossible to determine on a slight examination to what extent they may have been injured and repaired. They are undoubtedly very important works, and everywhere show careful and masterly execution; but for whatever suggestions they may be indebted to Raffaele, there are evidences of the work of several hands, and certainly more of that of Giulio Romano than Raffaele. The impersonations especially are wanting in dignity; we repeat, however, that they are important works.

A BUST OF THE MARQUIS OF WESTMINSTER has been executed by Mr. Keyworth, of 62, Buckingham Palace Road, in which the conventional draping of the shoulders has been departed from in favour of the uniform of the Westminster Volunteers, of which the marquis is colonel. The stiffness of the military dress is effectively relieved by a light drapery, or cloak, on the shoulders, and the ribbon of the Garter. The likeness is so successful as to be at once recognised as his lordship.

MR. ALFRED ROGERS, the son of the renowned carver of wood, and himself "as skilful in that art as any," has a class at the Crystal Palace, to which he gives lessons on Saturdays from one to three o'clock, in time for release before the concert. The advantage thus accorded to learners should be made known; for there are many who would gladly avail themselves of an opportunity to learn or to improve under the guidance of a very skilful, and in all respects competent, master. His published book on wood-carving is evidence that he thoroughly "knows what he is about." He has been educated in the best school of England, and he has references to many pupils who will testify to his ability, zeal, and continual attention.

PHOTOGRAPHS OF THE PRINCE AND PRINCESS OF WALES.—Mr. Melhuish, of York Place, Portman Square, has recently published a pair of photographic portraits of these illustrious personages in the costumes they wore when honouring with their presence the "Waverley" ball, where the Prince appeared as the Lord of the Isles, and the Princess as Mary, Queen of Scots. As examples of photographic art these prints are really beautiful; soft and harmonious in colour, yet brilliant and definite in their details. As pictures they are life-like, and well studied in arrangement and general composition. The portrait of the Princess is most elegant and beautiful, with a tinge of sadness in the face such as her Royal Highness may appropriately have assumed for the character with which, for the time, she had associated herself. The figures, we may remark, are full-length, standing about four and a half inches in height.

GOLDSMITH'S WORK.—The adaptations of select classic and ancient designs to modern jewellery effected by Mr. Phillips, of 23, Cockspur Street, are among the most remarkable products in goldsmith's work of our times. There was discovered beneath Henry VII.'s Chapel a frieze by Torrigiano, bearing a florid composition, of which the dominant forms were the rose of England and the *fleur-de-lis* united by a foliage tracery. This has been adapted as a bracelet design, in pierced work, of course, and in this form constitutes the most lovely and delicate piece of work that has long been

produced in this class of ornamentation. But to go further back, even to the splendid Olympiads of the Rhodian art, there is a reproduction of a Greek necklet—it may be so called—of surpassing beauty. It is formed of two thin gold bands, between which runs a course of gold beads and *plaques*, and from a lower band depends a course of gold *amphoræ* perfect with the handles. This is a very successful imitation, reminding us of the most elegant existing *relique* of the goldsmith's work of antiquity. Mr. Phillips reproduces also a fac-simile of a brooch, designed by Holbein, as it appears in a portrait of Queen Elizabeth at the age of sixteen. It is of the diamond-pattern, filled with gold tracery, and completed by three pearl pendants below. The portrait is the property of the Queen. There is a marvel of workmanship, as a Henri Deux brooch, which may be also worn as a pendant. It consists principally of two portraits; one of the king and the other of Diana of Poitiers, between and over which is the well-known monogram; the whole is surmounted by the crown of France. The portraits are bound in by a thin framing, commencing upwards with two griffins' heads in enamel, descending as a vegetable form in white enamel, the whole constituting a brooch or pendant of great beauty. Another work in the Henri Deux taste is a pair of earrings, diamond-pattern, formed of relief-passages of enamel, set with diamonds and pearls: the work in these ornaments is really a triumph of skill, and the effect is superb. A rose has also been reproduced in gold, copied from the seal of an ancient document. The leaves are raised, and being burnished on both sides, the direct and reflected lights are singularly effective. Another rose in enamel has been copied from a document, to which is attached the sign-manual of Henry VIII. The design is by Holbein, who, in commemoration of the union of the houses of York and Lancaster, has formed the flower of white and red leaves. This may be used as a brooch or a pendant. These are but a few of the valuable products of which Mr. Phillips has enhanced the value by the taste shown in the manufacture.

LAMBETH SCHOOL OF ART.—An appeal is being made in behalf of this institution to liquidate a debt of upwards of £300, still unpaid, for the rebuilding of the premises five or six years ago. The school, under the management of the able head-master, Mr. John Sparkes, is doing right good work, and many of the pupils who have received Art-education in it, have distinguished themselves in the schools of the Royal Academy, or have found employment in the establishments of some of our leading manufacturers. But the neighbourhood is comparatively poor, and cannot supply the pecuniary aid necessary to free the institution from debt, and so enable its master and committee to work freely. We shall be glad to learn that the aid now sought for has met with an adequate response. The distribution of prizes to the successful competitors among the students took place on the 7th of March, when Mr. Tom Taylor presided, and delivered an address.

STATUE OF THE QUEEN.—Mr. Noble is at work on a statue of her Majesty, to be placed in St. Thomas's Hospital, as a gift to the institution from its President, Alderman Sir John Musgrove, in commemoration of the laying the foundation and of the opening of the building for patients, both of which ceremonies were performed by her Majesty. The model, life-size, is now completed: it represents the Queen seated as she last appeared in the House of Lords.

REVIEWS.

THE ETCHER'S HANDBOOK. Giving an Account of the Old Processes, and of Processes recently discovered. By PHILIP G. HAMERTON, Author of "Etching and Etchers." Published by C. ROBERSON & Co.

THIS book, though treating of the same subject as the author's "Etching and Etchers," noticed by us in 1868, is a work of quite a different character. It is simply what the title infers it to be—a guide to the practice of etching; and Mr. Hamerton goes at once into the matter without anything by way of introduction, save a few preparatory remarks to the student by way of counsel.

The value of the instruction and of the different processes which are here brought forward, is only to be tested by experience; and we, not being etchers, can only commend his treatise to such as are desirous of acquiring this very beautiful Art—one which always affords us intense pleasure, when carried to the perfection seen in the works of many of the old masters, and in those of a few modern practitioners; such, for example, as those by Jacquemart, noticed in our columns last month, whose productions Mr. Hamerton most justly eulogises. We quite agree with him that, "there are a few good living etchers, but very few; and out of the quantities of etchings which are published every year, nine out of ten are not only valueless, but a nuisance, doing much harm by propagating and confirming the false conceptions of the art which are generally prevalent."

We do not care to criticise too closely the examples he has introduced into his handbook; because they may be assumed only to show the results of certain different processes, and nothing more. They are simply bits of landscape, and single trees; the latter come out well; but the former are ineffective, and somewhat confused; wanting, what the author considers to be the "second step" towards becoming "a good draughtsman with any pointed instrument"—the "mastery over the relations of light and dark in nature." The chapter headed "Vulgar Errors about Etching," contains some remarks about Art generally which students of all kinds may consult with advantage.

CHESTER AS IT WAS. By the Very Rev. J. S. HOWSON, D.D., Dean of Chester; and ALFRED RIMMER, Architect. Published by LONGMANS, GREEN, & Co.

A rare old city is Chester. It has no exact parallel in our own country, nor in that of any other, though Bologna and Berne have sometimes been compared with it; but neither of these cities possesses the peculiar architectural features which render Chester unique. The requirements of modern times and the hand of time have done much, even within our own recollection, to alter some portions, at least, of the general appearance it had in days gone by; still, there is very much remaining to give an excellent idea of its ancient character.

It is the object of the joint work of Dean Howson and his co-adjutor to make this idea more vividly distinct by presenting engravings—they are little more than a kind of etchings, well executed—of the most singular and attractive parts of the city, as they may be supposed to have existed long since. A few of the most famous half-timbered houses, and one or two of the "Rows," appear among the illustrations, which also include some woodcuts; but the cathedral and principal churches are the objects that have chiefly engaged the attention of the authors. The volume, however, has no pretensions to be considered a history of Chester, even architecturally; Dean Howson has simply contributed a few descriptive remarks; and Mr. Rimmer has also supplied some, on the edifices that form the illustrations, engraved, it may be presumed, from drawings by the latter gentleman.

"One purpose of this book," writes the Dean in his preface, "is to encourage and diffuse a friendly feeling towards the work of restoring Chester Cathedral, which has now been in pro-

gress during three years with considerable success." We very gladly give our aid to this object by commending the volume most emphatically to all who desire to see our noble cathedrals still standing amidst us in their glory, silent yet powerful evidences to the genius, piety, and liberality of our forefathers.

LES CHATS. Par CHAMPFLEURY. Published by J. ROTHSCHILD, Paris.

Bougeant, in his "Amusement Philosophique sur la Langage des Bêtes," expresses the opinion that "animals are nothing but demons; and that at the head of the demons marches the cat;" and, certainly, one does occasionally hear sounds proceeding from the creature, or creatures, which must be called demoniacal. But demon or not, the cat is a favourite in most houses, second only to the dog; and sometimes preceding the latter in popularity,—with the junior members of a household especially; unquestionably it merits a worthy historian such as M. Champfleury proves himself to be in the work on our table, which has now reached its fifth edition—ample testimony to the interest it has created.

The author treats his subject in three principal divisions, which are again subdivided into chapters, each having a special heading. The first part commences with the sacred cat of the Egyptians, proceeding to the consideration of eastern cats, cats of the Greeks and Romans, ancient popular traditions concerning them, their enemies, and their friends, &c. The second part concerns the animal in its domestic character; its curiosity, sagacity, language. The third part embraces a variety of topics associated with the habits of the cat, in infancy, *manhood*, and old age: and an appendix of about fifty pages relating to a diversity of feline matters brings the whole to a conclusion, and, we think, exhausting the subject.

It is an amusing volume, rich in anecdotes of cats and cat-lovers; and is profusely illustrated with engravings, grave and humorous, not made specially for the book, but taken from pictures and sketches by artists "of all nations."

THE WORKS OF SHAKESPEARE. Edited by CHARLES KNIGHT. With Illustrations by Cope, R.A.; Leslie, R.A.; E. M. Ward, R.A.; W. P. Frith, R.A.; H. S. Marks, A.R.A.; and others. Part I. Published by VIRTUE & Co.

Mr. Knight's annotated edition of Shakespeare is generally acknowledged to have almost exhausted the subject of commentary on the plays of the great dramatist: his explanatory and descriptive notes are lucid and ample, contributing greatly to the right understanding of what to general readers may seem obscure in the text. Moreover, his introductory and supplementary notes to each play show much historical knowledge, an insight into human character, and an acquaintance with the manners and customs of the countries and the eras of the scenes where and when the events are assumed to have taken place.

Messrs. Virtue & Co. are now issuing, in parts, a new edition of that published some years since by Mr. Knight, with the exception of his illustrations. Instead of these, large engravings on steel, from pictures of many of our most distinguished painters, will be introduced. The first part has made its appearance; it contains *The Two Gentlemen of Verona*, and a portion of *Love's Labour's Last*. The work is printed in a bold type, similar to that employed two or three centuries ago, is of folio size, and therefore well suited for the library.

THE MISTRESS OF LANGDALE HALL: a Romance of the West Riding. By ROSA MACKENZIE KETTLE. Published by TINSLEY BROTHERS.

We briefly notice this book for several reasons; first, because it contains a charmingly-drawn frontispiece by Miss Clara, and a vignette by Miss Rosa Kettle, well engraved on wood by Mr. Knight. The author is an artist, and the

Art-productions of her sister are well known and highly estimated. Next, the volume is an experiment on the part of its publisher—to issue at the price of six shillings that which has been heretofore published at a guinea and a half, "a three-volume novel." We earnestly hope the project will succeed: it was tried many years ago by Chapman and Hall, but abandoned after a time. At present the circulation of works of fiction is limited to the libraries: if this plan prospers, such books will be bought and not borrowed. Miss Kettle writes thoroughly well; her stories are always interesting, bordering upon the sensational; her characters are strong, yet true; and her "English" is pure and healthy—an advantage not always obtained by "lady writers." The book is a good beginning of the series; we hope it will be as well followed up.

PAST AND PRESENT; OR, SOCIAL AND RELIGIOUS LIFE IN THE NORTH. By H. G. REID. Published by EDMONSTON AND DOUGLAS.

These are detached essays, sketches, stories, and recollections of persons and things interesting to very many readers and thinkers. They are republished from the *Fortnightly Review*, the *Westminster Review*, the *British Workman*, and other sources, and are well worth preserving in this collected form; the author has, however, carefully revised and prepared them "for the press." Of the wood-engravings we cannot say much; but the letter-press exhibits the experience of a man of sound sense, keen observation, and large knowledge of mankind. It is pleasant as well as profitable reading, abounding in anecdote, and relating many novelties with force and effect.

SHAKESPEARE'S SONGS. Published by VIRTUE & Co.

Few prettier volumes than this have been issued; of convenient size, tastefully bound, and thoroughly well printed on fine paper, it forms one of the most graceful gift-books that can be presented to friend by friend. It is full of illustrations, head and tail-pieces to the several songs, with engraved initial-letters. It was a good thought to bring together from the plays of the poet all the songs that may be detached without prejudice. It contains also some brief explanatory notes.

NINE ORIGINAL ETCHINGS, illustrating "Aldorner, a Pennsylvanian Idyll." By LLOYD MIFFLIN, Jun. Published by PENNINGTON AND SON, Philadelphia.

Mr. Mifflin asks for our candid opinion of his work; and we would recommend him before he attempts anything of the kind again, diligently to study drawing, especially in the way of natural forms; and secondly, to make himself thoroughly acquainted with the principles of light and shade, and the value of effects; for anything more weak and disjointed than these little vignettes can scarcely be imagined. It is only fair, however, to remark, that they are his first attempt, and executed at the request of his friend, the author of the poem, within a very short period; previously to this he assures us he "had never seen or touched an etching-needle." If he would lay aside this instrument for a time, and practise with the lead-pencil, he may by-and-by accomplish something, for he has taste and feeling; but both want educating.

RECORDS OF 1871. By EDWARD WEST. Published by E. WEST, and SIMPKIN AND MARSHALL.

Year by year, during a decade, Mr. West has noted down each particular event in which the public may be supposed to feel interest, and has made it the subject of a short poem. His verified "records" of the last year has made its appearance; it contains a variety of subjects, some great, some very small; and if the poetry does not rise to a high tone, the moral throughout is entirely good.

THE ART-JOURNAL.

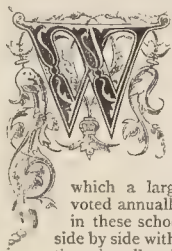


LONDON: MAY 1, 1872.

ART-WORK FOR WOMEN.

III.

HOW THE WORK MAY BE DONE.



WITHIN the last ten years great advances have been made in the Art-education of women. Art-schools have been largely aided by the Science and Art Department, to

which a large sum of money is voted annually by parliament; and in these schools women now stand side by side with men; the one exception, in all schools, being merely the study of the nude figure. It is unnecessary to enter into the way in which this equality has been gained, further than to give a due tribute of praise to the lady students and teachers, who, by showing what could be done through indomitable perseverance, have established their right to assistance in higher efforts. The history of the Queen Square Female School of Art gives cheering proof of what may be accomplished by steady and quiet work; since it has attained its present position, thus fixing also the position of other female Art-schools, entirely through the unflinching zeal and patient labour of the friends who have given themselves to it, and especially of Miss Louisa Gann, its devoted Lady Superintendent. The school was established as a Government School of Design, in 1842, but in 1859 the government aid was reduced, and, but for the endeavours of the committee of management, by whom it was then taken up, the school must have closed. A long and hard struggle followed: that it was crowned with success is shown in the fact that Miss Gann, *aided, it must be remembered, by lady-teachers alone*, now stands second on the list of Art-teachers in Great Britain. The Queen Square School of Art shares with the Female School of Art at South Kensington all advantages offered by the Science and Art Department. The drawings of the pupils, with those from all other Art-schools, are sent to South Kensington for the national competition. In both places the course of study embraces the same subjects, and at the same fees, although at Queen Square the terms of study may be shorter than at Kensington. The fees for a term of five months, studying the whole day, are £5, and for three days per week £4, with an entrance fee of 10s. to all classes. There are also evening classes at £1 per term, and an elementary class at 10s. per term. To these classes school-mistresses, pupil-teachers, and artisans are admitted for half-payments, and teachers in schools

may attend the day-classes for £1 per term. Still greater aids are given to marked talent in several ways. We find that "students of Art who propose to become teachers, and who have taken the first certificate of the third grade, are eligible to compete for admission to the National Art-training School, at South Kensington, with a maintenance allowance of from 5s. to 15s. weekly for two or three years, in return for which, however, they have to perform certain duties as teachers. Students having passed in three, or, if females, in two, papers of the first certificate, may compete for admission as free students."

Students in all Schools of Art may compete for national scholarships of the value of £1 per week, which are tenable for one or two years. These are intended for students who are, or will be, designers and Art-workmen. At South Kensington there are two "Princess of Wales scholarships," of £25, and £11 respectively, for the two female students who have taken the highest prizes of the year, in the "National Competition of all the Schools of Art." At Queen Square, limited to the students of the school, there are, in addition to the general competitions, special prizes provided by her Majesty the Queen, and also by the committee. The female classes at the eight London District Art-Schools compete at South Kensington.

The fees for the new Slade School of Art, at University College, are rather higher than at the other schools, being £7 7s., £5 5s., and £4 4s. per term. There is also some difference here in the mode of instruction: the study from life preceding, instead of, as usual, following the study from the antique. Ladies are invited to compete for the Slade scholarships, six in number, of £50 per annum each, and tenable for three years. Students of both sexes work side by side: an arrangement found to work well at the Royal Academy; where, as was stated in his inaugural address by the Slade Professor, the gentlemen, since the admission of ladies, have shown increased steadiness and determination.

The course of study generally includes the following subjects:—Freehand, Architectural, and Mechanical Drawing; Practical Geometry and Perspective; Painting in Oil, Tempera, and Water-Colours; and Modelling, Moulding, and Casting. The classes for Drawing, Painting, and Modelling include Architectural and other Ornament, Flowers, objects of Still-life, &c., the Figure from the Antique and the Life, and the study of Anatomy as applicable to Art.

The late Miss Laura Herford, ten years ago, was the first lady-student at the Royal Academy; but the opening then made has widened to admit many others, and prizes now fall to the share of ladies. At the Royal Academy a gratuitous Art-education is given to qualified students. Medals are offered for competition in the Antique School; the School of Painting, draped; with gold medals for Historical Painting, Historical Sculpture and Landscape, and a premium of £10 for the best drawing. A scholarship of £25, tenable for two years, accompanies the gold medals, should the work be deemed sufficiently meritorious. There is also a Travelling studentship, of £130 per ann., for two years' study abroad.

From the consideration of these particulars we may conclude that there are no insuperable obstacles in the way of a thorough Art-education. At the highest the fees are low enough; while for decided talent the helps are numerous. It is true

that in England we still need technical schools; but, while they scarcely exist for men, women cannot complain of their absence for them. Stockholm, in the Slöjdskolan there, has set a noble example of such schools, which, we may hope, will be widely followed. This school was founded in 1846, with 100 pupils; in 1848 it contained 600, of whom 20 were women. In 1850 it was taken up by government, and in 1860 the number of pupils had risen to 1,000, two-fifths of whom were women. In 1868 a bequest was made, by one of the heads of the school, of 78,000 rix-dollars, for the erection of a separate section for female students. To this sum the state added 300,000 rix-dollars, while the city of Stockholm gave 160,000 rix-dollars for the completion of the present building, a well arranged structure, accommodating 1,000 male and 500 female students.

During the past year, from October 1870 to May 1871, the attendance amounted to 1,765 pupils, of whom 773 were women. Out of this number 1,291 were above the age of 18 years, none being admitted under that of 14.

The income of the school is 80,000 rix-dollars per ann., of which 64,000 rix-dollars are contributed by the State. There are two school-terms in winter, and the students pay one rix-dollar (about thirteen pence) per term for each class. The classes include all the subjects taught in our Art-schools, with the addition of Modern Languages, Calligraphy, Mathematics, the Elements of Chemistry, of Mechanics, and of Natural Philosophy, the knowledge of articles of Trade and Merchandise, and Engraving on Wood, Stone, Glass, and Metals. There are 75 teachers in the schools, occupying 36 different class-rooms, and teaching 74 hours per week. A library and museum form part of the institution, free to all the students.

From the Slöjdskolan the students, male and female, may proceed to the Royal Academy of Stockholm, where instruction is given gratuitously, to duly qualified students, from the ages of 13 to 35 years. The numbers of female students, as well as the area of instruction allowed to them, are still limited, since 4,000 rix-dollars only, out of an endowment of from 40,000 to 50,000 rix-dollars, are devoted to their use. But the gold medal of 1871 has been unanimously voted to a young lady, Miss Ekval, who receives with it a "stipendium," or travelling allowance of 2,000 rix-dollars, for three years, by which she will be enabled to complete her studies abroad.

The only approach to anything of this kind of which we can hear in Great Britain, appears to be "The Queen's Institute of Professional Schools," established, nine years ago, in Dublin. It is on a much smaller scale than the Slöjdskolan: but it seems to be working on similar principles and with most satisfactory success. Instruction is here given in every branch of Art-work, including Porcelain-painting and Gilding, and Photography. Classes are held for English Literature, Modern Languages, Reading aloud, Law-copying, Book-keeping, and Needlework. The object of this institute is distinctly the preparation of women for effective work for their own livelihood.

In a paper read before the Society of Arts, by Miss Faithfull, the advantages of such technical schools are forcibly stated, and with especial reference to women: "What was the first effect of technical education in France? As the men alone received the advantage of it, the women at once suffered. In 1848 there were 89 women-

designers in Paris. The author of 'La Pauvre Femme' informs us that although there were still designers in 1868, there were no girl-apprentices to the trade. In the last census of Paris the number of women returned as painting on china was 438; in the previous census the number had been above 1,000, and while only three apprentices were returned to supply the place of 1,000 workmen, the boy-apprentices numbered 49. We learn from the same source, on the authority of a Paris shopkeeper, that owing to the technical instruction given to men they far excel the women in dressing the shop-windows, and that the want of this training prevents women from harmonising the colours, from working on canvas, and from embroidering as well as men."

So far for the need of technical education for women, which, as we further learn, was so apparent that a school for women was opened in Paris, in 1861, and that this school "proved so successful, that Lyons, Dijon, and other towns followed suit; two schools, at least, are due to the Empress Eugénie, who personally attended on more than one occasion, and gave away prizes to pupils who excelled in works of Art."

The need of some national effort is very evident, since the efforts of a few isolated individuals or societies go but a short way in meeting so great a want. The advantages of a public institution like the Sjöds-kolan are very obvious. It is not only that in one building, and with one list of expenses, we may unite many scattered objects; but also that, with an established system of instruction for larger numbers of pupils, better teachers may be secured at lower rates of payment, and the work may be carried to a higher point of perfection. Certificates of merit, again, from a recognised centre, are of greater value to the students than anything otherwise open to them, and are of use in enabling them to secure the employment for which they have qualified themselves. And lastly, in institutions under such authoritative sanction, and especially under government inspection, we are safe from the influence of the petty, private jealousies and bickerings, or the misunderstandings and mistakes to which unofficial efforts are always liable, and from which women, at present, are in every direction the sufferers.

It is probable that before long a technical school on a large scale will be established in Birmingham, by a gentleman already distinguished for his liberality. We may hope that the example thus set may be widely followed; if not by single individuals, at least by public or united effort. In this school it is proposed to make provision, from the beginning, for the admission of female students: a step worthy of very special attention in any scheme of the kind. We may remark, at the risk of repetition, that there is here no question of the introduction of women to new employments, or of the danger of tempting them from their homes. These are points quite beside the mark. All that now concerns us is the question of fitting women to do the work well, which they already do, but do badly. In the consideration of new openings in Art-work we do not actually introduce any new element. All that is done is to suggest fresh lines of action for the workers who are now overcrowding the labour-market in other directions. The workers are there, as it is; and, being there, we desire that they should become as efficient as possible, believing that in every way this efficiency must be a gain. By sharing technical training women will interfere no more, but less, with men in their work; since now, by doing inferior work at lower prices, they do largely

interfere with the good work for which fair wages are due; a fact of which we find confirmation in the following remarks, from a manufacturer, concerning the work of the students, quoted in the last report of the Queen Square School of Art. "Unfortunately," he says, "the pupils do not as a rule attend the school long enough to make good artists, and they inundate the trade with imitations of the designs of others, at a cheap rate, thus enabling inferior manufacturers to glut the markets at prices which are anything but remunerative to respectable manufacturers who willingly pay for a higher description of Art."

We must be careful, however, while we look for greater advantages in the future not to overlook the fact that the present opportunities are not turned to the best account. A higher standard of workmanship seems absolutely necessary. If women desire the reward of labour they must be content to pay the proper price for it. In Art-work, certainly, there seems to be no reason, except this want of patience, to prevent them from winning the success which everywhere is the crown of rightly-directed and whole-hearted effort. It is not enough that a race-course should be open to all runners. The inviolable law of the race remains that he only is crowned who runs to the end. In Art the course is fairly open to women, and it thus rests with themselves to prove how far their power matches their aspirations.

The first thing to be kept in mind is the separation of work and its wages; for in affirming that the way is open to artistic culture we do not necessarily affirm that the way to commercial success is equally clear. The distinction made by the wise Greek is true now as of old, that a man becomes a skilful artist by devotion to his Art, but that he makes money only if to this he adds also the art of money-making. As a rule women follow the art of money-making, working only under the inspiration of need; and if we think of it, there is in this sufficient explanation why such devotion should fail to produce artists of another stamp. It is not easy, again, for women to escape the influence of the common notions of "amateur," as contrasted with "professional" work, by which, in a strange confusion of meaning, we have come to understand that to do a thing "for love of it" is really equivalent to doing it imperfectly. In one case alone we allow the artist to live for his Art—when he must live by it: thus holding in one love only—the love of money—to the secret of all love's success, self-sacrifice. But Art is a hard mistress who will not reward half-hearted service. Nor is business any more accommodating; and so, between the two, as taking both *en amateur*, and serving neither well, we find sufficient explanation for the common want of success among women. There is, in reality, no lack of business power in women, as is abundantly witnessed in the great number of women at the head of large undertakings, which they manage well, without losing womanly softness or grace. But it is a power which, like other powers, requires careful cultivation.

What seems greatly to be desired is that some women, having first fully qualified themselves by earnest study, should, either alone, or in combination, set up in business, on strict business principles, making arrangements for female apprentices, and fairly trying the question of woman's work on its own merits. A few serious efforts in this spirit, made by wise and competent women, would do more to advance the real interests of women than can be done by all the societies in the kingdom, however well-inten-

tioned, or well-managed. It may be done privately, and with no stir or publicity. As it is, numbers of young women are gathered together in the workrooms of milliners and of drapers, who do their work, and generally in the end marry and settle down in their own homes, not necessarily injured by their business-life. There seems to be no reason why young ladies might not be so gathered into the workroom of a lady-engraver, or designer, and so on, and there be enabled to do work for which they are fitted by natural gift, or by artistic culture. The very real difficulties attending the employment of women, in remunerative work of any kind, might thus be met in the best way. The first workers, like all pioneers in undiscovered lands, would doubtless reach success only through many failures and much hardship. But any woman, with genius to prompt, with enthusiasm to urge, and with patience to sustain her, might do incalculable service to the rest who can follow where they are led, but who cannot originate new ways of action. In Art-work there are many openings, and it is possible that the future Art-education of women may greatly depend on such enterprise. We find in an article in the *Times*, of February 12, on "The Industries at South Kensington," some very pertinent inquiries as to the use made by the students of their opportunities for study, ending thus: "These are questions on which must hang our judgment of the system of government Art-education. The nation pays its money in order that the Art-instincts of the students may be cultivated, not only for their own pleasure, but for the good of the community. The return it looks for is not only the proficiency of the learners, but the aid they contribute in after-life towards the development of the Arts and manufactures of the country. The education the State is expected to give is professional and not amateur, and it would have the students become real workers, and not mere dilettanti."

The same sense of responsibility was impressed on the students at Queen Square, by Sir Stafford Northcote, in a recent address. Urging them to avail themselves to the utmost of the educational means placed at their disposal, he shows that neglect of these, or the insufficient use of them, is "not only an injustice to themselves, but also towards those who provide such instruction for them. Of course it is not given to all to produce great works of Art, but it is expected of all students that they will take pains to learn the principles which are set before them, and to make progress in elementary studies."

Having thus called attention to the completeness of the system of Art-education, supported by national funds, which is offered to women, we are fully justified in taking it as proof of a general recognition of the suitability of Art-work for women, as well as of their capacity for such work. The comparatively slight use of such opportunities is a matter that rests with women themselves. Just as the genius of talent which gives the first impulse to the work is determined by individual temperament, so the patient labour whereby alone real mastery is ever attained, is also a question of individual choice. It rests, therefore, with each student to decide whether or not she will do her part in raising the not undeservedly low estimate in which woman's work is now held. That this is possible is abundantly shown in many splendid exceptions to the rule. How far such exceptions may become the rule in Art is a point to be settled for herself by each girl who enters an Art-school. Let her take with her not only love for her

Art, but also the patience that can wait, and the humility that can submit, and in the end the success which is in doing good work, if not in the wages of it, must certainly be hers. In a view of the subject, so entirely from the practical side of it, we have left quite untouched those deeper aspects which appeal most forcibly to our sympathies, but in conclusion may add a word of advice to Art-students from one of our great teachers, which, although practical enough, still gives us also a glimpse into that wider and higher world of which all true Art is only the faint expression:—"Their duty is neither to choose, nor compose, nor imagine, nor experimentalise, but to be humble and earnest in following the steps of nature, and in tracing the finger of God. . . . They should go to nature in all singleness of heart, and walk with her laboriously and trustingly: having no other thought but how best to penetrate her meaning and to remember her instruction: rejecting nothing, and scorning nothing, believing all things to be right and good, and rejoicing always in the truth. Then, when their memories are stored, and their imagination fed, and their hands firm, let them take up the scarlet and gold, give the reins to fancy, and show us what they can do!"

ART IN ROME, 1872.

We spoke in a former paper of the manner in which Rome was being affected by its becoming the capital of united Italy. We would now add that this great event in history should finally promote rather than obstruct Art. It will do so if the Italians are only patient, not desirous of fresh political upheavals, and not carried away by variety and meretricious display. The Eternal City has always been a passive rather than an active inspirer and teacher of the Fine Arts. It is the stately ruins, the Art-treasures, the beauty of position and climate, rather than its elementary schools or professors, which make it of inestimable value to the artist. Let a young man come here, well-trained in England or elsewhere, and then make use of his own eyes rather than of oral instruction, and he will never regret the labour nor the expense; otherwise, unless he possess rare ability, the direct loss will be great.

It might be different were there at this time any prominent painter or sculptor to give a decided tone to Art; but since the death of Canova, Thorwaldsen, and Gibson, there has been no one of sufficient merit to act as leader, though we have had, and still have, many artists of great merit. Each coterie has its favourite sculptor or painter, around whom it considers that the Art-life of Rome will centre, but these do not affect the world at large. Again, the standard of Art is much higher in England than here. We may cite the case of a youth who was sent at great outlay by his friends to be educated as an artist in Rome. He received three medals and considerable credit at the Academy of St. Luke, but on returning to London proved incompetent for the primary class of the Royal Academy. The French nevertheless show their wisdom and generosity, in the important school which they established many years since for their countrymen in the spacious and stately Villa Medici, and which they still maintain, in spite of rumours as to its being converted into the French embassy, and of the fact of the Italian Government having offered to purchase it for ministerial purposes.

While the difficult position of a new Government in a divided city calls for every allowance there is at the same time reason for grumbling. The blockers-out and marble-workers find, in many cases, the bread taken from their mouths by rivals from Florence, at a period when freshly imposed taxes and dearth of provisions hang heavily upon the whole population. The municipality has therefore acted judiciously in adding thirty busts of popular Italians, such as

Cavour, Savonarola, and Cola di Rienzi, to those of other celebrated men in the Pincian Gardens, and thereby employing a number of native artists and work-people.

No small offence too has been given by the difficulties which exist in taking casts from the treasures of the Vatican. The galleries have been used by the Pope for his daily promenade, and thus closed alike to work-people and visitors. This was especially annoying in the depth of the winter, when admittance by ticket could be merely gained between the early hours of eight and ten. With milder weather, and probably because his Holiness can now walk in the grounds, the regulation has been altered.

In the midst, therefore, of much blundering and mismanagement, it is a relief to mention, that a very promising monthly journal has been started under the direction of native artists, entitled *Roma Artistica*. The information which it at present affords is not great, and is chiefly confined to an essentially Italian sphere, but the illustrations are good; so that it merely requires to be known and encouraged to become a most useful feature of Roman literature.

Would that the public exhibition of the Fine Arts, opened in the last week of February at the Piazza del Popolo, were equally encouraging. It is a most depressing spectacle, the works sent are few in number, and, with rare exceptions, would do small credit to an English provincial town. Professor Bompiani is one of the most noted exhibitors. His 'Sappho' occupies the place of honour in the sculpture-room. She is seated on the Leucadian rock, her lyre at her side. Bompiani, however, who is considered a better painter than sculptor, exhibits in the picture-gallery his 'Bath of Diana,' which has gained considerable applause from the Italians, as well as a very clever head of an aged man, the likeness of Canevari, the noted portrait-painter in Rome. Caggiano, the pupil of Dupré at Florence, sends an ideal statue, entitled 'Bread and Labour.' A young girl, who has evidently just risen, sits busily netting; a portion of a loaf of bread lies in a basket at her feet. It belongs to the style of the 'Reading Girl,' a class which has become very numerous since the first appearance of that popular statue.

Many clever artists are altogether opposed to exhibiting in England. They dislike subjecting their works to the ordeal of being jostled into public notice; and consequently, foregoing praise and censures, choose to make their way by slower means. Mr. Leighton, however, who does not shrink from criticism, will unquestionably acquaint thousands with the results on canvas of his visit to Rome this winter; other birds of passage too will import innumerable Italian incidents of life and scenery to the walls of the Academy. In the meantime, among the regular residents in this city, we cannot begin more suitably than by mentioning Mr. Glennie, whose landscapes rank with the best samples of the English school of water-colours in Rome. Specimens of this gentleman's skill and mode of rendering may be annually seen at the Old Water-colour Exhibition. His easels and portfolios present innumerable pleasing illustrations of Italian landscape; and prominently so his various views of Pola, the graceful Roman Amphitheatre, which stands poetically upon the shores of the Adriatic.

Mr. H. Riviere takes four pictures in water-colours to England. The first will be probably entitled 'Open Confession.' An Italian beggar is being shirven by a stout old Capuchin father in a church without the usual addition of a confessional. A merry *frate* sat as the model, who made not the slightest demur to a meat luncheon, although the season was Lent. The second—'Quanta Carina!' forms a contrast; a comely Italian mother sits in a trellis-covered porch, and, while cleaning corn in a wooden trough on her lap, speaks caressing words to her pretty baby, whom she has had the wit to fasten, by means of its swaddling bands or *fascia*, to the latch of the door. The little baby-brother, who has carried the younger infant as long as his small strength would permit, lies overcome by sleep at her feet. The third shows us two young Greek girls adorning each other with flowers in a garden. The fourth is, 'Captives in the Brigand's Cave,' two young ladies are

seen bound together in a shady recess. The brigand, his wife, and little child are in the foreground; she more enamoured by the rich blue silk dress which she holds in her hand and compares with her own attire, than by the jewels lying on the ground.

Mr. C. Poingdestre, who, twenty years ago, came for a few weeks to Rome and has stayed ever since, began originally as an animal-painter, but becoming impressed by the peculiar character of Roman scenery, now blends, after the manner of Cuyp, animals and landscape together. Three agreeable pictures are destined immediately to leave his studio. The first, intended for exhibition in England, represents the felling of trees near Tivoli. The tone is remarkably cool and green. The same may be said of the second painting, which, without the glow and richness of colour usually employed in Southern pictures, gives the refreshing effect of an Italian May. It represents the verdure-clad volcanic ravine at Civita Castellana—the last stage, in posting-days, to Rome. The third, intended for a private collection, depicts a group of men with horses and sheep on the Campagna—that inexhaustible mine for artists. Mr. Poingdestre who makes birds a study, is often rewarded by the arrival of curious specimens, such as a solitary ibis or flamingo, while the visits from a large species of crane occasionally takes place here.

The works of Mr. Penny Williams have been too many years before the public to require any introduction. He will not at present send any picture to England, being engaged on two companion-pieces for Lady Marian Alford. The first represents oxen treading out golden corn in the neighbourhood of Frascati. This is judicious, as nearer Rome the method is less picturesque, horses being employed for the purpose. The second, now merely sketched in sepia, is to be the Tarentella danced by peasants under a vine-covered trellis at Ischia.

Madame Jerichau, on the contrary, sends immediately two pictures to England, and may still decide to contribute to the International, while several of her works have been on view at the Exhibition of Female Artists. After entering a back door in the Palazzo Lovatelli, and passing through the atelier of Herr Jerichau, a pupil of Thorwaldsen, you find yourself in the studio of his wife, where a perfect *embarras de richesses* awaits you. Honoured with the highest tokens of regard by the royal house of Denmark in its various branches, this gifted lady has finished her ninth portrait of the Princess of Wales, each taken from life in different attitudes and sizes. This picture goes to England, as well as one of a northern mermaid. The daughter of the ocean gazes pathetically forth upon a mournful mischievous sea, with an *aurora borealis* in the background, as typical of the high latitudes. This is a different rendering to Madame Jerichau's 'Siren,' of which the *Revue des deux Mondes* made an extremely careful analysis, and which created for itself so great a sensation in Paris. In the latter the mermaid leant upon a rock, with her arms folded in an attitude suggested by that of the seal. These northern mermaids are likely to compete in number with Madame Jerichau's portraits of the Princess.

Foremost among the unfinished subjects, all of which indicate the hand of a master, giving pleasure by their force and vigour even in their less completed state, may be mentioned a large picture, which the artist, prizing highly, intends for some years to keep in her own possession. It is a work emblematic of modern Greece in its classic grandeur and present degradation, its pride and poverty. It was painted in 1869, during Madame Jerichau's stay in Athens, where she had been invited to take the portraits of the king and queen and their infant children. A young man, dressed in the poorest garb of Athens—the white tunic, his garment by day and night, which has become grey by constant wear and tear, contrasting well with the snowy kid he bears in his arms—stands on the Acropolis, with the majestic ruins of the Parthenon for a background. The expression of his handsome olive face is proud and self-reliant. The Greek splendours of the past, and the proud poverty of to-day, are thus forcibly brought together. The painting, while it is remarkable and instructive in itself, contains still

further points of interest. Madame Jerichau had accidentally met this handsome young man in the streets of Athens, and asked him to sit. She lost sight of him for some time, but he eventually came to her at the palace, where she was residing, and walked through the rooms with the air of a king. The artist left Athens; the dreadful tragedy at Marathon took place, electrifying the world; photographs and engravings of the criminals appeared, and Madame Jerichau had the horror of identifying her hero as one of the brigands implicated and executed. The face, however, wears so dignified an expression, as to suggest the probability of there being extenuating circumstances in his case.

Another remarkable work is a typical picture of Egypt, a country also visited by this lady. It is the actual portrait of a favourite of the Khedive, an Eastern beauty, who, in her undraped upper figure, smiles at herself in a small costly hand-mirror; and in so doing, admires a beautifully-adorned animal rather than a soul-endowed woman. It is a picture which fascinates while it repels. It preaches against the sensual darkness of Oriental life. Yet even over that shadow-spread land light is breaking, though it be by means of European conventionality and fashions. Let us look at the next picture. It is another portrait, that of a fair-haired, blue-eyed Eastern princess, in semi-Parisian costume. Not half so bewitching, but much more satisfactory. She is destined to occupy a high position in the East: in the meantime, having received a Western education, she reads Macaulay, and corresponds diligently with her European friends. And as another contrast we may name 'A Child of the Desert.' An Egyptian daughter of the soil, in her loose wood-coloured garment, carries her dusky infant on her shoulder after the Eastern manner.

Before taking farewell of this interesting studio, we may give a passing glance at the admirable portraits of the Brothers Grimm. Madame Jerichau has painted these aged men on the same canvas, and in so doing, has conveyed a correct idea of the noted pair, who, through a long life spent in the same pursuits, have become one in countenance, in interests, and in manner. Also we must add that Harald Jerichau has inherited a large portion of his mother's genius. She shows with just pride in her studio, his admirable view of Sorrento, and 'A Rainy Day by the Anio,' which is piquant as contrasting with sunny Italy.

In connection with the exhibitors of pictures in London, we would state that two American ladies, the Misses Williams, two well-known, highly-esteemed residents here, have had five pictures advantageously hung at the spring Exhibition of Female Artists.

Mr. Healy sends the portrait of Miss Story to London.

Keeley Halswelle has been busy upon two large oil-pictures. One of these is intended for immediate exhibition. It represents the elevation of the host in the side-chapel of a lofty and spacious country-church in Italy. A congregation of picturesque peasants forms a long gaily-coloured mass in the foreground. They stand or kneel upon the marble pavement in every attitude of implicit faith and ardent devotion. The other, 'Market Day,' tells its tale with clearness. A seller of religious images and church wares has erected his stall in a Neapolitan town, and has already found customers in a young couple of handsome lovers. A fruiterer appears in the immediate foreground, and indolently awaits a purchaser for his luscious grapes, his green and golden gourds. Two portly old priests, with other representative figures, complete the grouping.

With regard to sculpture, the contributions from Rome to English exhibitions are not very numerous this year.

Mr. J. W. Wood, who has received an order from his native town of Warrington for his statue of the Archangel Michael, showed his judgment in visiting Carrara *en route* for Rome. He selected a colossal block, known among the quarrymen, on account of its value and purity, as the pearl of Carrara—a fit material for the formation of an archangel. Owing to its immense size and weight, permission was obtained for its transport from the station to the studio by means

of buffaloes, animals which are now forbidden in the streets of the city. It was a sight, therefore, worthy of notice, when the huge mass of white marble, which the bright sun lightened up with its glance, was drawn slowly along by two yokes of patient oxen, and eighteen sturdy, thick-set buffaloes, attended by drivers, who were in appearance as quaint and primeval as the beasts themselves. Every passer-by stopped to watch the team, which seemed to belong to a time when Art was more poetical and less mechanical than it has become in late years.

Neither Mr. Macdonald nor his son exhibits in England this year. Mr. Summers sends, however, several portrait-busts, and probably two ideal groups, to London.

Mr. Story has just completed another large female statue in clay. It represents Semiramis meditating upon her power over Ninus, after he has placed the reins of government in her hands. Again, we have another female statue recently completed and put into marble. It is Salome, resting after her dance before Herod. The voluptuous beauty sits in an Oriental chair; she has loosened her sandals, which, with her castanets, fill up an otherwise vacant space at her feet. Polyxena, the beloved of Achilles, is a character which Mr. Story has included in his series of the women of ancient history.

Miss Hosmer still perseveres in her long retirement, which is doubtless intended to result in a surprise for her friends and admirers.

Mr. Rinehart is modelling a large group of Latona reclining with her infants Apollo and Artemis. His 'Sleeping Children,' which has already greatly added to his reputation, has been twice ordered this season, one for the United States, the other for California.

Miss Foley, whose elegant fountain was described in the June number of the *Art-Journal* for 1871, is devoting herself to the carrying out and completion of her graceful design. Since the writing of that article, her group of the 'Boy and Kid' has found a home in England.

Lucardi, the illustration of whose group entitled the 'Deluge,' has also appeared in the pages of this *Journal*, has been occupied on two ideal figures, those of Raffaele and the Fornarina. The moment chosen is that when the great artist, while painting the frescoes at the Palazzo Farnesina, perceives in the distance a beautiful maiden, dipping her feet into the Tiber.

Miss Edmonia Lewis, the coloured sculptress, is engaged upon a large monument which persons of her own race have ordered from her for New England.

Benzoni, the fashionable Roman sculptor, whose studio has been visited by a number of crowned heads, exhibits in his suite of show-rooms, several replicas in different sizes of his Diana, his veiled Rebecca before her meeting with Isaac, the 'Four Seasons,' &c. One of the most interesting subjects is, however, the memorial to his benefactor. The venerable Count Tadini, the maker of the sculptor's fortunes, puts out his hand to the little street-lad Benzoni. Honour to the good old man, and to the artist who has had grace and generosity sufficient to acknowledge his origin and to pay his debt of gratitude.

Mr. Seward and his daughter both sat to Benzoni, when visiting Rome last July. The sculptor has until recently been assisted in his studio by two sons, one of whom he had the misfortune to lose by death this winter.

Rossetti, one of the most original of the Italian sculptors, and a great admirer of English literature, applies Mr. Smiles's title of 'Self-Help' to a young girl who, despising the aid of a mirror, reads that popular book whilst braiding her hair. Ill health and other causes have prevented this clever sculptor from recently adding any fresh subjects to the many works of Art which have emanated from his chisel.

The studio of Tadolini, the pupil of Canova, is still carried on by his son and grandson, who transact a lively business in copies of the works of Canova, and in the Tadolini 'Eve' and 'Greek Slave,' endless fac-similes of which have already been sold. That of Lombardi contains the sculptor's conception of the 'Four Seasons,' the 'Zephyrs teaching Cupid to fly,' &c.

Also it appears not to be generally known that the dwelling in which the great painter Raffaele

was born at Urbino, is in peril of becoming a thing of the past. The house has been for several generations in the Albini family, who have always permitted strangers to visit the birth-place of the immortal painter, and to see the celebrated fresco by Giovanni Santi of his wife and child. This fresco had been removed from a studio on the ground-floor to a room on the second story, adjoining that in which Raffaele was born. The present owner, Pier Giuseppe Albini, resolving, however, in 1870, to sell both house and fresco for the sum of 25,000 francs, or £1,000, the Raffaele Academy of Urbino, fearing that the house might be destroyed and the fresco removed to some foreign land, entered into negotiations with the owner to delay the sale until the end of 1872, hoping during the interval to obtain the sum by subscription; and then, having secured the house, to convert it into a repository of Art. Strange, however, to say, that although the given time is rapidly advancing but a very small portion of the moderate sum has been obtained. When we think of the wealthy and fortunate individuals whose houses are enriched with choice gems by Raffaele, or of the public galleries throughout Europe in which his pictures have instructed and elevated the multitude, it seems incredible that the trifling amount required to preserve this common heirloom should be lacking. We pride ourselves upon retaining Shakespeare's house at Stratford-on-Avon; surely we, a wealthy nation, should be equally foremost in endeavour to preserve intact this link with Raffaele, who, like our own great bard, belongs to all people and to all ages. Contributions for this excellent object will be received, and every information given, by Conte Pompeo Gherardi, the president of the Raffaele Academy, Urbino.

M. H.

SELECTED PICTURES.

FROM THE PICTURE IN THE NATIONAL GALLERY.

THE ROBIN.

Sir J. Reynolds, P.R.A., Painter. L. Stocks, R.A., Engraver.

AMONG the pictures forming the collection of Sir Robert Peel which have recently passed by purchase into the National Gallery is this. It has always been known among the works of Reynolds by the fanciful and somewhat unmeaning title of 'Robinetta,' merely, it may be supposed, from a robin having alighted on the shoulder of a little girl; so it may be presumed they are familiar friends. The cage indicates captivity; but robins are not the songsters doomed to perpetual imprisonment, and therefore the cage could not have been the home of this bird, though the young maiden may have the idea of alluring it into such safe keeping.

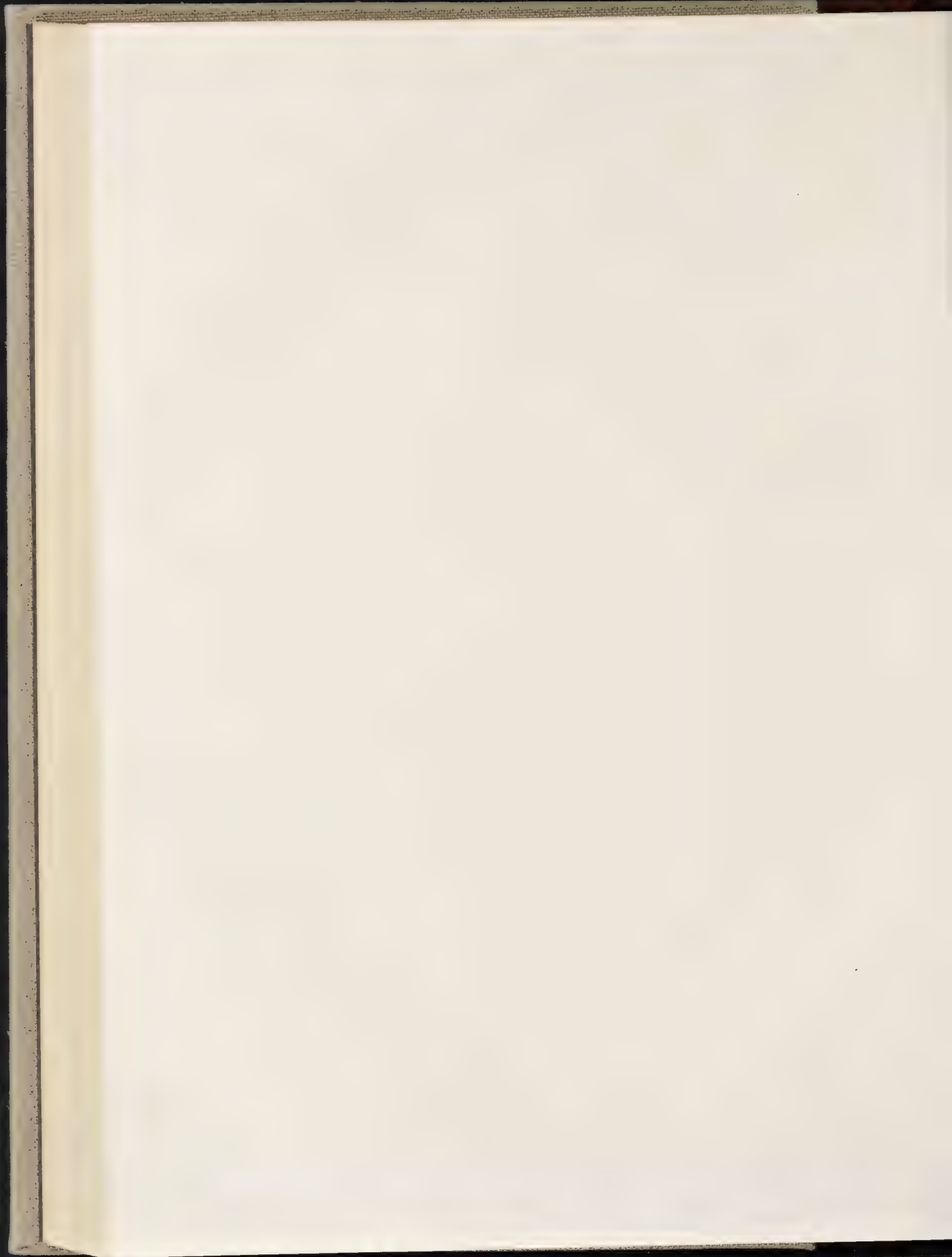
There is no mistaking Reynolds's ideal portraits of female children, for no evidence exists of this being anything else: they are almost invariably of one type, as if all were taken from the same model: the cast of feature is identical, or nearly so, in all; the large, black, and fixed eye, and the curled-up lip, are unquestionably *Reynoldsian*. Yet though one would scarcely call such faces beautiful as expressive of childhood, there is in all the painter's pictures of this class a charm that never fails to win, and even to grow upon, the spectator, by the playfulness and the grace of manner with which the subject is placed on the canvas. These qualities are apparent enough here,—in the easy, unaffected attitude of the child, and in the pretty sentiment associated with her and her little feathered companion. The picture is a good example of the artist in this class of work; and though it has lost some of its brilliancy of colour, there is enough left to show how rich was the painter's palette.





L. STOCKS R.A. SCULPT

FROM THE PICTURE IN THE PEEL COLLECTION NATIONAL GALLERY



THE
STATELY HOMES OF ENGLAND.

(OCCASIONALLY OPEN TO THE PUBLIC.)

"The stately homes of England,
How beautiful they stand!
Amidst their tall ancestral trees,
O'er all the pleasant land."

MRS. HERMANS.

By S. C. HALL, F.S.A.

THE ANTIQUARIAN NOTES AND DETAILS
BY LLEWELLYNN JEWITT, F.S.A.

CHATSWORTH.



TILL resuming our notice of the principal apartments in this splendid mansion, we reach the DINING-ROOM, which is a large and noble apartment with a slightly "barrel-shaped" ceiling, divided into hexagonal panels filled with roses and foliated flowers richly gilt. The doors, at one end opening into the vestibule leading into the cabinet-library, and at the other into the sculpture-gallery, have their cases of

white marble, the entablatures supported on massive Ionic columns. The room is lit by five windows on its east side, and opposite to these are two exquisitely beautiful white marble chimney-pieces, each of which has two life-size statues, two by Westmacott and two by Sievier. Around the room are six side-tables; two are of hornblende, two of Siberian jasper, and two of porphyritic sienite. The furniture is massive and appropriate, and the walls display family portraits, chiefly by Vandyke.

The SCULPTURE GALLERY, one of the "glories" of Chatsworth, is entered from the dining-room at one end, and at the other opens into the Orangery. This noble gallery is 103 feet in length and 30 in width, is of proportionate height, and is lit from the roof. The walls are of finely-dressed sandstone, and the doorcases of Derbyshire marble; the entablatures supported by Corinthian columns and pilasters of various marbles with gilt capitals. Of the precious treasures contained in this gallery it would be impossible, in the space we have at our disposal, to speak at length. We shall, therefore, content ourselves with simply enumerating some of the more prominent sculptures, noting that the pedestals, columns, &c., are all of the most choice and valuable materials. Among the examples here, and in other parts of the mansion, so charmingly and effectively arranged, are the following:—

By Canova, a statue of Endymion sleeping, his dog watching at his feet; a statue of Hebe; a statue of Madame Mère, the

mother of Napoleon; a colossal bust of Napoleon; a bust of Madame Mère; a noble bust of the late Duke of Devonshire; some female heads; and a bust of Petrarch's Laura. By Thorwaldsen, a fine statue of Venus with the apple; a bust of Consalvi; *bassi-relievi* of Day and Night; Priam petitioning Achilles for the dead body of Hector; Briseis taken from Achilles by the heralds; and others. By Chantrey, a bust of George IV.; a bust of Canning, &c. By Schadow, a statue of the Filatrice, or Spinning-Girl; and some beautiful bas-reliefs. By Finelli, a statue of Cupid playing with a butterfly. By Trentanove, a seated figure of Cupid in thought; a relief-profile; a bust of a Vestal, after Canova. By Kessels, a fine statue of a Discobolus or quoit-thrower. By Tadolini, a powerful statue of Ganymede with the eagle. By Albacini, a statue of Achilles wounded. By Pozzi, a fine group of Latona reproaching the shepherds, accompanied by the young Apollo and Diana. By Tenerani, a group of Cupid taking out a thorn from the foot of Venus. By Gibson, a splendid group of

Mars and Cupid. By Wyatt, a charming statue of Musidora. By Gott, a statue of Musidora; a colossal bust of Ariadne; and a group of a greyhound and puppies. By R. Westmacott, a statue of a cymbal-player; and a bas-relief of Bacchantes springing through the air. By Bartolini, a recumbent statue of a Bacchante; statue of the Venus de Medici; a bust of the Countess Maria Potocka; and the Medici Vase. By Barruzzi, a group of Venus and Cupid. By Prosalendi, a statue of Diana. By T. Campbell, a statue of the Princess Pauline Borghese; a bust of the same princess; a colossal bust of the late Duke of Devonshire; a bust of Thomas, Earl of Newburgh. By Rinaldi, a bust of Ceres and a bust of a Bacchante; a colossal bust of Canova. By Rennie, a colossal bust of Achilles. By Rauch, a bust of the Emperor Nicholas. By Wickmann, a bust of the Empress Alexandra Feodorowna. By Nollekens, busts of C. J. Fox; Francis, Duke of Bedford; William, fifth Duke of Devonshire; and Lord George Cavendish. By Bonelli, a bust of Lady George Cavendish.



HEBE'S BRIDGE AND EDENBORO' MILL LODGE.

By Dantan Jeune, a bust of Bellini. Many of the busts here named are in the state-rooms, and besides the sculptures we have enumerated there are many other beautiful examples of this art in various parts of the house and grounds. From the Sculpture Gallery—

The ORANGERY is entered by a massive doorway between two splendidly carved colossal lions, after Canova. It is 108 feet in length and 27 in width, and, besides its myriad of beauties as a conservatory, contains some exceedingly fine specimens of sculpture. From the centre of the Orangery egress is had to the grounds, and at its north end a corridor (in which are some pieces of ancient sculpture and mosaic) leads to the baths and to a staircase which gives access to the banqueting or ball-room, and the open pavilion. These are not, of course, shown to the public; but, nevertheless, a few words may well be added concerning them.

The BALL-ROOM, or BANQUETING-ROOM, as it is sometimes called, is a magnificent apartment, 81 feet long by 30 in width, and

very lofty. The ceiling is divided into compartments, each of which contains a beautiful painting set in richly-gilt framing; the whole of the intermediate parts being painted in fresco, with medallions of crest and coronet and monogram of the duke. Prominent among the subjects on the ceiling are Sir James Thornhill's 'Perseus and Andromeda,' paintings by Louis Chéron, and a view of Chatsworth, with allegorical figures in the front. Over this room is the open PAVILION, from which extensive and charming views of the surrounding country are obtained.

The lower, or BASEMENT STORY, remains to be noticed. This, like the other stories we have described, runs round the four sides of the quadrangle of the main building; the basement of the north wing being devoted to the kitchens and domestic and business offices. The grand staircase occupies the inner south-east angle, the grand hall and various private apartments taking up the east side. On the north is the entrance, the sub-hall, the north corridor, and various private apartments. The west

front is occupied by the duke's private suite of rooms, the Marquis of Hartington's private rooms, the west entrance, the west staircase, and corridor. The south side comprises the south corridor, the Chapel at the south-west corner, the Oak Room, the south entrance, the stag parlour, and other apartments. It will only be our province on this story (having already described the sub-hall, north corridor, and grand hall) to speak of the corridors, the Chapel, and cursorily of one or two other of the apartments on this floor. Passing beneath the grand staircase in the great hall is the "GROTTO ROOM," the ceiling of which, supported by four massive pillars and twelve pilasters, is divided into compartments; some of them being enriched by the insignia of the Order of the Garter. Opposite the entrance is a boldly and powerfully sculptured fountain-piece, the central subject of which is Venus at the Bath; the accessories being dolphins, crabs, lobsters, fish, and other appropriate objects. To the east of this room is an ante-room giving access to the south-east sitting-room (a charming apartment filled

with interesting pictures and other works of Art), and to the apartments on the east, as well as to the grounds. On the west side is the SOUTH CORRIDOR, from which doors open into the various rooms on this side. In this corridor are several curious old paintings, and it is further adorned with bronzes and some splendidly-carved antique coffers. In the centre of this corridor a door opens into the OAK ROOM, and although this is not shown to visitors, it is so truly and strikingly beautiful that we cannot resist the temptation of just alluding to it. This was formerly the "Chaplain's Room," but by the good taste of its late noble owner was altered and made what it certainly now is, one of the gems of the house. It is lined on all sides with the most magnificent old oak carving of panels, figures, busts, &c.; and the ceiling is supported by four majestic twisted oak pillars, with composite capitals, carved in foliage, and reminding one forcibly of Raffaele's celebrated cartoon. The entablature is heraldic: it is composed of thirty shields of arms, emblazoned in their proper colours. The lower part of the

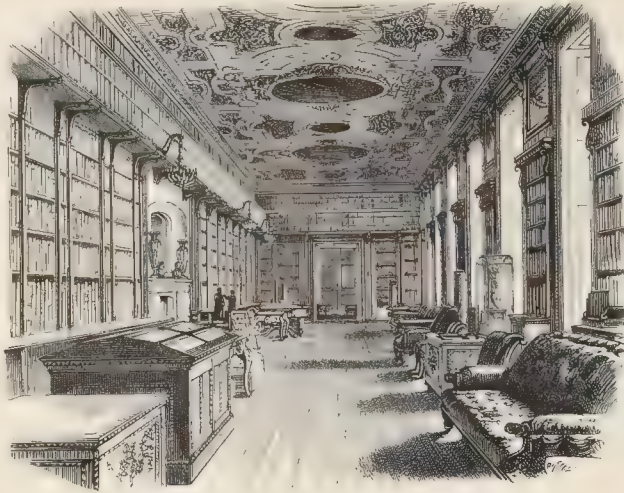
general effect. The reading-desk also is of cedar. The ceiling and the upper story of the apartment are painted in the same remarkably fine manner as those of the state-rooms, by Verrio and Laguerre; the subjects being 'The Incredulity of St. Thomas,' 'Christ and the Woman of Samaria,' 'Christ Healing the Blind,' and the 'Ascension of our Saviour.' There are, also, figures of the Christian attributes Justice, Mercy, Charity, and Liberality.

The great glory, artistically, however, of the chapel at Chatsworth, and, indeed, as we have already said, of the state-rooms of this noble pile, are the splendid wood-carvings which adorn its walls and the heads of its upper doors. Between the larger panels of the cedar-walls are exquisite pendants, ten in number, and others occur on each side of the altar. The pendants consist of flowers, fruit, foliage, and corn, festooned and entwined with drapery in the most free and graceful manner, and so true to nature in every detail as to be deceptive. Over the doors in the gallery are fine figures of Cupids with musical instruments. These, and some of the pendants, we engrave.

And now it becomes necessary to say a word or two as to the authors of these and the other exquisite carvings which adorn the rooms of Chatsworth. Those in the chapel, as well as some others, are generally believed, and generally stated, to be by Grinling Gibbons; and if marvellous skill in execution, masterly conception, delicate handling, and purity of design, be any special characteristic of the work of that great genius, then, most assuredly, there is sufficient in these examples to lead the most able judges to appropriate them to him; judgment, however, and popular belief must not be allowed to usurp the place of facts, and it is an undoubted fact that in the accounts of the building of Chatsworth, although the names of all the more noted artists and contractors appear, that of Grinling Gibbons does not, it is stated, once occur; still it is possible that work might have been done by him, and it is conjectured that as the sum of £14 15s. was paid to Henry Lobb, the carpenter, for cases in which some carved work, statues, and pictures were conveyed to Chatsworth from London, this carved work might be by Gibbons.

The principal wood-carvers were Thomas Young, William Davies, Joel Lobb, and Samuel Watson, to the latter of whom is undoubtedly due the credit of much of the work which has of late been ascribed to Gibbons. Those who have admired the exquisite carving of flowers, dead game, fish, nets, festoons, &c., in the State Dining-Room, to which we have alluded, and have considered them to be by the master-hand of Gibbons, will perhaps learn with some little surprise that they are the creations of the genius of Watson, a Derbyshire worthy, and his co-labourers, Lobb and Davies. The following is the memorandum relating to the agreement as to this work, contained in the original book of work done by Watson from 1690 to 1712. "Sep. 9, 1692. Joel Lobb, William Davies, and Samuel Watson agreed with the Earl of Devonshire to execute in lime-tree, the carving in the great chamber, to be done equal to any thing of the kind before executed, for which they were to receive £400; this carving consists of flowers, wreaths, fish, dead game, cherubs," &c. The original designs by Watson for some of the carving in this room (as well as in others) are preserved.

Samuel Watson was born at Heanor, in Derbyshire, in 1662, and is said to have



THE LIBRARY.

"wooden walls" are arranged as book-cases, and above these the panels are doubly filled with a series of beautiful landscapes and sea-pieces, by Carmichael. The centre of the floor, within the oak piers, is of oak parqueterie; the remainder is filled with tiles, in imitation of tessellated pavement. Adjoining this room is the Chapel.

THE CHAPEL at Chatsworth, which occupies the south-west angle of the mansion, is perhaps the most striking and peculiar to be seen in any of the "stately homes" of our country. Its arrangement also—for its altar is at the west end—is somewhat unusual, and its decorations are of the most exquisitely beautiful character. This elegant chapel is 47 feet 4 inches in length by 23 feet 10 inches in width, and in height it occupies two entire stories, reaching from the ground-floor up to the floor of the upper, or state-room, story. At its east end, midway in height, and communicating with the gallery of paintings and with the billiard-room, is a gallery supported upon two massive pillars of

black marble, with white marble capitals and bases. The chapel is lighted by three windows on the upper story. The floor is paved with marble, and the altar-piece is also of marble; the pillar and steps of black, and the remainder of white, marble. On the sides are two fine figures of Faith and Hope, by Caius Gabriel Cibber (father of Colley Cibber), who was much employed at Chatsworth from 1688 to 1690 or thereabouts, and who, besides these marble figures, carved two large Sphinxes, statues of Pallas, Apollo, a Triton, and other figures. The top of the altar-piece is exquisitely sculptured with cherubs and festoons, and at the sides are vases of flowers. In the lower pediment or recess is a dove, and there are also some charming figures of cherubs, &c.; under the recess is one of the most chaste and beautiful busts of our Saviour which has come under our notice.

The chapel is wainscoted throughout in its lower story with cedar, which, besides its beautiful rich colour, gives a peculiar yet very grateful odour to the place, and accords well with the subdued light and its

studied under—indeed to have been an apprentice of—C. Oakley, in London. Soon after completing his apprenticeship he commenced work at Chatsworth, and here he continued to be employed, as the accounts show, until 1712, only three years before his death, which took place in 1715. He was buried at his native village, Heanor, where a tablet remains to his memory, bearing the following verse :—

Watson is gone, whose skilful Art display'd
To the very life whatever Nature made;
View but his wondrous works in Chatsworth hall,
Which are so gazed at and admired of all,
You'll say 'tis pity he should hidden lie,
And nothing said to revive his memory.
My mournful friends, forbear your tears,
For I shall rise when Christ appears.

This SAMUEL WATSON died 29th March, 1715, aged 51 years.

There is nothing, so far as we are aware, to show by whom the carvings in the chapel were executed, but they have been pronounced by competent judges, and by no less an authority in late years than Mr. Rogers, to be the work of Gibbons. The probability is they are by him, and it is also equally probable that he was the presiding genius of the place, supplying designs, and, besides working himself, directing the labours of others. We regret that space will not admit of our speaking at greater length upon this tempting and fascinating subject; but, giving one or two engravings of portions of the carvings, we must now pass on to say one or two words on the exquisite modern decorations of the private library and rooms adjoining.

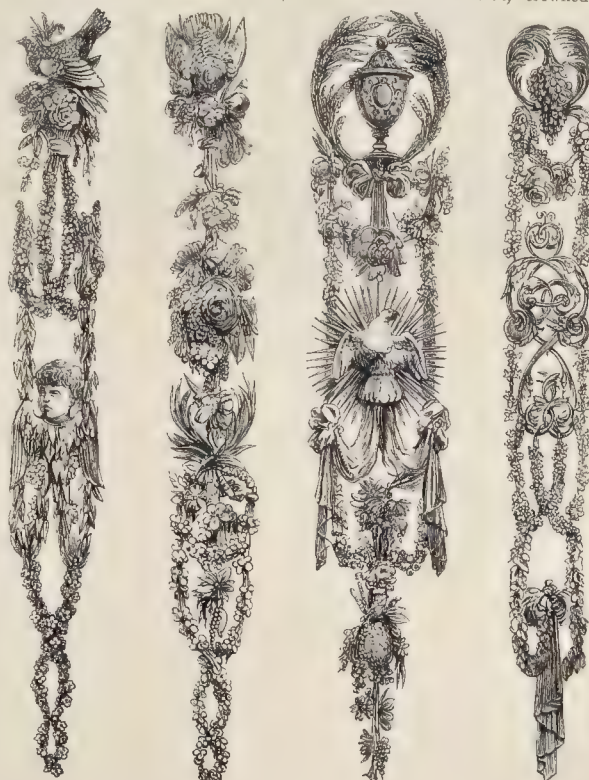
The WEST LIBRARY and the LEATHER ROOM are, without exception, the most purely elegant and chaste in their fittings and decorations of any apartments we know, and nothing could possibly exceed the purity of taste displayed in them. The ceiling of the Library is delicately frescoed in arabesque foliage and groups of figures in rich colours, and the spaces between the book-presses are similarly decorated. Among the decorations of the ceiling are several beautifully painted medallion-heads of Virgilius Maro, Marcus Tullius Cicero, Horatius Flaccus, Titus Livius, and others: over the book-cases are also medallion-portraits, supported by figures and foliage, of famous poets, with appropriate sentiments: thus, over Shakspeare occurs "Exhausted worlds and then imagined new;" over Milton, "A Poet blind yet bold;" Byron, "The wandering outlaw of his own brave land;" Scott, "The Ariosto of the North;" Chaucer, "Well of English undefiled;" Thomson, "As Nature various and as Art complete," and so on. The doors of this and the adjoining room are so arranged with imitation book-backs, that, when they are closed, it is impossible to see any means of egress or ingress. The books on these doors (like those in the Great Library) have fictitious names, many of which, written by Hood, although perhaps not in good keeping with the excellent taste of the rest of the fittings, are extremely amusing, and worthy of his inimitable vein of humour. Of these it is difficult to resist giving an example or two. Here they are:—"Horn Took on Catching Cows;" "Wren's Voyage to the Canaries;" "Dyspepsia and Heartburn, by the Bishop of Sodor;" "Dibdin's Cream of Tar;" "Minto's Coins;" "Merry's Gay;" "Easter-hazy on Spring Fogs;" "Inigo Jones on Secret Entrances;" "Hyde upon Wood;" "Macadam's Rhodes;" "Egg, by Shelley;" "Skye, by McCloud;" "Bramah's Rape of the Lock;" "Beveridge on the Beer Act;" "D. Cline on Consumption," and many others. The "Leather Room" has

its walls and ceiling formed entirely of heightened in medallions with blue ground embossed leather richly gilt; the ceiling and relief-painted figures, and with richly



CARVING OVER ONE OF THE DOORS OF THE CHAPEL.

decorated pendants. Adjoining these rooms is the West Entrance, the floor of which is of mosaic, and the ceiling bears an allegorical painting of the Arts; in the centre is Architecture, holding a drawing of the west front of Chatsworth, crowned by



CARVINGS IN THE CHAPEL.

Fame, and beneath are Cupids with plan of Chatsworth, and compasses, &c.

In the West Corridor are preserved some highly-interesting Roman inscribed sepul-

chral stones, and other sculptures. One of these is inscribed :—

DIS MANIBVS
LUCCIAE * NYMPHICES
QVAE * VIXIT * ANNIS * XVIII
FECIT
M * ATILIVS * PHILOGOVVS
CONIVGI
CARISSIMAE

ET * SIBI
And another is inscribed as follows :—

DIS MANIBVS
TI * CLAVDI * THALLIANI
VIX * AN * XX * DIEB * XX
CLAVDIA * FELICVLA
MATER * FILIO
PIISIMO

In the West Lodge, at the entrance gates, are also preserved many fragments of ancient sculpture, and a portion of a Roman tessellated pavement with *guilloche* pattern and other borders. Among the

sculptures is a marble cinerary urn bearing the following inscription :—

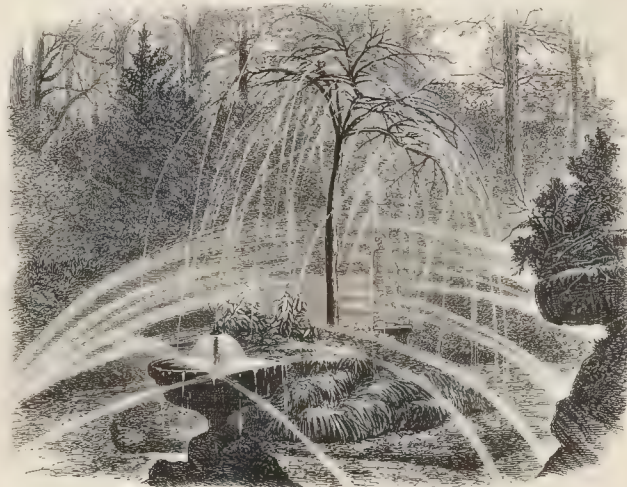
DIS MANIBVS
CARIAPMIIB MVSA F * APOIII
NARIS * PATRONVS CONIVGI BENI
MIRENII H IVIA MYRAMAIRE F PIIS

There are also other portions of inscriptions, and a fine *torso* of a Venus.

The gardens and grounds of Chatsworth are marvels of beauty, and are, indeed, in many respects, matchless both for their picturesqueness, their elegance, and the skill with which they have been laid out. Leaving the mansion from the door of the Orangery, to the left is a spacious alcove, and to the right, running in a direct line for more than a quarter of a mile in length, is a broad gravel path, at the summit of which, beneath a lofty avenue of trees, is seen a gigantic vase, bearing the simple name of "Blanche," in touching memory of the much-loved and accomplished Lady Blanche

the end of which it falls with considerable force, and is then carried underground to the temple, at the head of the cascade. Here it rises to the domed roof of the temple which becomes a sheet of water, and, rushing through the various carved channels prepared for it in the groups of figures, &c., makes its way down the cascade, formed of a long series of stone-steps with flats at regular intervals, and at the bottom sinks into a subterranean channel at the spectator's feet.

The Temple, which is open, is of circular form in its interior, with recess and niches with stone seats, the niches enriched with carved shell-heads and festoons of flowers. Externally, an open temple supported on six pillars surmounts the dome. In front, over the central arch, is a powerfully-carved re-



WATERWORKS—THE WILLOW-TREE.

Georgiana Howard, the wife of the present Duke of Devonshire. From this spot the view on all sides is truly grand (embracing the mansion, the gardens, the lakes, basins and fountains, the woods and shrubberies, the park and the river, and the distant country towards Rowsley), and paths lead in various directions among the beauties of the place : here a delightful little dell or a fernery where ferns and heaths grow in wild profusion, there another dell with rhododendrons, or with statuary among heathery banks and masses of rock. Near here, too, is a sylvan slope, headed by a gigantic bronze bust of the late Duke, mounted on a pillar, composed of fragments of an ancient Greek fluted column from the Temple of Minerva at Sunium. On the base are these beautiful verses by Lord Carlisle :—

"These fragments stood on Sunium's airy steep;
They reared aloft Minerva's guardian shrine;
Beneath them rolled the blue Egean deep;
And the Greek pilot hail'd them as divine.

"Such was, e'en then, their look of calm repose,
As wafted round them came the sounds of fight,
When the glad shouts of conquering Athens rose
O'er the long track of Persia's broken flight.

"Tho' clasped by prostrate worshippers no more,
They yet shall breathe a thrilling lesson here;
Tho' distant from their own immortal shore,
The spot they grace is still to freedom dear."

Of this classic pedestal, with its crowning

bust, we gave in our last number, an engraving over the initial letter.

Opposite to the Orangery is the ITALIAN GARDEN, with its forest of pillars surmounted by busts, its grand old Egyptian figures, its Chinese beakers and vases, its sculptured figures and groups, and its raised parterres : near this are green-houses, conservatories, and camelia and orchid houses, with their endless store of beauties; while here and there an antique tomb, or sculptured figures, or groups of statuary, add their charms to the place.

From above this part of the gardens a broad path to the right leads on to the Great Conservatory, passing on its way the Cascade, the Willow Tree, and other interesting spots. The Grand Cascade, of which we have given an engraving (p. 80, ante), the Willow Tree, and other parts of the artificial waterworks, were designed and executed as already stated, in the early part of last century, by M. Grillet, and added to and repaired by the late Duke, under the direction of Sir J. Paxton. The water supplying the Great Cascade, the fountains, and the other portions of the works, falls, as will be seen in our engraving, from the summit of the wooded heights at the back of the grounds, and is then conveyed along a lofty arched aqueduct, from

cumbent figure of Neptune holding an urn; below him, on either side, is an immense dolphin, with head downwards; and on the sides are water-nymphs with vases. On either side the open archway is a gigantic dolphin's head, and at the base are dragons. From the whole of these figures and heads the water rushes out, and, simultaneously, two beautiful fountains rise in front of the temple.

In the grounds not far from this temple is a charming ALCOVE of Moresque design, which forms a delightful retreat, at a bend in the drive, with a pleasant little rill running down near it. The front of the alcove is formed of two horse-shoe shaped arches supported on granite pillars, the spandrels carved with monograms; on the ceiling are the Cavendish arms and motto twice repeated. On the wall inside are two tablets, one bearing the following lines :—

"Won from the brow of yonder headlong hill,
Through grassy channels, see the sparkling rill
O'er the chafed pebbles, in its murmuring flow,
Sheds freshness on the thirsty vale below,
Quick'ning the ground till trees of every zone
In Chatsworth's soil and clime, forget their own."

H. L. Sept. MDCCCXXXIX.

On the other is this inscription :—

"Ecce, supercilio clivosi tramitis undam
Elicat: ilia cadens raucum per leviam murmur
Saxa ciet, scatebrisque arenaria temperat arva."



THE LATE SIR JOSEPH PAXTON'S HOUSE.

ART IN CONTINENTAL STATES.

PARIS.—*Henry Regnault*.—It would be a serious omission on our part if we should withhold our thorough sympathies from the artistic world of France in its sorrows for the premature death of its great young artist, and in the glowing tribute which it paid to his memory in the late exhibition of his works. We believe that young Henry Regnault gave promise, and left plenary evidence in its support, of becoming one of the greatest of his country's painters; but he sacrificed his ambition to his patriotic impulses, and at the fatal battle of Buzinval, a Prussian bullet, striking him on the forehead as he advanced with characteristic ardour, ended his career at the close of his twenty-seventh year. There was a fall to remind one of Milton's exquisite elegy,—

"Where were ye, ye nymphs, when the remorseless deep
Closed o'er the head of your low'd Lycidas?"

Regnault had, it appears, the feeling and the faculty divine for Art even from his childhood. His hand early seized the pencil from which it never after was dissociated. His father, a very eminent artistic and scientific man, who won the directorship of the Sèvres manufactory, encouraged the development of a genius so obvious; and thus, with assured rapidity, it worked its way. It is a singular fact, however, that Regnault never underwent the guidance of a master up to his seventeenth year; when, for a short time, he reluctantly became a pupil of Lamoignon, who had himself toiled in the ateliers of Ingres and Delacroix. He soon resumed his independence, and, with the consent of his father, assumed the privilege of a study. Here his toil was fervid and incessant, and his powers seemed to expand into the whole range of pictorial art. In the recent exhibition of his works in the *Ecole des Beaux Arts*, this was amply illustrated. He studied animal life with great zest. In the *Jardin de Plantes* his favourite subjects were difficult attitudes of lions and tigers. To the true muscular development of horses and dogs in their most excited action, he recurred again and again. At the same time, he fondly seized landscape scenes in which strong characteristic effects of form or colour were conspicuous. To the human figure he devoted his main educational labours, and with a success which was proved by his winning, in the competition of the *Ecole des Beaux Arts*, and in his twenty-third year, the inestimable prize of 'Rome.' Five years from that memorable incident—five years of unintermitting, hearty toil of brain and brush—and this most promising young painter lay, "in cold obstruction," upon an ill-omened battle-field. In that brief interval, it is almost incredible how much he did, and in a great artistic spirit. Two years he worked in that Roman school. He subsequently visited Spain and Tangiers, ever in the fulfilment of his inspiring vocation, sketching with his firm and expressive pencil, or toiling enthusiastically to complete works of masterly ambition. To know the result, in part, of these five years' glowing toils, it was but necessary to see the late exhibition in Paris. *Circumspice!* Its catalogue contained 277 works, of which 65 were oil-paintings varying in size from the largest to the most diminutive of available canvases, 45 water-colour drawings, and nearly 200 in pencil or crayon of miscellaneous subjects from portraiture, studies from animals, from picturesque buildings, and from the sublime mountain-ranges of Spanish scenery. The first and second category were characterised most startlingly by a daring brilliancy and contrast of colour, which seemed to exhaust the harmonic powers of the palette; again, by a pervading original imaginativeness and expression, and thirdly, by absolutely faultless drawing. Of these, a striking though most repulsive, example was presented to the British public, at the last great International Exhibition in London, in the scene of a decapitation under the Califs of Grenada. In the *Ecole des Beaux Arts* that work had several competitors in 'Salome,' an historic portrait of General Prim on horseback; a masterly copy of Velasquez's celebrated picture of the 'Surrender of Breda,' a large and splendid example of still life; and in water-colour drawings, in which our best English

masterpieces, in that especial style, are, for the first time, equalled or surpassed. Need it be said that there was room for criticism in this marvellous display, or wonder that youth and its *perveridum ingenium* has, as is its wont, had here some indiscretion to answer for. Suffice it to say, that in the history of art there is scarcely such a *début* on record as this of Henry Regnault, and that his woeful loss is lamented by the whole French press as a national calamity. "When comes there such another!"

In another column will be found a detailed notice of the sale of the famous Periere collection of pictures. The sale of the Duc de Persigny's gallery took place on a subsequent day, but the result was a disastrous failure, though there were in the collection paintings of undoubted originality by Sir J. Reynolds, Wouwerman, Van Dyck, a presumed Raffaele, Terburg, Valasquez; a picture by the last-mentioned, pronounced to be the finest in the gallery, sold for £30! The highest price was realised by Terburg's 'Departure for the Army,' which rose to £200! It is quite useless to attempt to account for eccentricities of picture buying.

The Directors of the Museum of the Louvre have taken possession of all the galleries on the river-side. A new gallery is about to be constructed for the Byzantine pictures of the Campana collection.

DUSSELDORF.—The famous Academy of Arts in this city has sustained great loss by a fire which broke out in the building towards the end of March. The *Cologne Gazette* states that the conflagration originated through the over-heating of a flue, as is supposed, in the south-west wing of the Chamber of the States, whence it spread to the Academy which adjoins it. The upper part of the Chamber was destroyed, and the Academy reduced to ashes; but the valuable collection of engravings was rescued in time. Several studios of painters were burnt, with all their contents; one large painting being an altarpiece by Andreas Müller, on which he had been at work for four years, and had nearly completed it. All the archives, records, engravings, plates, sketches, &c., of the Westphalian-Rhenish Club are lost. The only portions of the edifice that escaped is the hall of exhibition, and the rooms below it, containing the provincial archives, and the Bamboux library and collections. Rubens's 'Ascension of the Virgin,' which was in the ancient gallery of the Prince-Electors, is said to be uninjured.

BOMBAY.—Mr. Matthew Noble's colossal statue of the Queen has reached Bombay, and probably has been erected by this time in its place, in Victoria Gardens. We gave a full account of the work, which stands in a splendid Gothic canopy of Sicilian marble, sculptured by Mr. W. Earp, of the Westminster Bridge Road, in our volume for 1870. The statue and canopy, which, with all incidental expenses, cost no less a sum than £15,500, are the gift of his Highness the Mararajah Khunderao Guicowar, of Baroda, Knight of the Star of India, &c.

LILLE.—The Museum of this town has recently acquired the sketch, by Poussin, for his famous picture 'Temps enlevant la Vérité;' two fine portraits by Van der Helst; and a portrait of a woman, by Frank Hals.

THE BURLINGTON FINE ARTS CLUB, SAVILE ROW.

TURNER'S LIBER STUDIUM.

THIS is the first time an exhibition has been made of these works collectively, and so comprehensively as to show etchings, touched proofs, and first published proofs. The published and unpublished plates amount to ninety-one, and their publication ranged over a period from 1807 to 1819. The original drawings were all made in sepia: the great majority of them, fifty in number, are preserved in the Kensington Museum. It must not be supposed that the plates are characterised by such uniformity of tint and tone as might be produced by the material employed in the studies. The tint was a question of much vexation, and we believe the person who invented the colour that was

most satisfactory to Turner has not been many years deceased. From the difficulties, now daily increasing, of procuring such impressions as are to be seen in Savile Row it will be understood that the series is not the property of one collector. The exhibitors, however, are not numerous, being Mr. C. S. Bale, the Rev. Stopford A. Brooke, Mr. Heugh, Mr. F. Locker, Mr. Gambier Parry, Mr. Redgrave, R.A., Mr. F. Stevenson, Mr. J. E. Taylor, and Mr. H. Vaughan. The arrangement of the exhibition was confided to a committee, whose chief care was to represent the quality of the published plates by the best published examples in their hands, thus affording a criterion of the state satisfactory to the artist. The etchings, being the work of the artist himself, were their next care; and fortunately they are able to show some in a succession of states, from the etching to the finished proof. It is curious to note that after the plates had yielded about twenty-five examples, successive impressions became so inferior that the plate had to be retouched before the printing could be continued. Next to the inestimable precepts contained in the studies themselves, is the teaching propounded in the notes addressed by Turner to the engravers for their guidance. What can more clearly show us the grasp of the man's intellect than his instructions in his own writing on the proof of the 'St. Gothard,' addressed to Charles Turner, the engraver? He wrote:—"My advice is first to fill up the rotten or half lights in No. 1, to make it an equal tint, but lighter near No. 2; the whole of the snow mountain three degrees lighter, and the lights *pure paper* (and, if you can, take my lines out). 3. Make darker and sparkling pieces of snow, but not white ones. 4. Make lighter than the sky, the cloud below. 5. Lighter one degree, and fill up the rotten parts towards the side. 6. Gradually lighter towards 6; and yet mind all the mass must be lighter than the mountain. 7. These things being well attended to may save the sky." Hence the ordinary observer will learn that the construction of an effect is not a result of mere alphabetical dispositions; that these works are products of learned and anxious study, grounded on those most subtle phenomena of nature which it is given to but few men to discern and appreciate; and each is constructed with a constitution so delicate that outrage to any of its parts must be fatal to the whole.

The British Museum, at the moderate price of £500, has recently made acquisition of that set of the *Liber Studiorum*, known to have been so long in course of completion by Mr. Pye, which he in fact has been fifty years in perfecting. Of many of the subjects there are several states, and it is by examining these we are led to accurate conclusions with regard to Turner's solicitude about the completion of his effects. This has been pronounced undue fastidiousness, but inasmuch as each subject is a valuable lesson, it will be found that so nice is the adjustment of gradations and quantities, that no form in the composition, no gradation in the lights and darks, could be removed or altered without fatal injury to the entire system. An examination of the Pye series in the British Museum unfolds remarkable evidences of Turner's resources in composition, in instances where circumstances have necessitated striking changes in the effects, and the greater or less degree of force given to principal shapes and quantities. Whatever of power, whatever of weakness or affectation, Turner had, is shadowed forth in the *Liber Studiorum*, from every plate of which there is much to be learnt. Among those, however, claiming particular attention are:—"St. Gothard" (9), 'Dumbarton' (75), 'Little Devil's Bridge' (19), 'Jason' (6), 'Calm' (44), 'Morpeth' (21), 'Windmill and Lock' (27), 'Composition' (38), 'Procris and Cephalus' (41), 'Norham Castle' (57), 'Composition' (58), 'Euseus and Hesperie' (66), 'Stork and Aqueduct' (83), 'The Storm on the Lizard' (84), 'Original Sketch' (20), 'Windmill and Lock' (27), 'Mer de Glace' (50), 'Solway Moss' (52), and all the drawings over the mantelpiece, 103 to 111. The principles of the *Liber Studiorum* in their application to Turner's works have yet to be illustrated.

CELEBRATED CHURCHES OF EUROPE.

No. XVII.—SPIRES CATHEDRAL.

SPIRES "HEN," says the Abbé Bourasse, "Christianity penetrated into the vast and populous provinces of Germany, the Franks favoured its progress, and established on the banks of the Rhine several religious institutions. Could the Merovingian princes forget the cradle of their glory, and the country that had given birth to their brethren in arms? Dagobert I. erected, in the early part of the seventh century, a church at Spire, upon the ruins of a temple which the Romans had consecrated to Diana, or, as some affirm, to Venus." It stood, having repeatedly undergone various repairs and alterations, till the early part of the eleventh century, when Conrad II., surnamed the Salique, resolved on rebuilding the sacred edifice on a magnificent scale, for "the repose of the soul" of his eldest daughter, who was killed by being thrown from her horse while hunting. With the same object he also vowed to convert his château at Limburg into a monastery, and to found a college on his manor of Spire. This triple project was entrusted to Walter, Bishop of Spire, who, like very many ecclesiastics of his time, and also of later date, was a skilful architect. In July, 1030, the emperor himself laid the first stone of the cathedral, which was completed in 1060. Norbert, Abbot of Iburg, who lived in the early part of the eleventh century, says that the construction of Conrad's three grand edifices, Spire Cathedral, the College of St. Guidon, and the monastery at Limburg, gave rise to a school of architecture which was the envy of all the provinces of the empire, and that it reformed, both in theory and practice, the art of building under the direction of the most famous masters.

In 1159 Conrad's church was destroyed by fire, with the exception of the two lofty pointed towers and the semicircular termination, or apse, at the east end—shown in the engraving—which yet remain. Again the cathedral was rebuilt, but only once more to be burnt down, in May, 1450, when, through the carelessness of some workmen, a fire destroyed the whole of the interior fittings of every kind, nothing being saved but a few of the more costly objects of plate, and some reliquaries of great value. The outer walls stood, though blackened and much calcined. The energy of the bishop, Reinhold d'Helmstaedt, and of the caputular body, soon repaired the disaster, and at the expiration of three years the church rose again from its ashes, and with such an increase of splendour that the historians of the period did not hesitate to call that a "happy fire," which necessitated the execution of so grand a work.

After having enjoyed a long immunity from disaster the ravages of war reached the "Sepulchral Church of the Kings," a title given to it from the number of German emperors, no fewer than eight, being buried there, in the vault under the "King's Chair," among them were Henry III., Henry IV., Henry V., Rudolph of Hapsburg, Adolph of Nassau, and Albert of Austria. In the war undertaken by Louis XIV., to reclaim the Palatinate—on behalf of his brother, the Duke of Orleans—the city of Spire suffered greatly from the atrocities of the French. In 1689 it was captured by them, the inhabitants were driven out or massacred; and "in obedience to the orders of Montclair, the French commander, trains

of combustibles were laid in the houses, and lighted; in a few hours the seven-and-forty streets of Spire were in a blaze. The conflagration lasted three days and three nights; but the destruction of the town did not even cease with this. Miners were incessantly employed in blowing up the houses, walls, fountains, and convents, so that the whole might be levelled with the dust, and rendered uninhabitable. The cathedral was dismantled, the graves of the emperors burst open and their remains scattered. For many years Spire lay a desolate heap of ashes, until at last the impoverished inhabitants returned gradually to seek out

the sites of their ancient dwellings. Since that time, the town, although rebuilt, has never raised its head." Happily, the cathedral resisted every effort of the sacrilegious destructives to level it to the ground, though they undermined it, and tried to blow it up. In 1699 Spire was again in the hands of its citizens, after the peace of Ryswick, but their attention was for many years naturally drawn to their own domestic and commercial affairs: they were compelled to forego all attempts to restore the cathedral; the choir only being put into a condition fit for divine service; and it was not till 1772 that anything was done to the



SPIRES.

other portions; and what was then, and subsequently, effected, shows that the taste of the restorers was far more in harmony with that of their own times than with that of the Middle Ages. The nave was rebuilt on its old foundations; and within the last quarter of a century, principally by the munificence of the late King of Bavaria, Louis I., the whole edifice has undergone reconstruction upon a magnificent plan, and in the style of the ancient church.

"In point of dimensions it is, perhaps, the most stupendous building in the Romanesque style existing, the width and height of the nave striking the beholder with awe."

The general effect of the interior is severe, as there is but little ornamentation, except in the way of mural-painting, on which many of the best artists of Bavaria were employed. Several fine monuments are to be seen, but most of them of modern date, such as that to Adolph of Nassau, by Ohmacht, erected by his descendant, the Duke of Nassau: it represents the emperor kneeling, and in armour, on a Byzantine sarcophagus of black Nassau marble. Another is to the memory of the Emperor Rudolph, of Hapsburg, and is the work of Thorwaldsen's pupil, Schwanthaler.

No. XVIII.—MAYENCE CATHEDRAL.

COMPARING this cathedral with that on the preceding page, they will be found to exhibit many points of similarity. Under the head of Byzantine and Romanesque architecture, Gwilt, in his "Encyclopædia," observes:—"In Germany, the tenth and eleventh centuries afford some evidences very important in the history of the art. Such are the cathedrals of Spire, Worms, Mayence, and others, still in existence to testify their extraordinary solidity and magnificence. In that country, as Möller remarks, there was a great disparity

between its several provinces, as respected their degrees of civilisation. On the banks of the Rhine and in the south, cities were established when these parts became subject to the Romans, and there the arts of peace and the Christian religion took root and flourished; while in the north and east Paganism was still in existence. Christianity, indeed, and civilisation gradually and generally extended from the southern and western parts. The clergy, we know from history, themselves directed the building of churches and convents. The buildings, therefore, of these parts are of great importance in the history of architecture. The leading forms of these churches, as

for in 978 Willigis, chancellor of the Emperor Otto II., and Archbishop of Mayence—the city had been elevated to the dignity of an archbishopric—undertook to reconstruct it in stone. He did not, however, live to see it finished, his death occurring in 1011. The event somewhat retarded the progress of the work, which was completed in 1037 under Archbishop Bardon.

Like most of the earliest churches of Europe, Mayence Cathedral suffered at various times from fire: in 1081 it was burnt, with three neighbouring churches; a similar fatality overtook it in 1191, when so much mischief was done that the edifice disappeared almost entirely. Archbishop Conrad de Wittelsbach was occupied three years in restoring the nave. The Emperor Philippe de Souabe, son of Frederick Barbarossa, did not wait to see the cathedral restored to its ancient magnificence, when, in 1198, he was solemnly crowned in it.

The Prussians, who bombarded Mayence in 1793, caused much injury to the sacred edifice; and a little later the troops of the French republic occupied it, converting it into a barrack and magazine: the result is, that though Napoleon, in 1803, ordered its restoration, the only portion of the original building that remains in a tolerably perfect state is the eastern end, shown in the engraving. On examining the imposing mass of external wall, it is not difficult to recognise the work of the eleventh and twelfth centuries, in the walls of the nave and of the apse.

The plan of the church, like that of the Cathedral of Worms, and some others, presents a double choir, and high-altars both at the eastern and western ends. Of the side-chapels, that dedicated to All Saints is made very attractive by a fine window of stained-glass: the chapel itself is of the date of the early part of the fourteenth century. The octagonal tower seen in the engraving was surmounted a few years since by a lofty cupola of iron.

"The interior is filled with monuments of Episcopal Electors of Mayence; the greater number, placed upright against the pier and walls, are interesting illustrations of the progress and decay of the temporal power of the German church. The Archbishops of Mayence had the right of placing the crown on the heads of the German emperors, and are frequently represented on their tombs as performing that ceremony. That of Bishop Peter von Asfeldt (1305—1320) bears, in addition to his own effigy, rudely carved, those of the Emperors Henry VII., Louis the Bavarian, and John, King of Bavaria, all of whom he had crowned; but while his figure is on a scale as large as life, theirs are only half the size."

An object to be specially noticed are the bronze doors, said to have been cast by order of Willigis in the tenth century; and among the monuments, is one, of a very unobtrusive character, but remarkable as that of Fastradana, third wife of Charlemagne: it bears the following inscription:—

"Fastradana, pia Caroli conjux vocitata,
Christe dilecta, jacet hoc sub marmore tecta,
Anno septingentesimo nonagesimo quarto,
Quem numerum metro claudere Musa nugar.
Rex pie, quem gessit Virgo, licet hic cinerescit,
Spiritus heres sit patrie quæ tristia nescit."

The tomb is of eighth century date—about 794.

It may not be out of place to mention here that Mayence is the birthplace of Gutenberg, the presumed inventor of the art of printing; his name is given to one of the principal squares in the town, and a statue of him is placed there.

JAMES DAFFORNE.



MAYENCE.

well as those that were built about the same period in France and England, are founded upon the ancient *basilica*—that is, they were long parallelograms with side aisles, and transepts which represent the arms of the cross, over whose intersection with the nave is frequently a *louvre*. The choir and chancel terminate semicircularly on the plan. . . . The nave is lofty, frequently covered with grained vaulting, sometimes with flat timber-covering; the gables are of small inclination. In the upper part small short columns are frequently introduced. The prevailing feature in the exterior is horizontality (*sic*), by which it is distinguished from the style that came into use in the thirteenth century." This extract

will give an idea of the general plan on which this and the preceding church is built.

From a very early period Mayence, through its bishops and chapters, exercised a very powerful influence on the affairs of the Christian church throughout a large part of continental Europe. One of its bishops, Winfred, an Englishman, but in church-history better known as St. Boniface, who, the Abbé Bourasse says, deserves the title of "the apostle of Germany," for his many evangelical labours, commenced, in the first half of the eighth century, to build a cathedral in the city, which was continued by his immediate successors. It is supposed to have been a wooden edifice;

THE HELICON VASE, BY MESSRS. ELKINGTON.

WE have read much, we might perhaps own to having written much, of the antagonism between the commercial and the artistic spirit. Nor are we inclined to qualify the assertion that when sculpture, painting, or any object of Art is produced avowedly as matters of speculation—done as cheap as possible, to be sold for as much as can be got, Art must be in decadence. On the other hand, we must not forget the intimate association between the growth of commerce and the rise of Art, each of which is a feature of the vigorous youth or ripe maturity of a great people. And since the time when, down to the age of Alexander the Great, Art was a part of religion, it has been nurtured and fostered far more by the commercial than by the territorial aristocracies of Europe.

In England at present, with no national encouragement or support for Art, properly so called, the artist is compelled to lean for support to a great extent upon the manufacturer, the dealer, or the speculator. But if that support be liberal and enlightened, it becomes a patronage not unworthy of the name. When any mercantile or manufacturing house so far steps outside the idea of the "ready penny" as to give an enlightened support to the artist, they deserve that honourable mention which is sure to attend their name.

A very high and honourable rank—that of the manufacturer who so liberally supports and encourages the artist, that the productions of his house include, not only elegant and graceful objects, but works of a beauty, in some respects, unrivalled—is that held by Messrs. Elkington & Co. The craft of electric metallurgy, in their hands, has been organized into an art as admirable for its taste as for its originality. The magnificent Milton Shield, exhibited by this spirited firm at the Paris Exhibition of 1867, and purchased by the Government for the South Kensington Museum, their *chef-d'œuvre* hitherto, is not unknown to our readers. The artist of this exquisite work has just completed a work on which he has been engaged for years, which in the combination of magnitude of size with exquisite elaboration of detail, of judicious intermixture of the three metals, steel, silver, and gold, each under his hands a noble metal, in elegance of arabesque design, chastened by a severity that shuns any approach to the *rococo*, and in the exquisite beauty of the *repoussé* sculpture, is without any known precedent. M. Morel Ladeuil is engaged by Messrs. Elkington on terms honourable both to commerce and to Art. If the treatment of the artist has been liberal, his return has been noble. Any court of Europe, in its most stately ceremony or most sylvan banquet, would have its splendour augmented by the possession of this noble plateau.

The work, of which we hope hereafter to give some representation, consists of a vase standing on a long plateau of silver *repoussé*, relieved by steel damasked by gold, the whole partially oxidized. A medallion on each side of the vase contains the Muses, divided into two groups. Music and Poetry, silver statuettes, recline at the base of the vase. On the cover are two charming little *Amorini*, one of whom holds up the lyre, so as to form a sort of crown to the composition, and the other lifts a tuning-fork to his ear, a happy audacity in the treatment of a classical subject which no skill short of that of M. Morel Ladeuil could justify. The plateau is surrounded by a series of plaques, containing figures in relief. Immediately under the vase are two oval medallions. One of them is occupied by Pegasus, bestridden by a lively little Cupid, with a shock of hair that recalls the treatment of the great Greek artists. On the other is a griffin, also bearing an *Amorino*. The execution of these figures, especially the wings, neck, and head of the griffin, displays a boldness and delicacy that we cannot recall having ever seen elsewhere executed in *repoussé* work. Space fails us to describe the smaller plaques. We can only say that the childish figures are worthy of Du Quesnoy himself.

MR. McLEAN'S GALLERY, 7, HAYMARKET.

THE dominant feature of this gathering is a small collection of oil-pictures by D. Cox, in presence of which the rest lose much of their importance. It is not often that any number of the works of this artist are met with exclusively in oil; but these, though there are so few of them, form an exhibition such as the public has rarely an opportunity of seeing. It is scarcely necessary to point out how commonplace are the elements with which he deals, yet ordinary as his materials are, it is marvellous to feel the interest with which he invests them. If there be a trace of romance in any of the works in question it occurs in the large picture 'The Vale of Clwyd, N. Wales—Rhuddlan Castle and Denbigh Castle in the Distance' (42), of which we are bound to say that, so far as we have seen, it is one of the noblest of Cox's works in oil. The others are smaller, but each has its story to tell. 'Going to the Mill' (37) is a work of great power—the sky is especially remarkable for its heavy volumes of far-reaching clouds, the treatment of which expresses retiring distances with as much veracity as the plain below. Cox was not a painter of extensive water-surfaces, but he rarely meets with any number of his works without a piece of flat scenery in which are registered gradations and distances with enchanting effect. Such a picture is 'Crossing the Common; which is the Way?' (45). Then there is 'The Hayfield' (39), a subject he painted more than once; then 'Evening—Returning Home' (38), and some others not less excellent than these mentioned.

The rest of the exhibition consists of paintings by foreign and English artists, numbering in the whole one hundred and eleven. No. 17, 'The Fisherman's Wife,' W. Bouguereau, claims notice for several reasons, of which the principal are accurate and extremely delicate painting; but as representing a fisherman's wife, the figure is personally refined over-much. 'Ploughing in Egypt' (18), F. Goodall, R.A., is profoundly impressive as linking us sensibly with the past. There are also by Mr. Goodall 'Gathering Sugar-Canes' (27), 'An Egyptian Girl' (54), &c. 'The Hall of Justice in the Alhambra,' M. Fortuny, is one of those daring propositions put forth by this painter of whom a following already announces itself. Some admirable works have been exhibited by him; but the figures here are too indefinite—we can only guess at them. On the other hand, 'The Doctor's Visit' (95), Escosura, exemplifies the utmost care that can be at once exerted on the company and the scene of a cabinet-picture. The room with its fittings and furniture is painted and drawn with masterly discrimination and intelligence. Again, 'The Toilette' (5), Jacovacci, instances a large space utilised in a manner to give condition and importance to the figures. 'Only one Bite' (67), J. Morgan, is a very brilliant group of two boys. 'The Borders of the Forest of Fontainebleau,' (68), L. Barillot, is a very characteristic French landscape, with a piece of grassy broken foreground, and a pool of water rendered with more of the complexion of nature than the bulk of French landscape painters give to their works. 'Where the Trout lie,' B. W. Leader, is a bright daylight picture—an agreeable subject, in the rendering of which much deference is paid to those small incidents that assist the interest of the locality. 'Harvest Time' (9), T. Linnell, evinces a feeling very different from these as embodying much of the spirit of earlier landscape-painters. 'An Incident of the French War' (23), H. Merle, is a large study—a girl imploring succour under the pressure of starvation; and other works meriting more of particular notice than we have space to give them are—'News of the War' (6), W. Gale; 'Cattle at Pasture' (8), Van Marcke; 'Serpent Charmers' (11), Leloir; 'An Autumn Scene in Brittany' (13), R. Beavis; 'Scene from *The Taming of the Shrew*' (34), A. Egg, R.A.; 'The Girl I left behind me' (49), J. C. Horsley, R.A.; 'Venus Rising from the Sea,' W. Etty, R.A.; 'Romeo and

Juliet' (99), R. Hillingford; 'The Sisters' (102), H. Le Jeune; 'Summer Afternoon' (72), A. Baccani; 'The Fisherman's Home' (50), E. Frère, and by the same, 'The Little Brother' (51); 'The Chimney Corner' (79), L. Ruiperez; 'The Young Mother' (81), W. Bouguereau; 'The Lovers' (83), John Pettie, A.R.A. 'The Baron's Return' (31), Sir J. Gilbert, is an oil picture presenting a military cavalcade equipped as of the sixteenth century, proceeding on its march through a wood—a subject well adapted to the genius of this artist, and which he has worked out with his accustomed vigour. Thus, in the whole and especially with its leading works, the exhibition is of much interest.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION
OF GEORGE B. WHITNEY, ESQ.,
PHILADELPHIA.

THE MARCH OF MILES STANDISH.

G. H. Boughton, Painter. G. C. Finden, Engraver.

AS an illustration of an incident in the writings of an American poet, it was only right that this picture should find a home in the residence of an American gentleman, and in his own country. Longfellow's "Evangeline" has supplied many themes for our painters; but his "Courtship of Miles Standish," though offering many subjects as interesting and characteristic, seems almost to have escaped their attention. Mr. Boughton has, however, made capital use of the poet's story of the "Puritan Captain," which thus commences:—

"In the Old Colony days, in Plymouth, the land of the Pilgrims,
To and fro in a room of his simple and primitive dwelling,
Clad in doublet and hose, and boots of Cordovan leather,
Strode with a martial air Miles Standish, the Puritan Captain.

Short of stature he was, but strongly built and athletic,
Broad in the shoulders, deep-chested, with muscles and sinews of iron;
Brown as a nut was his face, but his russet beard was already
Flaked with patches of snow, as hedges sometimes in November."

The story then proceeds to the fifth chapter, headed "Sailing of the *May-flower*," which opens with the commencement of the "march":—

"Just in the gray of the dawn, as the mists uprose from the meadows,
There was a stir and a sound in the slumbering village of Plymouth,
Clanging and clicking of arms, and the order imperative, 'Forward!'
Given in tone suppressed, a tramp of feet, and then silence,
Figures two, in the mist, marched slowly out of the village,
Standish the stalwart it was, with eight of his valorous army,
Led by their Indian guide, by Hobomek, friend of the white men,
Northward marching to quell the sudden revolt of the savage."

It is only after reading the quotations here introduced, that one can adequately realise the subject of Mr. Boughton's most original and very clever picture, which attracted marked notice when exhibited in the Academy in 1869. There are individuality and character in each man of those stern Puritans, which, even in the minuteness of the engraving, is easily recognisable; there is absolute motion, too, in all; while the grouping is so admirably arranged that each file seems to take its proper place, and is seen to good advantage. Foremost marches the half-civilised Hobomek, decked out with strange finery, but resolute in manner, and his eyes instinctively on the watch for an enemy with whose habits and mode of warfare he is well acquainted. The treatment of this remarkable picture is no less original than are its conception and design.





THE PICTURE IN THE COLLECTION

THE FRENCH GALLERY,

120, Pall Mall.

THE high quality of this exhibition again culminates in its small pictures. Year by year, as works of its kind have been carried out to the very ultimatum of curiously minute elaboration, large pictures have been gradually superseded, inasmuch that now they are brought forward only in an exceptional minority, and find favour only when conspicuous for excellence. The most eminent of those French and Belgian painters who have won distinction by their brilliant successes in this popular direction are represented here, and with them some others equally gifted, though known to the English public rather by echoes of their reputation than acquaintance with their works. These, be it observed, do not yield unconditionally to materialism, but discourse to us with sentiment and emotion, with a penetrating force that, in its degree, can only be learnt from the results of their labours. The collection contains one hundred and eighty pictures, and if there be question of a liberal representation no reason can be urged against any work on the walls; under any circumstances Mr. Wallis must be complimented on the great proportion of superlative merit contained in the selection.

In the place of honour appears a picture by Gallait, 'The Temptation of St. Anthony,' the property of her Majesty, wherein, as may be supposed, M. Gallait deals with the incident in a spirit very different from earlier artists. Were it not that the causes are patent which have influenced this great painter in the choice of such a subject, it might be asked why one endowed with such wealth of resource should condescend to the threadbare commonplace of such a story. It appears, however, at once, that he repudiates the vulgar caricature that taints the saint's ordeal, and records a great conception on a small scale. The picture, in colour a system of golden harmonies, is worked with extreme softness, and would enlarge to half-gallery size with enhanced effect. Had M. Gallait painted while the renowned Italian schools were yet living realities, he would have been claimed as of the noblest blood of the Bolognese circle.

Perhaps the most remarkable introduction to be noted is that of M. Munkacsy, who presents himself, accredited by a very powerful work, called 'Time of War—Lint Picking' (152), which sets forth one of the great ancillary aids in hospital-practice, under a pressure to which history affords no parallel. A number of persons, of all ages, principally women of the lower strata of society, are seated round a table, and busily engaged in picking out lint, while a man, who has been very severely wounded in the foot, describes to them the horrors of the war. We understand, at once, that the wounded man is the oracle of the occasion, his narrative enchains the attention and enforces the silence of his auditors, and very sensibly stirs their emotions. For the time being he is the centre of attraction, all eyes are fixed on him, inasmuch that we seem to hear his recital, and acknowledge with those around him that the wonder is he should have survived to tell the tale. Thus the impressive point of the piece is its emphasis, and this is based on its admirable simplicity, that most fascinating property which so many of us strive for during a lifetime without attaining. The artist has, in his dispositions, preferred dealing with common facts rather than deferring to the preceptive fictions of Art; and when we say that there is

much that is *Rembrandtesque* in the work—the description of the background being uniformly black and opaque—this will be perfectly understood. But M. Munkacsy is painting neither for to-day nor to-morrow. Time will settle the surface some tones lighter than it now is, and on this, probably, he relies for his ultimate effect. This artist is an Hungarian, who has already acquired a high place in the esteem of French painters.

Of Faustus and Marguerites the public is weary; we turn, however, for an especial purpose, to Liesenmeyer's picture, 'Faust's first Sight of Margaret' (140), to observe that the picture is too full of material. The simple character of the girl is precisely such as would repulse a stranger who accosted her, and this were enough as the rallying-point of the composition. This leads to the consideration of another picture, based presumably on Goethe's masterpiece, and that is 'He loves me, he loves me not' (54), by G. Max, a single figure of exquisite beauty. She is dressed in white, and sits on a bench, in an open scene, which seems to have been suggested by some of Raffaele's backgrounds. She is thoughtful and sad, for evidently her floweret-oracle has said he loved her not. The sentiment is touching, indeed it is very rarely equalled in tenderness. M. Max is but little known among us; there is no array of honours distinguishing the name, though if he paints, as a rule, up to the quality exemplified here, he is as much entitled to the highest distinctions as those who enjoy them. In 'Marie Antoinette and the Dauphin in Prison' (154), E. Meisel, are seen the unfortunate queen and her child in the act of saying their morning prayers as the wife of their ruthless guardian, a repulsive hag, enters the room. In the impersonation of the queen there is identity sufficient to refer the observer at once to this dismal passage of French history. The group is bright, telling, and earnestly devotional, as if the artist intended to show that the prayer was answered by a gleam of divine light. Another stranger, with whom we are proud to improve our acquaintance, is Professor Knaus, of the Düsseldorf Academy, whose picture, 'He lives by his Wits' (8), is one of the most precious low-life facsimiles that ever was painted. It presents a boy who wins you at once by his open smile, though if there be a degree of vagabondism below that of the street-Arab he is of that order. In this curiosity of Art there are many wonderful things. What connoisseurs may call the style of the Art is a novelty; it was a novelty in the day of one John Van Eyck, and has always been considered so in its not numerous fitful appearances since his time. In regard to those dear, dirty, mysterious rags, which not even in charity can we call the dress of the child, it is marvellous how they are made to hang together, consequently surprising how the boy can put them on him, and yet more of a puzzle is the success with which they have been painted, for it cannot be doubted that the painting represents a living person, but still the question remains as to where Herr Knaus picked up his precious friend, for with his black eyes and round contour he looks more Oriental than Teutonic. What we would especially direct attention to here is the painting of the face, which is characterised by that vital warmth and softness which promise to yield to the pressure of the finger. It is professedly easy to paint beggar-boys, but it is difficult to afford such a display of knowledge and power as we see here. In a second picture, 'On Mischief Bent' (68), Herr Knaus repeats the same head. By Professor Sohn, also of Düsseldorf, there is 'A Mother's Cares'

(35), a domestic subject of much sweetness. 'The Duel Interrupted,' G. Castiglione, is well drawn, and carefully painted, but we do not read very clearly the proposed point. The work is unexceptionable in its mechanism. Edouard Frère has but one picture here, 'The Good Housewife' (40), but it exemplifies the very perfection of his learning. It is only a peasant-woman seated working at the window of her humble home, but the manner in which the subdued light is broken on the figure is apparent only in Frère's works. We see, indeed, with how little light the rarest effects are obtainable.

M. Gérôme is present in great force, not only as to the number but the quality of his works. 'A Street-Scene in Cairo' (44) is more numerous peopled than any production we have ever seen from his easel. Indeed, so carefully elaborate are his works that it is difficult to conceive of the patience which has sustained him to the end of this picture, of which every character might have been an abstract production. He has been studious here of introducing the most picturesque features of the mixed population of Cairo, and there is no personal presentation without its peculiar interest. 'The Dispute' (56) is another street-scene, and the disputants are, on the one part, an Arab, who leads his camel, and, on the other, two travellers, it may be, who question the justice of his charges for conveyance. As a whole, and as a small picture, this is thoroughly imbued with the spirit of the painter. It would seem to have been worked by the aid of a microscope, for seen through a glass the perfection of its mechanism is only the more apparent. It may have its weak point, but in 'Prayer in the Market-Place' (65) there is no similar default. Here the principal person is a man, seated, reading the Koran, while a little removed from him are some Mussulmans, engaged in their devotions. It might be objected to this picture that the figures have their backs turned to the spectator, but in colour and effect the work is a masterpiece. A fourth, by M. Gérôme, is 'Eastern Women' (173), which is qualified in a manner equal to those above mentioned. By Meissonier there are 'The Standard-Bearer' (61), and a 'Vedette de Hussards—1796' (47). The former is a figure in the dress of the seventeenth century, with appointments according to the title. The latter appears, of course, mounted and in a landscape, but it will strike the observer that the artist is not so entirely at home in open scenery as in interior compositions; the figure and the horse, however, are perfect in all the niceties of Meissonier's execution. It is not necessary to observe that this famous painter has a large following in the particular walk he has chosen, and he is fortunate in that his pupils have done him more honour than his imitators. In 'The Last Bulletin—1795,' for instance, an exquisite miniature, by E. Detaille, a pupil of M. Meissonier, appears a group of Parisians, of the date noted, reading one of the street *affiches*. To be understood this minute performance must be seen, it cannot be adequately described. 'Arraying Cupid' (66), T. E. Duverger, turns upon the equipment of a child with the attributes of the God of Love; and more interesting than this are 'The Last Sitting,' L. Chavet; 'Sweet Sympathy' (73), C. Baugnet; 'A Bavarian Homestead' (75), A. Lier; and 'The Connoisseur,' P. Korle. 'The Cigarette' (76) is an example of the Art of a Spanish painter, whose feeling reminds us much of that of Fortuny, of whom, we believe, he is a friend or pupil. He has a second picture here, 'The New Song' (82), which is worked

out with an extraordinary breadth of light; yet the components bear strict and immediate relation to each other. The surprising feature of the work is its daring and successful originality. 'The Doubtful Answer' (79), F. Willems, is the most attractive instance that has lately been seen here, of the productions of this always pleasing painter. 'The Standard Bearer' (86), Lesrel, is another more or less successful example of the Meissonier school; and 'The Studio Shrine' (88), J. Agrassot, is an instance of what slight materials agreeable pictures may be made, if there be but the taste for disposition and treatment. The shrine is simply a small cabinet, containing artists' properties, which two young ladies are examining with curiosity. The only weakness, and it is an important one, is the want of development in the figures. In 'Music hath Charms, and so hath Love' (89), E. Navone, the title is supposed to be met by the relative situations of the two persons present, a young man with a violin, and a girl seated by him; the latter has more of refinement than her companion. By Jalabert, the 'Portrait of Madame Gérôme' (92) is really one of the artist's most perfect works. It is a miniature, full-length, presenting the lady standing.

Life-sized studies are exceptional, there is, however, by Vernet Lecomte, 'Minnehanna' (99), a likeness of an Egyptian girl, it may be, very interesting in character. There is much becoming spirit in a 'Skirmish with Bedouin Arabs' (4), by Pasini, by whom also are other pieces, but these have few attractive qualities. When reverting to what M. Israels has done, and what he even shows here, he cannot be pronounced at home in 'The Towing Path' (106); we find, however, in (116) 'The Young Sailor,' he reverts to that charming lustrous daylight, wherewith he illumines his small seaside parties. 'A Dutch Farm-House' (114), J. V. de Bakhuysen, quickens the sense to an appreciation of the examples of landscape that are distributed here and there on these walls, especially those of Belgian and Dutch painters. 'After the Battle' (1), A. Lier, a broad, flat scene, deriving its force from its well-disposed gradations of tone. 'A Forest Scene in Belgium' (33), W. Roelofs, is a piece of material not of frequent occurrence in the works of foreign painters, as consisting of groups of trees more or less aged; other works of interest are 'A Favourite Haunt of Deer' (2), J. Noerr; 'Scene in Holland' (14), R. Schelfhout; 'A Shady Pool' (90), R. Meyerheim; 'Moonlight—Bavaria' (94), Kobinsky; 'Lake Chiem, Bavaria' (141), Mrs. Folingsby; 'Moonlight—Bavaria' (149), A. Stademan; and there are examples of French landscape by Lambinet, who follows nature with a profitable deference, as in 'On the Seine' (11), 'La Mare aux Canards' (30), 'A Summer's Day in France' (57), 'A Quiet Pool' (74), &c.; by Daubigny, 'In the Water Meadows' (70); and by Dupré, 'View in the Isle Adam' (41).

The animal-pictures are not numerous, but they have been carefully selected. Of the most noteworthy, are 'Evening in the Meadows' (59); 'Sheep and Lambs' (55), Peyrol Bonheur; 'The Storm-driven Flock' (107), A. Braith; and 'A Summer's Day' (139), A. Stortenbecker, a picture containing a small community of cows, which are drawn with masterly knowledge, and beautifully lighted. 'Calm Weather off the Coast of Holland' (160), P. J. Clays, is a very firmly painted representation of two ships; by the same artist is equally to be commended 'A Calm Day on the Zuyder Zee' (21). Th. Weber's storm-scene, 'A Ship sink-

ing in St. Ives Bay,' is very confused—its details are very indistinct. By the elder Koekkoek, 'On the Zuyder Zee' (166), and 'Off the Pier, Haarlem' (170), are, on the other hand, meritorious works. 'Pleasant Reflections' (110), J. Goupil, a lady seated, in a reverie, at her fireside, is a work of much excellence. There is, at Scheveningen, but little of attractive material, except the beached doggers and their crews, nothing, therefore, is left us in an 'Afternoon at Scheveningen' (127), H. W. Mesdag, but a couple of these stout sea-boats drawn up on the beach, and doubtlessly very accurately painted; but in the composition there is a certain boldness which is nicely supplemented in 'A Winter Evening on the Kentish Coast' (128), Th. Weber, wherein the grouping of the boats is very effective.

Other works which commend themselves to notice are 'Signing the Ransom' (119), F. Layraud; 'The Political Discussion' (135), C. Schlosser; 'Lisette' (138), C. Chaplin, and by the same artist, 'The Pet Doves' (158); 'The End of the Day' (13), Jules Breton; 'Cattle in the Marshes' (23), W. Maris; 'La Dame au Bouquet' (29), A. Stevens; 'A Musketeer' (32), F. Roybet; 'Wandering Thoughts' (49), P. A. Cot. For want of space eight excellent pictures have been placed on the first floor; these are by Gérôme, Hebert, Saintin, Gierynski, Knaus, Beranger, Glaize, and Mauve, of whose works alone, a few would form an exhibition, if we look to quality and not numbers.

ROYAL SOCIETY OF ARTISTS, BIRMINGHAM.

SPRING EXHIBITION.

THE above-named exhibition was opened to the public on the 25th of March, the works shown, with a few exceptions, consisting of water-colour paintings. The collection as a whole is good; if there are no very great works exhibited, those which are, will add to the reputation of the artists. Of the six hundred examples that make up the exhibition, twenty-six only are borrowed, the remainder being all contributed direct by the painters, showing the confidence reposed in the committee of the Society; a confidence which, by the way, apparently meets its own reward in the number of works sold: the sales in the first fortnight amounting to upwards of £1,200.

Among the most notable examples in this exhibition are twelve admirable works by the late David Cox, illustrating his excellences and peculiarities of treatment, and 'colour.' One of the most charming of the examples alluded to is 'Dudley Castle'; it is rich and full of colour.

The Tryptich picture, 'The Night of the Betrayal,' by H. Tidey, lent by F. Fuller, Esq., is a feature in the large room; of Müller, Sidney Cooper, Fred Tayler, Goodall, Fripp, Birkett Foster, W. Hunt, Copley Fielding, and J. Nash, there are excellent examples, lent by Messrs. Frederick Timmins, T. and W. Kendrick, James Chamberlain, J. H. Nettlefold, John Chance, and F. Everitt. Direct contributions have been received from T. M. Richardson, Collingwood Smith, Yeames, H. Johnson, W. Callow, J. Brett, E. Duncan, Beverley, Barnard, Houston, Woolnoth, Sherwin, C. J. Lewis, J. Mogford, E. Hayes, V. Bartholomew, &c.; the lady artists who contribute being among others Mrs. W. Duffield, Misses Constance Phillott, G. Martineau, B. L. S. Bodichon, &c.

That the exhibitions of this Society have locally been the means of encouraging taste and the practice of Art, this collection abundantly proves; nearly three hundred out of the six hundred works hung are the productions of members of the Society, and of artists and amateurs in the immediate vicinity of, and resident in, the town of Birmingham. F. H. Henshaw leads the

van of the local contributors with no fewer than six examples of landscape-studies, all as sunny, bright, cheerful, and painstakingly made out as of old. 'Ludlow Castle—Prince Arthur's Tower,' and 'Cottages by Avonside' are admirable examples. Of C. T. Burt's three landscapes (in oil) there can be only one opinion—they are redolent of light—life. So true is 'The Deserted Church of Pensarn,' and its surroundings, that we almost feel the sea-breezes which propel the waves on the sandy beach seen in the distance. S. H. Baker steadily gains ground; his 'Stratford-on-Avon' and 'Owen Glendower's Mount' are evidences of feeling and artistic power; the atmospheric effects are well carried out; the light and shadow consequent thereon, especially in the last-named drawing, is cleverly carried out on the far-stretching underlying landscape. His two sons, Harry and Alfred, also send a number of landscapes in water-colours, which indicate the possession of artistic powers of much promise; the former in 'Molesworth Ferry,' the latter in 'A Rickyard, North Wales,' and 'Old Birch-Trees,' with the other works exhibited by them, demonstrate, in both, the possession of the seeing eye, the cunning hand, and perseverance, all qualities which used wisely and well lead to artistic success. R. S. Chattock sends only one example, in water-colours—not poetical in subject, but rendered poetically by the artist—in 'Sunderland.' The works of G. R. Aston are confirmatory of our previously expressed opinion; avoiding tricks of colour, an earnest student of nature, he paints what he sees, and that truthfully and well; of this 'Hay-making' and 'Fishermen's Cottages' are illustrative examples. J. Pratt's 'Wreck,' so far as its title is concerned, is a misnomer, it should have been tidings of the wreck, received with sorrow by the inmates of a cottage; the picture is well and carefully painted. To 'Not a Sail in Sight,' by the same artist, the same remark will apply. But he will yet do better work. With the ability to draw well, and a good knowledge of the power of colour, F. Hinkley's 'In the Olden Time,' and 'At the Opera,' are scarcely successes; his 'Little Welsh Rustic' is his best work. H. J. Munns's 'Disconsolate' is very pretty and graceful. F. H. H. Harris contributes a number of water-colour landscapes; his best work is 'Waiting Iron,' a Spanish lover courting a maiden of the same country through a barred window; it lacks colour, as do his other works. C. W. Ratcliffe contributes a number of works, sea and landscapes, very free in execution and sketchy; his best is 'Mountain Top, North Wales.' W. H. Vernon is an industrious exhibitor of landscapes in oil. We presume the rules of the Birmingham Royal Society of Artists permit of the introduction of oil-studies, but the exhibition is ostensibly one of water-colour paintings only. In addition to the already named local exhibitors, the following are contributors of works of greater and less degrees of merit:—Messrs. A. R. and J. L. Carpenter, F. Green, E. Hendron, F. G. or G. P. Hills, Horsley, W. Ellis, J. J. Hughes, E. and W. H. Hall, J. Pippett, R. Mann, R. Reeves, H. J. Symonds, Wilmot Pilsbury, H. Pope, Valter, T. Worsey, J. P. Fraser, &c.

The works of lady-artists claim a brief space; especially there are the flower-paintings of Miss Mary Vernon, whose 'Hollyhocks, Asters, and Verbenas' are worthy of high commendation, as are also the miniatures of Miss E. Aston. Miss Steeple contributes landscapes; and there are contributions by Misses E. and T. Vernon, M. A. Preston, Ada Osborne, A. and M. Townley, Jane Deakin, &c.

The energetic working of the honorary secretary, Mr. A. E. Everitt, is seen in the exhibition; his own contributions are 'Interior of the Feathers Inn, Ludlow,' and a more important example, 'Interior of the Ladye Chapel, York,' both very successful examples of his artistic skill.

This society keeps well up to its work; during the present session a course of lectures on Art applied to Manufactures, and the misapplications therein, has been delivered by the Professor of Architecture, J. H. Chamberlain, Esq. The Professor of Literature, the Rev. C. M. Evans, M.A., has delivered a lecture on the Elgin Marbles; and a course of lectures on Artistic Anatomy is, at present, being delivered by Professor Jordan, F.R.C.S.

PICTURE-SALES.

A COLLECTION of about one hundred and twelve water-colour drawings and oil-pictures, belonging to Mr. F. R. Leyland, was sold by Messrs. Christie, Manson, and Wood on the 9th of March. Among the drawings were:—'Haddon Hall,' a fine example of D. Cox, 350 gs. (Tooth); 'Old Burlington Pier,' effect of storm, Copley Fielding, 200 gs. (Tooth); 'Purple and White Grapes, and an Apple,' W. Hunt, 150 gs. (McLean); 'A Mossy Bank, Bird's Nest, and May-Blossom,' W. Hunt, 130 gs. (Tooth); 'Blackwall,' C. Stanfield, R.A., 140 gs. (Tooth); 'Moss-Troopers on a March,' F. T aylor, 130 gs. (McLean); 'The Greeting in the Desert,' J. F. Lewis, R.A., 270 gs. (Agnew); 'A Corn-field,' with a wagon and figures, P. De Wint, 490 gs. (Vokins); 'Landscape,' with cattle at a pool of water, T. S. Cooper, R.A., 105 gs. (Tooth); 'Peasant Girl and Child at a Stile,' P. F. Poole, R.A., 110 gs. (Smith); 'A Gale off the Mumbles,' and 'Snowdon, from above Llyn Clydam,' a pair, by E. Duncan, 375 gs. (Agnew). The following ten drawings are by J. M. W. Turner:—'Llangollen,' engraved in the 'England and Wales,' 700 gs. (Agnew); 'Saltash,' and 'Harlech,' both engraved in the same work, 900 gs. (White); 'St. Michael's Mount,' also engraved in the 'England and Wales,' 550 gs. (Agnew); 'The Lake of Albano,' engraved in the *Keepake*, 500 gs. (Agnew); 'Deal,' engraved in the 'Harbours of England,' 240 gs. (Agnew); 'Le Havre,' engraved in the *Keepake*, 380 gs. (Agnew); 'Père-la-Chaise,' engraved to illustrate Sir W. Scott's works, 175 gs. (McLean); 'Light-Towers of La Heve,' a vignette, 160 gs. (White); 'A Swiss Pass,' under a storm, 620 gs. (Agnew).

The oil-pictures included:—'Monti Sacati, Campagna di Roma,' F. L. Bridell, 280 gs. (McLean); 'Landscape,' with the story of Meleager and the boar of Calydon, J. Linnell, 225 gs. (Tooth); 'Judith,' J. R. Herbert, R.A., 110 gs. (Tooth); 'View in Auvergne,' with a shepherdess and a flock of sheep—sunset, Anguste Bonheur, 290 gs. (White); 'Venus at the Bath,' F. Leighton, R.A., 175 gs. (Vokins); 'Margate Harbour,' small, J. M. W. Turner, 195 gs. (Jones); 'Emigrants Embarking at Margate,' a sketch by the same painter, 190 gs. (Polak); 'Sunset after a Storm,' also a sketch by Turner, 86 gs. (Cox); 'Betty's-Coed Church,' certainly the finest oil-picture painted by D. Cox, was bought, amid loud applause, by Messrs. Agnew, for the large sum of £2,100; 'Hayfield,' with figures, small, D. Cox, 145 gs. (H. Brown); 'Landscape,' with figures—effect of rain—also small, D. Cox, 82 gs. (Tooth); 'A Dead Fallow-Deer,' and 'A Dead Red Deer,' a pair by W. Duffield, 190 gs. (Tooth); 'My Mother bids me bind my Hair,' exhibited in the Academy in 1867, A. Johnston, 105 gs. (Tooth); 'Girl at a Spring,' oval, P. F. Poole, R.A., 90 gs.; 'The King of Hearts,' Holman Hunt, 110 gs. (Ward). The collection realised upwards of £15,500.

At its conclusion Messrs. Christie offered for sale a series of twenty-five beautiful drawings by W. Hunt, who painted them for his friend and medical attendant, the late Mr. Robert Wade, of Dean Street, Soho. It seemed almost a pity to separate so fine a collection, which consisted, with only three or four exceptions, of fruit, flowers, birds'-nests, and the usual materials of Hunt's latest compositions. We have no space to give details; it must suffice to say that very few were sold under 100 guineas each, and still fewer below that sum and 150 guineas; while some reached sums respectively ranging from 230 guineas to 500 guineas; the latter being given by Mr. Thompson for 'A Group of Roses in a Jar,' the background being a mossy bank. The total sum paid by purchasers reached nearly £5,000, averaging about 200 guineas each.

On the 16th of March Messrs. Christie disposed of the drawings and oil-paintings, numbering one hundred and sixty, the property of Mr. George R. Burnett, of South Lodge, Enfield. The drawings most worthy of special notice are:—'A Peasant-Girl,' Guido Bach, 96 gs. (Vokins); 'Covenanters Preaching,' and 'View

in Venice,' G. Cattermole, 150 gs. (Vokins); a series of nine drawings, representing wildflowers, dead birds, &c., by Miss Coleman, 134 gs. (Rhodes); 'Cattle in a Pool,' T. S. Cooper, R.A., 94 gs. (Vokins); 'An Old Retainer,' W. Hunt, 150 gs. (Armstrong); three drawings by J. M. W. Turner, 'St. Agnes' Hill,' engraved in the 'England and Wales,' 350 gs. (Baines); 'Kelso Bridge,' 141 gs. (Vokins); 'Brienne,' engraved to illustrate the works of Sir Walter Scott, 150 gs. (McLean); 'The Spring of Life,' F. Walker, 101 gs. (Agnew). The following were among the oil-pictures:—'Canterbury Meadows,' with sheep, T. S. Cooper, R.A., 140 gs. (Agnew); 'View on the Stour, Canterbury,' J. Constable, R.A., 475 gs. (Agnew); 'The Opening of Waterloo Bridge,' a replica of the large and well-known picture, J. Constable, R.A., 315 gs. (Agnew); 'The Old Ward,' E. Frère, 485 gs. (Agnew); 'The Morning Meal,' E. Frère, 400 gs. (Agnew); 'The Idle Student,' E. Frère, 136 gs. (Agnew); 'A Frank Encampment,' painted for Mr. Burnett, and exhibited at the Academy in 1862, J. F. Lewis, R.A., 420 gs. (Agnew); 'The Pipe-bearer,' J. F. Lewis, R.A., 165 gs. (McLean); 'The White Mantilla,' Madrazo, 145 gs. (Warnech); 'Suspense,' and 'The Widow's Mite,' J. E. Millais, R.A., 200 gs. (White); 'Dolores,' oval, J. Phillip, R.A., 900 gs. (Agnew); 'A Procession in the Synagogue,' S. Solomon, 95 gs. (Vokins).

The dispersion, in Paris, of the famous collection known as the 'Pereire Gallery,' is a remarkable feature in the history of picture-sales; the number of paintings was about 180. The sale began on the 6th of March, it occupied four days, and realised the large sum of £68,220. The collection included examples both of ancient and modern artists: we subjoin a list of the principal works in the order given in the catalogue; a few only of the names of purchasers have been transmitted to us from our Paris correspondent. The French pictures, with a few examples of the modern Belgian, included:—'Landscape,' with cattle, Brascassart, £248; 'The Gleaners,' Jules Bréton, £728; 'Croatian Girl and Child,' Cernak, £360; 'Catherine de Medici in the Chateau of Chaumont,' £400; 'The Flight into Egypt,' Delcamp, £606; 'The Miracle of St. Benoit,' Delacroix, £720; 'Mary Magdalen at the House of Simon the Pharisee,' P. Delaroche, £368; 'Marie Antoinette after her Sentence,' the first sketch for the picture, P. Delaroche, £244; 'Harvest-Home,' P. Delaroche, £460; 'Venus and Cupid,' Diaz, £500; 'Nymphs and Cupids,' Diaz, £356; 'Pifferari at Rome,' Gérôme, £658; 'Vessels in a Gale,' Guadin, £372; 'Entrance to the Valley of Lauterbrunnen,' K. Girardet, £232; 'Edipus and the Sphinx,' Ingres, £1,024; 'St. Symphorien,' a drawing, Ingres, £364; 'Landscape,' Koekkoek, £352; 'Louis XIV. and the Spanish Ambassador,' a drawing, E. Lami, £300; 'The Flute-player,' Meissonier, £1,044; 'After Breakfast,' Meissonier, £1,008; 'Pifferari before the Madonna,' Leopold Robert, £1,604; 'Young Neapolitan Fishermen,' Leopold Robert, £752; (Sir R. Wallace); 'Charles V. in the Monastery of St. Just,' Robert-Fleury, £1,600; 'Michel Angelo tending his sick Servant,' Robert Fleury, £356; 'After the Shower,' Th. Rousseau, £372; 'The Banks of the Oise,' Th. Rousseau, £524; 'A Group of Flowers,' St. Jean, £723; 'Flowers and Fruit,' St. Jean, £368; 'Flowers and Fruit,' St. Jean, £388; 'Margaret at the Fountain,' Ary Scheffer, £2,240 (Sir R. Wallace); 'The Convalescent Mother,' Ary Scheffer, £284; 'The New Market at Amsterdam,' Van Schendel, £276; 'A Dutch Fair—Evening,' Van Schendel, £278; 'Christmas-Time,' Wald Muller, £660; 'Venus and Cupid,' Boucher, £504; 'Le Mouton chéri ou le Messager,' Boucher, £360; 'Le Bouton de Rose et Poiseau envolé,' Boucher, £384; 'Italian Landscape,' Claude, £224; 'A Young Girl,' Greuze, £1,330; 'Portrait of Camargo,' Lancret, £396; 'Rural Pastimes,' Pater, £768; 'Rest in the Park,' Pater, £728 (Oppenheim); 'Vivandières of Brest,' Pater, £736 (Sir R. Wallace); 'Halt at an Inn,' Pater, £400 (Oppenheim); 'Visiting a Harbour,' J. Vernet, £440.

Of the Spanish school were the following:—

'Portraits of the Duchess d'Albe,' Goya, £240; 'Portrait of a Child,' Goya, £512; 'Vision of St. Rosalie,' Murillo, £448; 'St. Rosa,' Murillo, £1,020; 'A Spanish Infanta,' Velasquez, £428. Passing over the old Italian and German schools, of each of which M. Pereire possessed a few specimens that realised but small sums comparatively, we come to the old masters of the Low Countries, in which the collection was rich. The most important works were:—'Cattle on the Banks of a Canal,' N. Berghem, £1,680; 'The Meeting,' N. Berghem, £280; 'The Mountain-Pass,' N. Berghem, £240; 'Cattle in a Landscape,' A. Cuyp, £368; 'Henrietta, wife of Charles I.,' Van Dyck, £364; 'Portrait of a Woman,' F. Hals, £840; 'A Village Fête,' Van Helmont, £224; 'Entry into a Fortified Chateau,' Van der Heyden, £436; 'A Dutch Country Mansion,' Hobbema, £2,000; 'Entrance into a Forest,' Hobbema, £3,240 (Prince Demidoff); 'A Water-Mill,' Hobbema, £1,200 (Springer); 'A Dutch Interior,' De Hooghe, £808 (B. De la Salle); 'The Geographer,' Van der Meer, £688; 'The Astrologer,' Van der Meer, £160; 'Portrait of Admiral Van Tromp,' Mieris, £340; 'Moonlight,' A. Van der Neer, £216; another 'Moonlight' by the same, £204; 'Portrait of a Lady,' E. Van der Neer, £328; 'A Card-party,' A. Van Ostade, £320; 'The Cabaret,' A. Van Ostade, £324; 'A Tooper,' A. Van Ostade, £920; 'Portrait of Justus Lipsius,' Rembrandt, £1,540; 'Apollo and Midas,' Rubens, £1,600 (Sir R. Wallace); 'The Chateau,' J. Ruysdael, £1,180; 'A Waterfall,' J. Ruysdael, £1,600; 'Bleaching-fields at Overveen, near Haarlem,' J. Ruysdael, £222; 'The Cascade,' J. Ruysdael, £240; 'The Music Lesson,' Shingelandt, £208; 'The Temptation of St. Anthony,' Teniers, £240; 'Tric-trac,' Teniers, £700; 'Playing at Bowls,' Teniers, £276; 'The Smokers,' Teniers, £307; 'Portrait of a Gentleman,' Terburg, £1,260 (De Villars); 'Sea View,' W. Van der Velde, £568; 'The Roadstead,' W. Van der Velde, £1,140 (De Villars); 'The Farm,' A. Van der Velde, £400; 'View in Holland,' A. Van der Velde, £400; 'Sea-view in Holland,' L. Verschuur, £506; 'A Horse-Market,' Wouwerman, £600; 'The Close of the Hunt,' Wouwerman, £520; 'The Hall,' Wouwerman, £280.

Messrs. Foster and Son sold, on the 20th of March, the following works among others: 'The House of Prayer,' H. S. Marks, A.R.A., 70 gs.; 'Falstaff and his Ragged Regiment,' H. S. Marks, A.R.A., engraved in the *Art-Journal*, 245 gs.; 'The Pursuit of Pleasure,' Sir J. N. Paton, R.S.A., 125 gs.; 'And the Prayer of Faith shall save the Sick,' J. Phillip, R.A., 390 gs.; 'Beatrice,' E. M. Ward, R.A., 92 gs.; 'The Temple Gardens—Plantagenet, Somerset, and Warwick,' J. Pettie, A.R.A., 160 gs.; 'The Butterfly,' F. Goodall, R.A., 145 gs.; 'A Moorish Girl,' Carolus Duran, 155 gs.; 'Sea-shore,' with sheep and cattle, A. Bonheur, £278; 'A Visit to the Spring,' W. Collins, R.A., 270 gs.; 'Landscape,' W. Müller, 350 gs.; 'Christ at Capernaum,' G. R. Leslie, A.R.A., 240 gs.; 'Margate, from the Head of the Jetty,' J. Webb, 145 gs.; 'The Destruction of Pompeii,' P. F. Poole, R.A., £399. As in the preceding report, we are unable to append the names of the purchasers.

Messrs. Christie, Manson, and Woods had several sales towards the end of March, of which the following may be noted.

A collection of drawings and oil-paintings, partly the property of Messrs. Gwither and W. Roberts, of Birmingham, and partly belonging to other owners. The only works necessary to point out are:—'Lake Scene,' with cattle, Copley Fielding, £174; 'Landscape,' with cattle on a road, and figures seated under a group of trees, Copley Fielding, £430; 'Bolsover Castle,' D. Cox, £106; 'Battersca Reach,' D. Cox, £78; 'Haymakers,' D. Cox, £110; 'Fort Rouge, Calais,' D. Cox, £110; 'Devotion,' W. Hunt, 200 gs. All these are drawings: the names of the purchasers did not reach us.

THE PERI AND CHILD.

FROM THE SCULPTURE BY C. F. FULLER.

OUR correspondent in Florence, writing from that city in 1870, says, in an article on the British and American sculptors then residing there—"If popularity is to be taken as a sure test of merit, then Mr. Fuller's success has been complete; for it is hardly possible for any one work to have met with more approbation, in its sphere, than his last has done. His 'Peri' has excited quite a *furor* in Florence; when it was in the clay the studio was crowded with admirers. . . . It will speedily be commenced in marble, for an English nobleman noted for his collection of works of Art.*"

Visitors to the Royal Academy last year will scarcely fail to remember this work as the most attractive among the sculptures in the gallery. It bore, in the catalogue, the following motto, taken from a fragment of "The Peri's Daughter," which appears, it is said, though we have never chance to see it, in some of the editions of Moore's "Lalla Rookh":—

"My child she is but half-divine,
Her father sleeps in the Caspian water;
Sea-weeds twine
His funeral shrine,
But he lives again in the Peri's daughter.
Fain would I fly from mortal sight
To my own sweet bowers of Peristan;
But, there, the flowers are all too bright
For the eyes of a baby born of man.
On flowers of earth her feet must tread,
So hither my light-wing'd bark hath brought her;
Stranger, spread
Thy leafiest bed,
To rest the wandering Peri's daughter."

But there is another passage in the same poem, which was sent to us from Florence, as suggesting Mr. Fuller's group, and it seems far more descriptive of it than that adopted by the sculptor:—

"Far down the silvery tide afar,
There came a boat as swift and bright
As shines in heaven some pilgrim-star,
That leaves its own high home at night,
To shoot to distant shrines of light."

Within the boat a baby slept,
Like a young pearl within its shell,
While one who seem'd of riper years,
But not of earth, or earth-like spheres,
Her watch beside the slumberer kept."

Any panegyric on a work so beautiful in expression and so poetic in its feeling would seem almost out of place; yet may be pointed out the exceeding gracefulness of the entire composition, and the perfect repose of the young child sleeping on its natural pillow: the face of the Peri, too, Greek in its type, is very lovely. Mr. Fuller is among the English sculptors who carry on their labours in Italy, but who do not omit to contribute to the exhibitions of their native land.

THE SOCIETY OF BRITISH ARTISTS.

THE forty-ninth annual exhibition of this body is now open, and, to speak generally of the standard of the works, it may be described as an average collection. The pictures, drawings, and sculptures are in number considerably over eight hundred; and by these are represented some five hundred and twenty artists, whereof thirty-one are members of the institution, who contribute somewhat above one hundred of the works. What we now say of the members of this institution is what we have said before; it may, or it may not, be expedient for them to paint in advance of the quality of their patronage. Of certain of them the executive practice is

wonderful—far advanced beyond the ideas they commit to canvas. This is one of the centres where we have an opportunity of establishing a nodding acquaintance with those youthful members of our Art population, who shine out from amid the pressing throng; and, be it remembered, it is no inglorious study to mark the streaks of early light that wait upon the progress of unschooled genius:—but to appeal to the evidence before us:—"Music" (69), E. J. Cobbett, is remarkable as an entire departure from the rustic and cottage-figures which have for twenty years been exhibited under this name. It shows a quintet of maidens of the gipsying period of the last century, and in justice to the painter it must be pronounced the best work he has ever produced. The ladies have met in the open air, and behind them lies a very solidly executed piece of landscape. "The Woman of Samaria" (59), R. Dowling, has been studied apparently from a veritable Oriental. She holds a water-cruise, and may be supposed to be at the well in conversation with the Saviour. The background had been better omitted, because it comes too forward, as the well was distant from the city, probably half an hour's walk, and the character of the architecture was certainly more Roman than Saracenic; at any rate, these are not the days for unauthenticated statements. No. 62, by Sir F. Grant, P.R.A., is called a "Girl with a Terrier Puppy"; it is a head and bust of a child, who hugs her pet in her arms. It is simple, unaffected, and painted with much decision of manner. No. 63 is a small, nude study of a woman, by A. Ludovici, called "Fastime". She is playing with a toy called a cup and ball. We remark this sketch to observe that it is one of the least becoming conceits that could be associated with a nude female figure.

Mr. Woolmer is, as usual, rich in resource, though the essential nature of his situations is often more than questionable. In a picture called "The Moonlight Revel" (51) he introduces a company of nymphs bathing, by moonlight, in the sea, on an unnecessarily rocky shore. If we could ignore the absolute discomfort of the circumstances, none but a master well read in the economy of lights and darks could realise such a presentment; but, again, there is a scenic impress in the arrangement which reminds the observer rather of the stage than of the broad field of nature. "Persecution" (33) and "Retribution" (47), by T. Roberts, are two very well-painted pictures, in which we read a story and its sequel. Two boys are playing at horses, the driver strikes him that plays the horse very severely on the leg, when the latter turns on the former and knocks him down. This is the retributive visitation. These are so well executed that it is to be regretted the motive is so insignificant. In "The Secret Despatch" (39), J. Gow, a travel-stained messenger, of about the middle of the sixteenth century, has delivered to a cardinal a missive, which the latter is in the act of exposing to heat over a brasier to bring out the secret writing. The act is described with sufficient perspicuity, and may be accepted as the frontispiece to a history of intrigue and persecution undertaken in the name of religion.

Mr. C. Baxter exhibits "Dreaming" (15), and other contributions in his usually soft and sunny manner, although, perhaps, that mentioned is scarcely so mellow as others which he shows. It is the head and bust of a girl who is absorbed in thought. "Secours aux Blessés" (192), P. Levin, speaks plainly enough for itself. The incident is pointed and very suggestive, for a long and dreadful story is unfolded by the small agroupment in the picture, which consists of a peasant, bearing aloft the hospital banner, skating at his utmost speed, and driving before him an hospital-nurse, seated in a chair, charged with necessities for the wounded. There are but few portraits in this exhibition; there are, however, two of ladies, by Mr. Salter, worthy of especial note. That numbered 121 is a study of much beauty; in colour it is brilliant and harmonious, qualities which will be mellowed and harmonised by time into a charming maturity of tone. The other is numbered 463, and is that of a fair lady, whereas the former represents a lady of dark complexion. "Evening—Coast of Normandy: Mussel-gatherers Returning" (173), H. Moore. This would have been, perhaps, more interesting

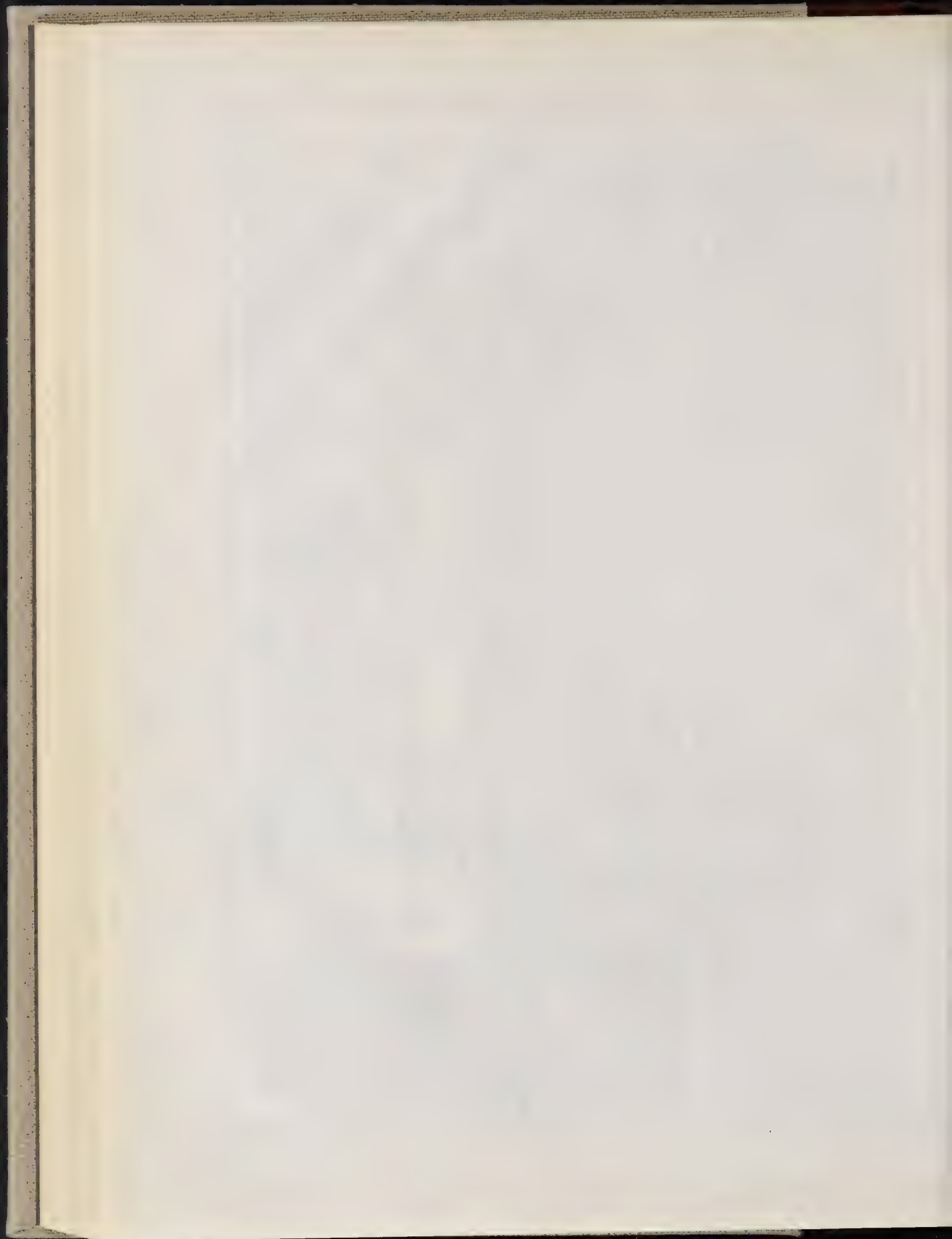
had it been of smaller dimensions. Mr. Moore is very successful as a painter of sea and cloud-effects, and here he is felicitous as usual. The life of the scene is a cart and team with its complement of attendants; but Mr. Moore's particular craft appears in "Broken Weather" (351), and "A Rough Day on the Cumberland Coast" (470). "Expectation" (168), J. J. Hill, is one of those small life-sized country girls, of whom Mr. Hill may be said to have painted a series. The merit of the study lies in its colour, firmness of manner, and effective lighting—she may be expectant, or not, just as you please. "Not Sleepy" (160) is the title of a cottage-subject by G. E. Hicks; a mother washing her boy before going to bed. Its conception and properties remove this picture far away from the ordinary representations of cottage-life. "The Charity of St. Vincent de Paul" (151), A. B. Donaldson, opens a rich vein of material for painting, of which here advantage has been taken, in a very important point. The good man is passing through the snow-covered streets of Paris, bearing in his arms one poor half-frozen child, and leading another by the hand. It was his custom to pick up the poor children in the street, and carry them to his charitable sisters, and in this he is now engaged, heedless of the sneers of two late roysterers who are knocking at the door of a hotel. The incident has been selected with so much judgment and taste that it is regrettable that it has not received more care in execution.

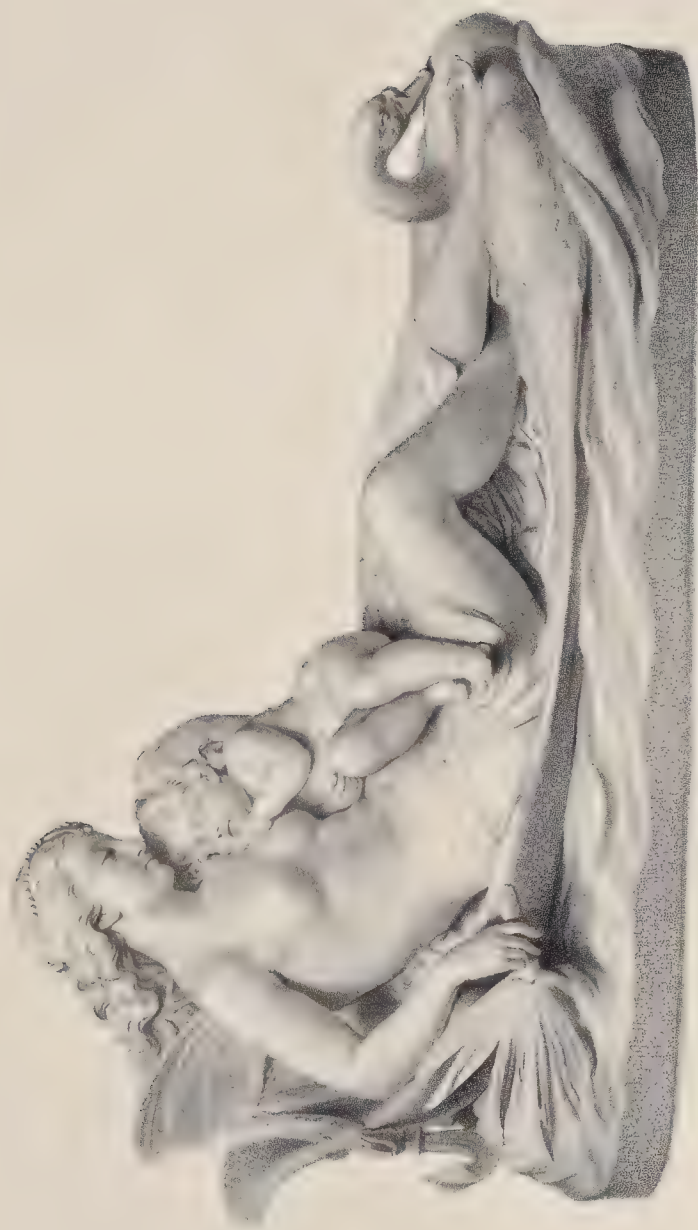
"The Doomed" (143), J. Tennant, is a tale of shipwreck, "a recollection," we are told, "from 'Westward Ho!'" in which the painter has essayed to follow out the descriptions of the novelist; not always a possibility in painting. The poor ship appears on the crest of a huge billow, borne onward to be shattered against the rocks of the iron-bound shore. So much is clear, but the pith of the story and the importance of the vessel are much diminished by the unnecessary masses and peaks of rock that claim to themselves the principal consideration in the narrative. Mr. Tennant's landscapes are better than this. Mr. Prinsep impersonates "Young Italy" (133) in a young *contadina* sitting listlessly blowing bubbles. The idea is better suited for sculpture than painting, and the occupations of the Italy of to-day would seem scarcely to be represented by bubble-blowing. "A Portrait" (122), G. F. Watts, R.A., presents a head of very remarkable character, with an expression that challenges the observer at once. Whether the original be, or be not, one that toils with heart and brain, there is a tale of weary life written in the cordage of his cheeks. In "Our Pic-nic" (283), C. J. Lewis, the locality, a passage of shaded scenery, is painted in a manner so careful that it might stand alone for a landscape. The diversity of lights is very successful; the very complicated dispositions have been effected without the loss of breadth, indeed, there is every evidence of elaborate study.

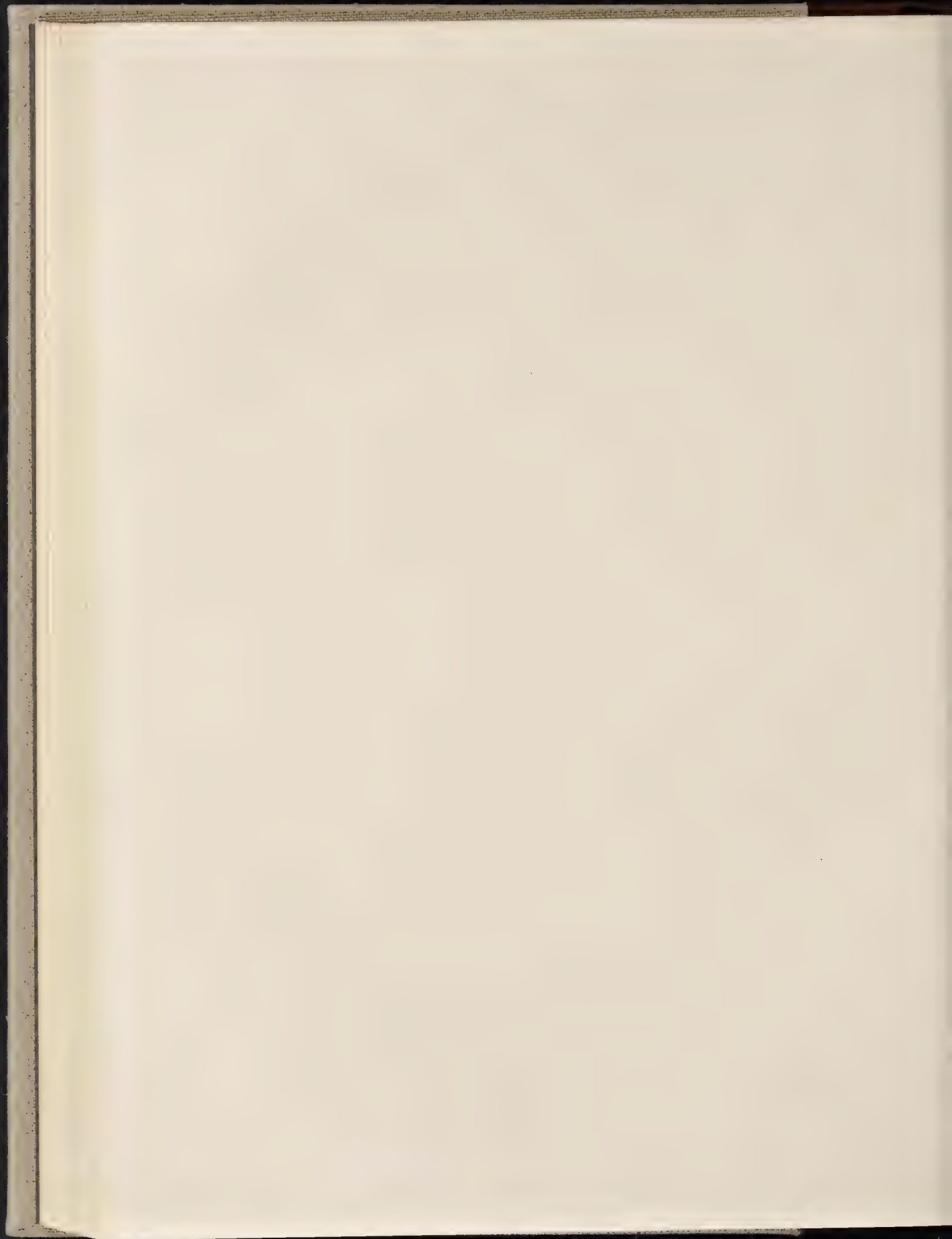
"The Appointed Place" (285), W. M. Hay, exhibits a meretricious sentiment which should never appear in Art of any kind. We are supposed to be at the rendezvous, where we find a showily-dressed Spanish woman coquettishly shading her face with her fan. Of Mr. E. Hayes's marine-subjects none are more fresh, breezy, and pleasant than the little piece "A Fishing Lugger entering Calais Harbour" (288); his other contributions are a much larger work "Fishing Boats off Staithes, near Whitby" (164), and "Boats off Shore—Mentone" (498). "Barley Carting—the Coming Shower" (238), W. Gosling, is an open and broad piece of harvest-field scenery; yet it conveys no sense of vacancy, the fallen crop is painted with so much reality. The sky is charged with heavy and menacing clouds, and hence haste and anxiety in the field-labourers. There is certainly no reason why in "Love leads the Way" (234), E. S. Kennedy, the action should not be sustained by persons carefully attired in the gayest fashion of the sixteenth century; but it is very rarely that we meet with figures so elaborately appointed—a youth and maiden, the former helping the latter across a stream by stepping-stones. From this there is something to be learnt. The work numbered 226, by A. Panton, although ordinary in effect, is really a production of much excellence; but the artist has had the bad taste to substitute a quo-

* Art-Journal. Vol. 1870, p. 296.









tation for a title. It represents a country church rising against the twilight sky: all the foreground material is made out with skill, and indicates experience. In 'Weary of War' (26), P. R. Morris, a father playing with his child, we read much of that depth of meaning and allusion which characterises Mr. Morris's high-class works; for while looking at this we are reminded of his picture of Calvary. 'The Toy' (75), J. C. Thom, and by the same painter, 'The Lesson' (116), and 'The Ferry-Boat' (443), show a completeness of treatment arising from the conviction that whatever subject is worthy to be taken up is also worthy of the best exertions of the artist. 'The Visit' (221), T. Earl, describes a couple of terriers watching a hole, just within which is seen the head of a rabbit.

In the landscapes of G. Cole there is this year more of freshness than in antecedent essays. This is shown in 'Evening—Heath-scene with Sheep and Figures' (324), 'Evening with Cattle,' 'Landscape with Sheep' (401), &c. The scenery is chosen with taste and knowledge, and helps greatly whatever of pastoral character the artist chooses to give to it. The main features of his compositions are always large and impressive. Of very high class in sentiment and in finish, and in strict adherence to nature, is a charming picture (431), 'Arundel Castle by Moonlight,' by G. F. Teniswood: the subject is a good one, and it has been admirably treated. 'A Fish Girl' (332), J. T. Peele, displays experience and skill in the treatment and painting of the dress and accessories, but the head is weak and deficient of argumentative force. 'Folkstone Beach' (336), J. H. Sampson, represents only a sea-expanse with a powerful atmospheric effect. Of the small groups there is one (342) 'Fisher Children,' W. Hemsley, more sparkling than anything that has for some time appeared under this name. 'An Unwelcome Intruder' (341), A. Corbould, is the title given to a herd of Highland cattle, in which the wild and fierce character of the animals is fully described. They have arrived at a stream, and are about to drink; but a dog—we suppose the intruder—unexpectedly precedes them.

Among the landscapes are still some of great excellence to be noted, and others of less pretension which cannot be altogether passed by, as 'Near Shalford, Surrey' (366), J. Peel; 'The Lake of Wallenstadt' (376), J. Danby; 'Morning—Dunolly Castle' (409), T. F. Wainwright; 'Landscape with Cattle' (401), G. Cole; 'Haymaking—Cranbrook, Kent' (325), J. W. B. Knight; 'Summer-time' (350), C. L. Coppard; 'A Mountain Lake' (359), C. L. Coppard; 'On the Lowther, Westmoreland,' J. G. Adkinson; 'Relating Tales' (379), A. L. Vernon; 'Lane Scene' (383), R. F. Montrose; 'Mid-summer Evening' (300), J. Hayllar; 'Sunset' (302), A. Clint; 'Primulas' (311), T. Worsey; 'In the Market' (313), H. C. Bryant; 'Market-Day—Winter' (227), G. Williams; 'A Sussex Cornfield' (229), A. Cole; 'Looking over Dartmoor' (233); 'The Birch-tree Wood' (236), C. L. Coppard; 'Wayworn' (256), J. A. Fitzgerald; 'A Sketch on the Machno' (257), J. G. Adkinson; 'The Last Days of Pompeii' (111), Jerry Barrett; 'At Bettws-y-Coed' (117), J. Syer; 'By the Brook' (123), E. Holmes; 'Bardon Beck—on the Bardon Moors, Yorkshire' (138), J. P. Pettitt; 'An Arab Café, Algiers' (260), F. Leighton, R.A., may have struck Mr. Leighton as a subject worthy of being worked out in a larger picture; but we submit that it would not have fallen into the current of his usual practice. Hanging near this is a landscape by Mr. Redgrave, R.A., 'The Road round the Common' (262), &c.

There is a numerous show of Water-Colours, among the contributors to which are—Wyke Bayliss, F. F. Wainwright, J. H. S. Mann, H. S. Marks, A.R.A., Mrs. Backhouse, W. Gale, G. S. Walters, Lennard Lewis, H. C. Warren, L. F. G. Cattermole, C. Rossiter, S. Rayner, R. P. Spiers, &c.; and of Sculpture there are fifteen pieces, works respectively of W. R. Ingram, J. Lawlor, R. Physick, J. A. Raemaekers, G. Millet, A. Chesneau, F. Junck, and A. D. Lucas; and it may be said that in this department there is a marked improvement, although, curiously enough, there is not even one sculptor among the members of this society.

THE CRYSTAL-PALACE PICTURE-GALLERY.

WE may congratulate Mr. Wass in the advance made for the season, 1872. Although the improvement is considerable, it is not so much as it ought to be, and would be, if the advantages presented by this gallery were sufficiently known. It is not rare to see two thousand persons assembled here, moving up and down, receiving enjoyment and instruction from the pictures, and no doubt educating mind and eye; often also making acquisitions—for the sales amount to a large number during the year.*

We are bound to treat this gallery with respect, and to aid it by any means in our power. The exigencies of the shareholders have, in a measure, compelled the directors to adopt "entertainments" from which Art is excluded; but so long as the gallery continues, and the varied and numerous works in sculpture line the several "ways" to and fro, the principle on which the Crystal Palace was founded will not be altogether lost sight of. It will still be an Institution for the encouragement of Art—to increase its influence, and augment appreciation and love of it among the people.

Mr. Wass has this year hung fewer pictures than heretofore—an improvement. There are none now much above a level with the eye: he has mixed the British and Foreign works—that also is an advantage; and certainly the list of contributing artists is enlarged, and much better than it has hitherto been.

Forty medals—in gold, silver, and bronze—will have been awarded; and we have reason to believe that next year great benefit will result from the wise and liberal policy of the directors.†

We might allot to a notice of the exhibition more space than we this month accord to it; for assuredly it contains many right good works, with some of which we are familiar: others have been painted expressly to exhibit here.

The artists whose productions are most conspicuous are Messrs. Cave Thomas, J. G. Naish, L. W. Desanges, J. Hayllar, F. Danby, J. J. Hill, Mrs. E. M. Ward, Miss Osborne, Marshall Claxton, J. Archer, R.S.A., W. J. Mickleley, George Stanfield, P. R. Morris, W. E. Frost, R.A., W. Gale, W. H. Fisk, S. R. Percy, J. D. Wingfield, H. Tidey, E. Gill, H. Bright, N. O. Lupton, A. De Breanski, G. E. Hering, F. W. Hulme, C. S. Lidderdale, F. Havill, E. J. Cobbett, A. Gilbert, Alex. Johnston; and among the water-colour drawings there will be noticed productions by Penley, Montague, Houston, T. Danby, C. S. Varley, E. Hargett, A. Severn, R. V. Titford, E. M. Wimperis, H. Tidey, P. T. Maquoid, H. Anelay, P. M. Morrish, A. Nicholl.

The painters in water-colours are not well represented; but all the leading artists in that "style" have as much as they can do to fill their own two galleries; while dealers—so many of whom have exhibitions at this season—greedily acquire all that are not absorbed elsewhere.

On the whole, it will be seen the gallery at the Crystal Palace fills its catalogue with a goodly list of contributors. We repeat our conviction that it will continue to augment its claims to public favour. Certainly, it cannot fail to be regarded as one of the leading attractions to the hundreds of thousands who during the year visit this attractive place of public enjoyment and instruction.

In the list we have given we have named many who have achieved and merited fame; there are others who are on the right road to it, and who, it may be, will have to date their professional rise to elevated rank from the encouragement they received in this nursery of Art.

Nearly a hundred paintings and drawings, from which engravings for the *Art-Journal* have been made, will now (on the 1st of May) be opened in the smaller gallery usually allotted to private collections.

* It is stated in the catalogue that "since the gallery was placed in its present central position, the sales have amounted to more than £35,000;" that is a very large sum considering that the pictures sold are generally small pictures, and not often of a costly character.

† The prizes have been awarded; but at too late a period of the month for us to publish the long list.

METALLIC PHOTOGRAPHS.

How long shall we be content to let Germany take the lead in the arts of peace as well as in that of war? We rightly regard our own country as the cradle of photography, no less than of steam and of electric telegraphy. And yet, at this moment, we can produce, or at all events, *do* produce, nothing from the camera to equal the Roman photographs of Herr Braun, or the beautiful metallic prints of the Berlin Photographic Company. Mr. Gerson, of 5, Rathbone Place, has just positively astonished us by the exhibition of photographs taken directly from original paintings, of a size hitherto unattained. One of these, called 'The Anniversary Dinner,' by Vautier, represents a rent-audit, or some such occurrence, and is full of the most lifelike and characteristic expression. It is, unmounted, 35½ inches by 20½ inches, and, mounted on cartoon, 46 by 36 inches; a noble print for framing. Camphausen's fine equestrian portrait of the Great Elector of Brandenburg is 32 inches by 27½, and is mounted to match the former. There are portraits of an Algerian woman, by Müller, and of an Egyptian woman and a Neapolitan boy, by Richter, which are about three-fourths of the size of life, and are remarkable not only for the fidelity with which they represent very fine paintings, but, moreover, for a breadth of style, as regards the actual effects produced by light in the camera, which we regard as entirely new in photography. Independently of this, Mr. Gerson proposes to replace, *free of charge*, any photographs which fade under ordinary exposure. We wait for the issue of a catalogue now in the press in order to call the attention of our readers to the different series of paintings and other works of Art reproduced by the Berlin Company, among which some of the representations of antique sculpture are of the utmost beauty and value. A series of photographs taken from chalk drawings of famous paintings is also in course of issue, which combine rare fidelity with the absence of those blemishes so much to be deplored in photographs from old pictures themselves.

ART IN THE PROVINCES.

BRISTOL.—The annual *conversazione* of the Bristol Graphic Society was held on the 18th of March, at the Academy of Fine Arts, Clifton; the whole of the galleries of the institution being thrown open to the visitors. In addition to the pictures, &c., belonging to the Academy, a large number of oil-paintings and water-colour drawings were exhibited: conspicuous among these were works by W. F. Yeames, A.R.A., W. L. Brodie, G. Hastings, J. Syer, J. Curnock, Mrs. Müller, R. Tucker, K. Mayes, F. F. Baynes, and others.—The Exhibition of the Fine Arts Academy was opened on the 20th of March. Among the more notable works we find included Yeames's 'Dawn of the Reformation,' Underhill's 'Sommambulist,' G. Ritchie's 'Border-Fair,' and 'Fallen among Thieves,' 'At peep o' Day,' and 'Five Minutes' Peace,' by Hayllar; 'The Gipsy Queen,' by Corbould; 'News from the Camp,' by Duffield; 'Water-seller of Morocco,' J. Sterling; 'Come, if you dare,' by C. Jones; and others. The landscape portion of the exhibition is sustained by the works of W. Müller, Danby, J. Syer, C. P. Knight, G. Hastings, E. Hayes, J. J. Curnock, Branwhite, Linton, S. P. Jackson, &c.: and in portraiture are good examples of J. Sant, R.A., West, and J. E. Williams, whose portrait of Dr. Clarke merits special attention.

EXETER.—We have been asked to correct an error in the paragraph under this heading, in last month's number, where Mr. J. T. Tucker is referred to as secretary of the "Albert Memorial Museum." Though Mr. Tucker has always taken great interest in that institution, he is not its secretary, but is honorary secretary of the Science School, the pupils of which receive their instruction in the Albert Memorial Museum.

CORRESPONDENCE.

To the Editor of "THE ART-JOURNAL."

THE TEACHING OF SCULPTURE IN THE SCHOOLS OF THE ROYAL ACADEMY.

SIR,—From the readiness with which your columns are opened to the ventilation of topics of Art-interest, I beg your insertion of the following. When the Royal Academy removed to its noble galleries and increased accommodation at Burlington House many anticipations were formed as to the extension of teaching in its schools. True, an annual course of six lectures on Chemistry has been established; but beyond this, for all real, practical purposes, the character and system of teaching remains as heretofore.

The Academy professing to be an institution for the study of Painting, Sculpture, and Architecture, it is only reasonable to presume that, for the teaching of those subjects, respective means of instruction would be provided. In sculpture, over and above the annual course of lectures, no provision whatever is made for instruction in that Art, notwithstanding the especial technical training avowedly admitted to be indispensable to its practice. Students are allowed to model in the antique and life-schools, if they so desire, but certainly are not encouraged in such practice, since there is no teacher for their aid or guidance, such as is especially provided for the student of painting. Except the occasional attendance of a sculptor "visitor" in the life-school, the modelling student is entirely left to his own resources when in difficulty or doubt; a condition not unfrequently resulting in the breaking up of his model from disappointment and inability to proceed, when he might have carried it on to a satisfactory conclusion, under instruction and advice. The teaching in the Academy-schools is rendered by painters.

As there are now only four sculptors (one of whom has retired) among the forty Academicians, it is obvious the advantage of their aid is but rare, and when present they have to divide their attention between all classes of students working from the life. Therefore, as painters are, generally, no more competent to model than sculptors are to paint, it follows that in the teaching of the practical technicalities of sculpture, the skill of the brethren of the brush is but of slight advantage to students of the sister-Art.

Hence the necessity for some special practical instruction for sculpture-students: and as a period has now elapsed since the Academy entered upon its new premises sufficient for the consideration of how far its increased space may be made available for those purposes of study to which the public and the profession had been led to believe it was intended, it is to be hoped that for the efficient teaching of the most difficult walk of Art—a walk involving the highest Academic power, with the most subtle manipulative dexterity—the Academy will, with due liberality, from out of its ample funds, make such provision as shall at once offer to the sculpture-student equal facilities, at least, for the prosecution of his studies, as is afforded to his fellow-worker in painting.

That we have among us sculptors of high rank, formerly students in the Academy, is no argument in favour of a system at once deficient and detrimental; they have become great in spite of the disadvantages under which they there laboured, not by reason of them.

AN ARTIST.

IRELAND FOR LANDSCAPE-PAINTERS.

SIR,—As an admirer of Art, and, in a small way an artist, I would call the attention of artists to the extraordinary beauty of the country between Macroom and Glengariff, and between that place and Killarney. The combination of mountains, valleys, rivers, and lakes, and the exquisite colouring, should be seen to be felt. There is a world of work, *con amore* work, in Ireland for artists, whether the district I have named be taken, or the Connemara route, or Wicklow. The peasantry, and the very animals, are unique, and harmonise admirably with works of Art. It is strange how much artists have missed this mine of artistic natural wealth.

MEDIOCRE.

MINOR TOPICS OF THE MONTH.

THE INTERNATIONAL EXHIBITION, 1872.

—When our Journal is in the hands of the public the Exhibition will have been opened—the Exhibition of works of Art and works of Art-industry. Its advantages and disadvantages will be very soon seen and comprehended—what has been gained and what has been lost by the publicity obtained in 1871; for this is the Second Division, and the first was acknowledged to be a success—financially it was so, certainly. It is infinitely more agreeable to praise than to censure: it is useless now to show how far wilful errors have lessened the glory of the gathering in 1872, how little was really learned in 1871 by those to whom the destinies of the Exhibition have been confided. No doubt, from time to time, we shall have to show how weak we are where we might have been strong, how many of our best producers are absent who would have been present if a spirit of conciliation, and not one of harshness, had influenced the Commissioners and their aides-de-camp. The Exhibition will of a surety be found deficient where it ought to have been most rich; and probably it will now be impossible to attract to it exhibitors whose assistance might have been powerful and effective—whose names will not be found in the list of contributors. We refer not alone to those of Great Britain, but to those of France, of Germany, of Belgium, and of Italy. We shall, nevertheless, continue our Illustrated Report, selecting for engraving all we can find of excellence that may be suggestive and instructive; and we cannot doubt that our pages so filled will be satisfactory to our subscribers. We do not, however, calculate on supplying twelve such pages monthly; and shall probably give twelve one month and eight in the succeeding month, unless we find (which we do not expect) materials for as full a Catalogue as that we gave of the First Division.

THE "HANGERS" OF PICTURES and placers of sculptures this year, at the Royal Academy, are Messrs. Frith, Ansdell, Redgrave, Frost, and Weekes.

SOCIETY OF PAINTERS IN WATER-COLOURS.—Messrs. H. C. Waite, and O. W. Brierley, the marine-painter, have recently been elected Associates of this Society.

THE SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS has sent out cards of invitation to a *conversazione* at South Kensington Museum on the 2nd of the present month.

THE NATIONAL PORTRAIT GALLERY has recently received, as a gift from the artist, Mr. Partridge, his picture representing a Meeting of the Royal Commission of the Fine Arts, 1844–7. It contains numerous portraits of distinguished men, most of whom are no longer with us. Sir M. Digby Wyatt has also presented to the gallery a bronze bust, by Rossi, of James Wyatt (a distinguished architect of the latter part of the last century, and the early portion of this) who obtained the *soubriquet* of "Wyatt the Destroyer."

THE "GRAPHIC" SOCIETY held its last meeting of this season on Wednesday, the 10th of April, when a number of the works of the late Thomas Creswick, R.A., formed the principal feature of the evening's exhibition.

THE ARTISTS' AND AMATEURS' SOCIETY held its third *soirée* of the season on the 4th ult. The interest of the meeting was largely enhanced by a choice selection of the finest water-colour drawings from the splendid collection of Mr. Quilter, who liberally

placed at the disposal of the committee numerous examples of David Cox, De Wint, William Hunt, Copley Fielding, Cattermole, and other celebrities. The contributions of members' works were also interesting and important. May 2nd is fixed for the fourth and concluding meeting.

THE PAINTERS' COMPANY offers three prizes for competition by artisans, apprentices, &c., in *alto-relievo* and decorative painting. The specimens must be the production of apprentices, or of workmen who have served their apprenticeship, and are to be sent in between the 18th and the 25th of the present month.

THE NATIONAL GALLERY.—Tenders for the enlargement of this edifice, from the plans of Mr. E. M. Barry, R.A., have been delivered to the proper authorities; they range from £79,832, the lowest tender—that of Mr. Booth—to £110,000, the highest—that of Mr. Webster. No alteration, we understand, is contemplated in the frontage of the gallery, and we regret to hear of this determination. With reference to the new works, a correspondent of the *Builder* sends the subjoined letter to our contemporary; the writer has certainly an "Irish grievance," if he can supply better, or even as good, materials from the sister-isle than are to be procured from a foreign country and at a cheaper rate.*

PAINTED GLASS FOR ST. PAUL'S.—A fund is being raised among the members of the Society of Arts to defray the cost of a window of painted glass for the metropolitan cathedral. Each member of the society is at liberty to subscribe five shillings for himself, and the like sum for each member of his family.

ART IN LAMBETH PALACE.—Mr. S. W. Kershaw, Librarian to the Royal Institute of British Architects, and also at Lambeth Palace, is engaged on a work to be called "The Art-Treasures of Lambeth Palace."

THE STATUE OF BALFE, intended for the vestibule of Drury Lane Theatre, is, it is reported, to be entrusted to M. Malampre, a Belgian sculptor. Without repudiating the merits of this or any other foreign artist, we may justly ask whether no English sculptor could have been found by the Balfé committee capable of executing a work which is to be paid for, it is presumed, out of the subscriptions of our countrymen. Our own sculptors, as a rule, are not so overwhelmed with commissions as to cause them to reject any offer of so important a character.

THE CIVIL SERVICE ESTIMATES for the current year comprise the following matters of artistic interest:—Public Works and Buildings. For cleaning and restoring pictures at Hampton Court, £500. Re-vote of £1,000 for Mr. Herbert for 'The Judgment of Daniel,' in the Peers' Robing-Room at Westminster; estimate for the work, £4,000.—For a panel in fresco in the central hall, Westminster, £500.—For the erection of Home and Colonial Offices, Downing Street, £100,000.—National Gallery enlargement works, £50,000.—Glasgow University, buildings, £20,000.—Industrial Museum, Edinburgh, £11,200.—Burlington House, £47,000.—British Museum, buildings, £5,229.—Science and Art Department, buildings,

* Sir,—I wish to call your attention to a large contract for marble-work about being put up in the National Gallery. The specification names Belgian marble. I sent estimates to some London marble masons, who are my customers; but it appears Irish black marble will not be accepted (though equally good). Green marble is also required. There is no green marble in Belgium; the very finest is raised in Ireland. Is it not worth considering whether foreign marble should be used for a national building when better marble of the colours required can be had at home, and cheaper?

Kilkeny.

ALEX. COLLINS.

£34,896.—On account for the Wellington Monument, £3,000: under this head £20,599 has been already expended; the original revised estimate was £27,500.—£3,151 is required for the completion of the work.—Natural History Museum, £40,000.—Courts of Justice, £37,300.—Acquisition of Land, Westminster, £79,650.—Chapter-House, Westminster, £1,500.—New Mint, £80,000.—University of London, buildings, £2,320. Under the head of Education, Science, and Art, will be found the following:—Great Britain, Public Education, £1,551,560.—Science and Art Department, £234,812.—British Museum, £97,601.—National Gallery, £5,815.—National Portrait Gallery, £2,000.—Learned Societies, £12,450.—University of London, Universities in Scotland, £18,785.—Ireland, Public Education, £38,390.—National Gallery, £2,380.—Royal Irish Academy, £1,877.

ENDOWMENT FUND FOR THE SOCIETY OF ARTS.—The Council of the Society of Arts has at length issued an appeal to the public for support towards obtaining an endowment fund, by which they may be enabled to widen the field of their operations, and extend the usefulness of the society. After pointing out the objects for which the Society was incorporated, and showing that even before the granting of their charter in 1847, the fifty-five volumes of their Transactions, previously published, evidence how much had been done, they point to the twenty volumes of their weekly Journal, as full of valuable information, and allude to the fact that the Society has from time to time raised guarantee funds, in aid of public objects, such as the Exhibitions of 1851 and 1862; in the latter case the guarantee amounted to nearly half-a-million sterling! The Society of Arts has, however, never derived pecuniary advantage from these or any other objects it has carried out; yet by means of the profits arising from Exhibitions an extensive estate has been purchased, the income derived from which is now being applied, under a Royal Commission, in promoting a wider knowledge of the commerce and industries of our own and foreign countries. Although it has always had a fair share of members, compared with the magnitude and breadth of its operations, the Society's action has necessarily been limited, owing to the fact that it has never possessed any funded property or endowment, by means of which competent men could be secured to conduct specific lines of investigation in the interests of Arts, Manufactures, and Commerce. The council desire to establish permanent departments, with competent officers, who may investigate and report on the progress of new discoveries calculated to promote new industries, in connection with chemistry, electricity, mechanics, agriculture, and raw produce generally, thereby affording an increased amount of information and advantage to the people in general. It is, therefore, now desired to raise an endowment for the Society of, at least, £100,000, to enable it to carry on its work with increased advantage to the community.

MR. E. B. STEPHENS, A.R.A., has just completed for the ensuing Academy Exhibition a fine life-sized figure of 'A Wrestler,' admirable in conception and vigour, evincing the closest study of nature and knowledge of anatomical detail.

EAST LONDON MUSEUM.—Another extension of the museum arrangements of the Science and Art Department has been made by the South Kensington authorities, in the establishment of a branch museum at Bethnal Green, on land locally subscribed for, and given to the State, through the

instrumentality of Sir Antonio Brady and the Rev. S. Hansard. Some of the original Brompton boilers have been erected there, and covered in so as to form a neat and substantial building, 182 feet long, forming three divisions 52 feet wide each. The sides of the building are ornamented with twenty-six mosaic decorations, representing Agriculture, Commerce, the Arts, and Sciences. The branch museum has been placed under the charge of Mr. H. Sandham, formerly the keeper of the collections of constructive materials at South Kensington, who has under him Mr. F. Coles. The food and animal products collections have been transferred there, and the services of Mr. P. L. Simmonds (who in conjunction with Dr. Lyon Playfair, C.B., arranged and catalogued these collections when they were first formed) have been temporarily secured by the department to report, suggest, and re-arrange them. These collections occupy the ground-floor, and also include a very interesting and valuable series of drawings and specimens, illustrative of economic entomology, formed by Mr. Andrew Murray, F.L.S. The basement will be occupied with various plans, models, &c.; whilst the galleries are devoted to Fine Arts, and will include pictures, statuary, and other objects, lent by her Majesty the Queen, the Duke of Edinburgh, the Duke of Abercorn, the Marquis of Westminster, Lord Elcho, Sir Richard Wallace, and Sir Coutts Lindsay. The state official opening of the museum is expected to take place early this month. Minton's majolica fountain, from the Exhibition of 1851, is being removed from the Royal Horticultural Society's Gardens to be erected in front of the East-end Museum.

MR. G. F. TENISWOOD'S picture of 'Arundel Castle by Moonlight,' exhibited in the Gallery of the Society of British Artists, has been purchased by her Royal Highness the Marchioness of Lorne.

THE ALEXANDRA PALACE AND PARK.—Although—we rejoice to say—there is good prospect of the grounds and building being obtained for public use, we fear there is little chance of their being opened this year. The railway to the palace is not yet completed, nor is it likely to be for twelve months to come. Mr. Gilbert Redgrave has been appointed general manager; he is young, but comes of an experienced family. Probably, by the 1st of May, 1873, the Alexandra Palace and Park will be a place of entertainment and instruction at the north of the metropolis. Our readers know how deep an interest we have taken in this matter, and how earnestly we have advocated the rescue of the site from the hands of the suburban builder.

STATUE OF THE LATE PRINCE CONSORT.—At a somewhat recent meeting of the Court of Common Council, a report was submitted from the "Improvements Committee," accompanied by a design for the pedestal of the equestrian statue of the Prince, by Mr. Bacon, to be erected at Holborn Circus. The price fixed upon by the Court was £2,000, and the Committee recommended that the sides of the pedestal be filled with *bass-reliefs* at an additional cost not exceeding £600. A member strongly objected to the design of the pedestal, as "out of accord with all canons of Art." A discussion ensued, and an amendment was proposed that the matter be referred back to the "Improvements Committee" with instructions to invite designs, the carrying out of which would not involve an expenditure of more than £3,500. The debate was adjourned. Why do not the gentlemen who have to decide upon such matters invite the co-operation of those who

are far more competent to judge of what is right and what is wrong in Art than they can by any possibility be?

MESSRS. HOWELL AND JAMES are preparing for publication a series of designs to contain photographs of various sizes: they are very charming productions by a young lady, Miss O'Hara, of Coleraine; and, we understand, the profits of the publication are to be devoted to a work of charity. There are in all, twenty-four: although flowers and leaves form the bases of the ornamentation, there are accessories that add much to the value of the drawings—fairies in some cases, butterflies and beetles in others, and in others birds. We have rarely seen so valuable a display of rich and luxuriant fancy, so effective a collection of designs that show valuable knowledge of Art in combination with the imaginative faculty.

UNDERGROUND JERUSALEM.—The forty drawings exhibited under this title at No. 48, Pall Mall, have been made by Mr. William Simpson, who acquired an extensive and well-earned reputation by his sketches in the Crimea during the Russian war, and subsequently by series of views in India, Egypt, and elsewhere. The interest attaching to these drawings arises from the traditions relative to the extent and importance of the architectural remains which have been covered over in the course of thousands of years, as a result of the vicissitudes which Jerusalem has experienced. During the recent explorations, shafts have been sunk to a depth of 125 feet, and wherever these have penetrated they have always revealed evidences of human agency, as divisional walls, tunnels, conduits, cisterns, tombs and other remains, the purposes of which it was difficult to determine. While these excavations were in progress, Mr. Simpson was in Jerusalem, and visited them in company with Captain Warren; and knowing that they must again be filled up, took the opportunity of making drawings as abiding mementos of what had been effected. Although most of the drawings represent underground remains, some of the subjects are on the upper surface, but in all such cases these places will be found to be in connection with the excavations. Of this Robinson's Arch is an instance. The upper surface is represented in one drawing, while others show what has been discovered at 40, 60, and even as deep as 84 feet below. Some of the reliques are known to archaeologists, but others have never been seen, and one of the wonders of the recent explorations is the 'Bahr-el-Khebeer, or Great Sea,' which is the largest of all the rock-cut cisterns under the Temple platform. Of these drawings it must be said, that nothing of late has been exhibited equalling them in archaeological and historical interest. Of those which will at once strike the visitor, are, 'The Sakrah, or Sacred Rock' held by the Jews to have been the site of the Temple, and the rock on which God spoke to Jacob; 'The Royal Quarries' which have only lately been discovered; The Tomb of Joseph of Arimathea in the Holy Sepulchre; The Sacred Cave under the Sakrah; Solomon's Pools near Bethlehem; The Holy Sepulchre; South-east Corner of Haram Wall; The closed up doorway near the Golden Gate; The Chapel of the invention of the Cross, and others; indeed, all the subjects have been so judiciously selected that there is not one devoid of especial interest. The drawings on the score of their artistic merits deserve a word of high commendation; consistent with truth the utmost has been made of the material, and they are highly successful in effect.

REVIEWS.

HER MOST GRACIOUS MAJESTY QUEEN VICTORIA. Engraved by SAMUEL COUSINS, R.A., from a painting by LOWES DICKINSON. Published (by command) in commemoration of her Majesty's gift to Mr. GEORGE PEABODY, by L. DICKINSON.

THE history of this picture is deeply interesting; it was a good deed to publish an engraving from it; not only as commemorating an "event" in the nation's history, but as a striking likeness of the Queen; not as she has been so often painted, in her comparative youth, but in her prime, such as the existing generation see her and will remember her hereafter—when her reign on earth is closed. Long may it be ere that calamity is to be endured by the millions who own her sway, and accord to her deep affection as well as profound homage. The portrait is a most pleasant one; it expresses, indeed, thought approaching sadness, yet by no means so nearly as to suggest it. On the contrary, the fine head and expressive features are such as happily characterise the woman and the Queen; one who may be loved as well as honoured, and who, assuredly, is both. It is an admirable print: the latest and, perhaps, the best work of the best of our British engravers.

LES JOUEURS DE CARTES; painted by MEISSONIER, Etched by LE RAT.

UN AMOUR PLATONIQUE; etched by RAJON, from a Painting by ZAMACOIS.

RED RIDING HOOD; engraved by LEMON, from a Picture by H. LE JEUNE, R.A.

LE GOLGOTHA; engraved by HERMAN EICHENS, from a Painting by J. L. GÉRÔME. Published by GOUFIL & Co.

We are much indebted to Messrs. Goupil, of Paris, for our supply of first-class engravings—such as are now but rarely issued in England; where, indeed, the art has been almost displaced by the perishable and unsatisfying craft of the photographer.

Four of their latest issues are now before us. To these it is a pleasant duty to draw attention. "Les Joueurs de Cartes" is a charming etching (but an advanced etching), by Le Rat, from a picture by Meissonier. It is small, yet of much value. The engraver has caught the spirit as well as the manner of the great painter; and his work is one that all *connoisseurs* will desire to keep. There are six figures in the group, playing cards; it is obvious which is gaining, and which losing; while gazers look indifferently on. They are costumed in accordance with the seventeenth century, and are partially armed, sitting in an ancient hall.

"Un Amour Platonique," etched by Rajon, and painted by Zamacois, is a work of another order: a negro is making love to a bust—thoroughly French—one of the adornments of a boudoir he has been dusting. It is a very clever work of art, but of little interest in subject.

The third—engraved in line by Henry Lemon—is from a most charming picture, the work of an English painter, Henry Le Jeune, and entitled "Red Riding Hood." It is the simple portrait of a little maid in her first youth; a veritable transcript of nature, such as the excellent artist invariably chooses for his model, believing it to be quite as easy, and far more agreeable, to seek for and find beauty than "ugliness" in the waysides of life.

"Le Golgotha," engraved in the "mixed style," by Herman Eichens, is from a picture by GÉRÔME, exhibited at the Royal Academy in 1870. This is a truly grand work—that of one of the great masters of the age. The words "*Consummatum est*!" explains it. The Roman soldiers are re-entering Jerusalem; the sacrifice has been offered up; it is a solemn procession, as if each was pondering over the scene he had witnessed, and was murmuring, "Surely this was a righteous man!" In the foreground, olives grow among rocks; in the distance is the "Holy City" where our Lord was the rejected and despised of men, and whence he was borne to answer the cry, "Crucify him, crucify him!" Although early morning, there is dense gloom over the

landscape, the mist as a shroud, being above the city. The artist has felt his subject: it is not only a lesson in art, but a solemn and impressive sermon. He has given to his picture the touching interest of poetry, by throwing across the rocks the shadows of the three crosses that stood at that awful moment on Mount Calvary; the mount is not seen, but these shadows tell the story, rendering it infinitely more impressive than if the actual objects had been brought within sight.

CHEVY; painted by SIR EDWIN LANDSEER, R.A., engraved by THOMAS LANDSEER, A.R.A. Published by Messrs. AGNEW.

It is so long since we have seen an engraving from a picture by Sir Edwin Landseer that we have almost forgotten a time when, in our publishers' windows, we could see little else except his works. In this print we find him, as we found him so long and so often—a painter-poet; to whom the dog especially owes a debt of gratitude he would gladly pay. Landseer's services to humanity have been fully acknowledged; he has made the best of all the creatures of the lower world respected as well as loved; and while Art can copy nature, and do it justice, the productions of a master-pencil of the age will be valued and coveted. This print is in his "old style;" a poem that all can read. Moreover, it is of a scene that chanced to himself: being out "stalking" with a Scottish gillie, both the stag he had fired at and the dog "Chevy" were missed; night came on, and the sportsmen were compelled, reluctantly, to saunter homeward. The old and experienced attendant had said: "A' weel, sir, if the deer got the ball Chevy will na' leave him." And, sure enough, when next morning, ere break of day, the sportsmen renewed their search, there was the faithful watch beside the slain quarry, keeping off the carrion crows that had scented the prey afar off. It is this incident the artist has commemorated in one of the most striking, touching, and best of his many pictures; his brother, Tom, has admirably engraved it, and the publication does credit to the enterprise and judgment of the publishers.

FRANCESCA DA RIMINI; engraved by WILLIAM HOLL, from a painting by GUSTAVE DORÉ.

THE TRIUMPHS OF CHRISTIANITY; painted by GUSTAVE DORÉ, engraved by SIMMONS.

Published by FAIRLIN AND BEFORTH.

Among the other encouraging signs of the times, as illustrated by progress in high-class engravings, we have the satisfaction to notice two, issued by Messrs. Fairlin and Beforth, in Bond Street. Of these, the smaller, which is some 17 inches by 12 inches, is a reproduction of the Francesca da Rimini of Gustave Doré, to which we called attention on its first appearance in London, as the work wherein the French artist had most closely emulated the great Italian masters. This print is engraved by Mr. Holl. It is not too much to say it is worthy of the best times of the finest English masters of the craft. The lurid sea, over which the forms of the two lovers, immortalised by their misfortune, float, has a dim glare in the painting, to which it is impossible to do justice in black and white. All that can be effected by the burin has been done by Mr. Holl in this most difficult part of his task. As to the figures themselves, both in colour, modelling, and faithful representation of the expression of the original, they are simply perfect. There are a breadth and a force in the touch very rare to see on copper; as much boldness as that of Kaulbach, combined with a delicacy utterly foreign to that powerful artist.

The second engraving is of a larger size, and a far more elaborate character. It is 33 inches by 22, and represents M. Doré's "Triumphs of Christianity," formerly described in our pages. The style widely differs from that of Mr. Holl; but Mr. Simmons, the elaborate and excellent engraver, must not take that remark as a back-handed compliment. The great charm of this engraving, in addition to its perfect truthfulness of expression, is the rare contrast of its colour. From the

beaming glory with which the "Sworded Seraphim" burst forth from above, to the profound gloom behind the falling group of Pagan gods, there is a perfect gamut of *chiaroscuro*. So admirable is the tone that we hardly miss the brilliant scarlet of the ibis, the bit of colour for which Doré, rightly despising natural history, substituted the scarlet for the sacred bird. We repeat our thanks to Messrs. Fairlin and Beforth for the spirited enterprise which has secured for Gustave Doré a record that will endure unchanged, when the finest paintings have yielded to the destructive chemistry of time.

THE CHOICE OF A DWELLING. A Practical Handbook of Useful Information on all Points connected with Hiring, Buying, or Building a House, with its Stables and Garden-Outbuildings. By GERVASE WHEELER, Architect. Author of "Rural Homes," "Homes for the People," &c. With Plans and Views. Published by J. MURRAY.

If there is one thing more than any other in the range of domestic economy which occupies the thoughts of a young couple about to marry, or of the members of a household where sons and daughters are old enough to take part in the family discussion, it is that of the matter of a suitable dwelling-place. Abstractedly, it is of little importance of what size the house is to be; whether the rent to be paid is fifty or five hundred guineas, according to means, the subject is talked over and debated with equal interest and solicitude in both cases, for in either the result determined upon involves the comfort of the family, and oftentimes its health. House-hunting is one of those social annoyances to which at some time or other most people are subjected, and a sense of relief fills the mind when the business is over.

The scheme of Mr. Wheeler's comprehensive treatise appears to exhaust the subjects set forth in its title. The information conveyed is divested of technicalities; the advice tendered is simple and practical, as to what should be sought after and what should be avoided; all being arranged under distinct headings, so that any special matter of consideration is readily found. Whether with the view of building or hiring a house, this book should be consulted for its valuable hints and intelligent advice.

THE LORD BISHOP OF WINCHESTER; engraved by RICHARDSON JACKSON, from a portrait by GEORGE RICHMOND, R.A. Published by MITCHELL.

This portrait will be acceptable to many thousands: better known as "the Bishop of Oxford," he has been long foremost among the intellectual men of the age, whose active benevolence and practical Christianity have added renown to the honoured name he bears. Like his great father, William Wilberforce, eloquence and learning gave him fame among the leading statesmen of the country; and, like him, it is exerted always for the good of humanity and the advancement of the best interests of human kind. The portrait is a striking and very agreeable likeness of the man; Mr. Richmond is the friend as well as the artist, and of a surety, has done his best. He has, moreover, been fortunate in obtaining the aid of an efficient engraver. The print is an admirable example of pure *mezzotinto*.

EASTER HOLIDAYS; MIDSUMMER HOLIDAYS; a pair, in Chromo-Lithography, from Drawings by Mrs. S. ANDERSON. Published by PILGERAM AND LEFEVRE.

We have rarely seen a prettier or pleasanter "pair" than we have here; admirably "printed in colours," by Kell Brothers, from charming drawings by an accomplished lady. They represent a sweet little maid, in her first youth; in the one picture she is represented as gathering the cowslips of spring; in the other heaping her arms with the poppies and corn-flowers of summer. They are prints that cannot fail to be favourites with all to whom the costlier productions of Art are inaccessible, and may be valuable aids to the cheerfulness of any English home.

THE ART-JOURNAL.



LONDON: JUNE 1, 1872.

THE ROYAL ACADEMY.

THE ONE HUNDRED AND FOURTH EXHIBITION.



F these exhibitions of the Royal Academy be estimated according to the various qualities of the works shown, one of the conclusions arrived at must be that Art-patronage is extending in circles that have no objection to faulty productions, for, according to the mercantile maxim about supply and demand, bad pictures would not continue to be painted if there were not a market for them. When

Art was an expensive luxury of the highest orders, it was brought forward on a scale ill befitting middle-class conditions; but the tastes of the many are those which all living schools are now labouring to gratify—and in directions rather mechanical than sentimental. We see around us throughout Europe the perfection of manipulative Art, but even this is not without the taint of theatrical declamation. The scenic element is not the avowed profession of foreign painters; they do not confess so much in words; but in countries where extravagant stage-representation is the resource not only in all cases of moral depression, but as the stimulant of every-day life, the temperament becomes saturated with a virus which destroys every natural emotion. These observations, it will be understood, do not apply so much to ourselves, as to countries where the theatre is set up as the rule of life. We have not been slow to avail ourselves of the privilege of Englishmen by condemning our Art all round, and by over-estimating that of other countries. Considerations are, however, offered to us here—the entertainment of which we cannot escape, the inevitable conclusions of which we cannot elude—and these are in our favour.

The complaint that we have continually urged against our painters is, that, generally, they have not read for themselves, but have followed each other in their diverse versions of isolated facts which have become historically proverbial. This complaint applies now more directly to contemporary foreign schools than to us, as has been demonstrated on a recent occasion by titles and inexorable figures. Whereas foreign artists, even men of high standing, take up and work out themes worn threadbare by a hundred antecedent essays, here is evidence of a different tendency on the part of eminent painters among ourselves. It is wonderful that it should have ever been otherwise, since reputation is borne onward more irresistibly by new ideas than by those

which, how dear soever as household images, have lost their interest as texts for pictures. Our literature is inestimably rich in material fitted for Art-development; but in sifting it there is indispensable the exercise of a faculty with which it has been shown elsewhere that all aspirants are not gifted. This is the intuition that teaches the impracticability of a situation—or shows it in imagination as it should be painted.

We have nothing here to say of any shortcomings on the part of the Royal Academy, but assuming the Institution to be our citadel of Art—a centre to which we refer in questions of progress—it cannot be denied that the artists of these Kingdoms have of late years gained greatly in every good quality. We hear continually British painters designated as forming an English "school;" but if the word be applied in the sense in which it has been accepted in reference to the historical centres of Art, so various are our diversions in painting, that we cannot assemble any *collectanea* of affinities to justify the application of the term to our artists. Who is there of our celebrities that avows himself the pupil of a master? Every foreign painter is proud to acknowledge himself the disciple of some eminent professor; but with us we hear of no one proclaiming himself either as of Paul or of Apollos. Our Art-productions have necessarily a common national complexion, but they are not of that consanguinity which has hampered all the extinct schools with so many poor relations. It is scarcely necessary to allude here to our reiterated admiration of the wondrous powers of certain foreign painters, but we cannot be blind to the fact that the prevalent spirit of imitation which has ever been a feature of the historic schools, is charged with the germs of decay which have sapped the constitution of all, so that in their decadence they never regained even a state of convalescence. Those who may remember, for any lengthened series of years, the exhibitions in the galleries of the Academy, must recollect that English artists painted formerly much more in the spirit of a school than they do now. Indeed, each year has brought with it new divergences, inasmuch that we contemplate with greater surprise than ever the absence here of that community of thought and action which has ever been the essential of a school. The evidences of such a state of things occur everywhere; it may be called an anomaly—it is an exception, but it cannot be separated from the undeniable progress English painting is making.

The Academy yields as gracefully as it may to the pressure from without. Since their installation in their new abiding-place, they have gradually increased the number of exhibited works, and to the best productions of outside contributors excellent places have been conceded. In an early survey of the architectural dispositions, sizes of the galleries, &c., occasion was taken to observe that the institution of the large saloon as a hall of honour would ever be regarded with heartburnings and the bitterest jealousy by artists whose works must of necessity occupy places in other apartments; and to signalise the large room less a centre of selection than it has hitherto appeared, the distribution of the best pictures has been generalised; a measure which must bring with it satisfaction to the mass of exhibitors.

For a long series of years the Academy has ignored landscape-Art. Many years have elapsed since Creswick became a member of the body; and since his election, curiously enough, until recently no land-

scape-painter has been admitted to the honours of the institution. It is to be hoped, however, now, that landscape-painting will be worthily represented, and such a hope is justified by the singularly fine examples adorning these walls. The body may be credited with the best intentions; but even under these laudable conditions, it cannot avoid, by some eccentricity, exciting public animadversion. Thus the complaint is loud and deep on the subject of what is roundly termed the "insult" of employing postal cards in the announcements to exhibitors. This is a ridiculously ignoble economy for an Institution with a plethora of wealth, an income, we are told, of forty thousand a year. In the hanging there will always be much to criticize; it is unnecessary to point out particulars, but some of the least deserving works in the entire gathering occupy the best places; while, again, pictures of merit and pretension are very indifferently placed.

The catalogue numbers 1,583 works, of which the Academicians and Associates contribute 175; of sculptural productions there are 194, and the remainder are paintings, drawings, and designs, forming that very discursive miscellany we are accustomed to see yearly on these walls. The honorary foreign academicians have, with one exception, sent nothing. These gentlemen are MM. Meissonier, Dupont, Gérôme, Guillaume, Viollet le Duc, and Gallait. The last-named sends three pictures—'La Paix,' 'La Guerre,' and a portrait of 'Mlle. A. B., Petite Fille de l'Artiste.'

To proceed to particulars, the visitor will be at once struck in GALLERY No. I. by 'The Suppliants' (64), a scene from 'The Expulsion of the Gipsies from Spain,' by Dr. Sancho de Moncada, as a manifestation of the new power that is rising in English Art. It is a picture of a very high class, painted by E. LONG, who could not have produced a composition like this without having already shown tokens of being on the road to high achievement; and so we have predicted of this rising painter. He has travelled far for his material, and had he failed in setting it duly forth, it might have been objected that it was not of home growth. The scene is very distinctly divided into the court-party and that of the suppliants, who, on their knees and in the most moving accents, implore of the young King Philip of Spain a remission of their sentence of expulsion. The interest of the scene centres in the throng of gipsies, the leaders of whom are on their knees before the king, and the cardinal who insists on their expulsion. Here are old men and women, with others of middle age and of less mature years, down to the infant at the breast. If there be any objection to the general character of these people, it is that they are more strictly Moorish than of the Oriental gipsy type. But here they are with all their goods, toys, tambourines, and the implements of their juggling, their little goat and honest-looking donkey; and yet withal we throw ourselves into their midst, and take part with them pouring out their hearts with their tears in supplication within the icy circle to which they have gained admission. It is an admirable work, and we cannot compliment Mr. Long more highly than by saying there is not a person in his picture who has not something appropriate to urge.

In E. ARMITAGE'S meditations fresco seems to be ever uppermost; he has conveyed to us this impression many times, but never more pointedly than by a work which must be signalised as among his chastest essays. It illustrates 'The Dawn of the First Easter Sunday' (41), according to the text

of St. John's Gospel, chapter xx., verse 2,—“Then she runneth, and cometh to Simon Peter, and to the other disciple, whom Jesus loved, and saith unto them, They have taken away the Lord out of the sepulchre, and we know not where they have laid him.” The artist is bound here by no circumstances of detail, and has listened to his judgment rather than his imagination. The piece looks as if, in rising from its first conception, the suppressions of impertinent suggestions had been many, before the, not to say severe, but elegant, simplicity which it now presents had been attained. Peter and John have been sleeping in an open-air chamber, into which Mary rushes with the intelligence of the Resurrection, of which the disciples were ignorant, and consequently manifest the greatest surprise. Mr. Armitage does not declare himself in the persons of his work: these might have been all more studiously graceful, if grace were a necessary ingredient in such embodiments. It is his version of the early morning that is so captivating. The offices fulfilled by the light distributed within, and the tender gradations into which it is broken without, are features to which we have not convenient space to do justice. It is difficult for a man of strong natural genius to assent to even some of the best-confirmed propositions set before him; but had the head of Peter been more of the accepted type, it had not in anywise prejudiced the artist's known reputation for independence of thought. It may be observed of St. John that he is more likely to be taken for a woman than a man.

From this most interesting performance we advert to Sir JOHN GILBERT'S ‘King Charles leaving Westminster Hall after Sentence of Death had been passed’ (42), the pith of which is found in the following quotation—“As he went through the hall, there was another cry for justice and execution. Here,” says Whitelock, “we may take notice of the abject baseness of some vulgar spirits, who, seeing the king in that condition, endeavoured, in their small capacity, further to promote his misery, that they might a little curry favour with the present powers, and pick thanks of their then superiors.” Allowing a sufficient margin for what beauties soever this performance may possess, it were an injustice to Sir J. Gilbert to eschew the comparison it offers with others which have exalted him to his high reputation. The king, utterly dejected and broken in spirit, is leaving the court with certainly more of regal state than prevailed in the ceremonies of the Commonwealth. He is wantonly insulted by the rabble who have forced themselves into his presence, and we have in spirit a rehearsal of the coarse persecution to which he was subjected anterior to the closing scene. This picture has an importance that may not be immediately recognised. It is the turning-point, for better or worse, in the career of a great artist. It would seem to herald an absolute change of “style,” than which nothing has ever been more perilous to a confirmed reputation. It appears that the subject is not one to be carried to a successful conclusion by a painter who has lived a cavalier in heart, and in whom it would have been an ever memorably disloyal act of self-sacrifice had he at once and for ever abandoned his cavalier predilections. It is perhaps not the least of the infirmities of the work that there is a certain blackness in the shaded intervals which is very injurious to the general effect. Sir J. Gilbert has produced in oil works much less ambitious,

but infinitely more successful. The following lines, from Eaton Stannard Barrett's “Woman,” stand in the place of a title to a picture (48) by R. THORBURN, A. :—

“Not she with traitorous kiss her Saviour stung,
Not she denied Him with unholy tongue;
She, while apostles shrank, could danger brave,
Last at his cross and earliest at his grave.”

There is also by the same hand a second—a suggestion from the thirteenth and fourteenth verses of the second chapter of St. Luke—“And suddenly there was with the angel a multitude of the heavenly host praising God, and saying, Glory to God in the highest, and on earth peace, good will toward men.” Both of these paintings have much the appearance of preliminary studies for larger decorative compositions. The ideas in both have many points of interest.

All who admire the works of Sir EDWIN LANDSEER will be gratified at seeing ‘The Lady Emily Peel with her favourite Dogs’ (25). It is not for us to second the cry that there is any feebleness or deficiency in this charming portrait, which is as graceful as anything that bears his famous name. We are told that the dogs are the favourites of the lady, but it is made to appear that the lady is the favourite of the dogs. She is seated with one of the animals, of which there are two, on each side of her. One has in his gambols overturned and broken a flower-pot, and he is now subjected to a lecture, to which he listens with an air of sincere penitence. To the other, the painter has given an air of intercession, so at least may we interpret his action and expression. And thus, as years advance, Sir Edwin Landseer seeks to set forth the gentleness and virtues of his canine friends, as in an earlier time he painted them in their pride and vanity, but always celebrated their noble nature as the friend of man. After a career of fifty-seven years (Sir Edwin Landseer exhibited at Somerset House about the year 1815), sustained throughout with unsullied reputation, it is difficult now to contemplate the retirement of this famous artist from the arena in which each succeeding year from the beginning he has won increasing honour.

By W. P. FRITH, R.A., is that scene from Sir John Vanburgh's play, *The Relapse*, in which ‘Lord Foppington describes the Course of his Daily Life’ (83)—“For example, madam, my life; my life, madam, is a perpetual stream of pleasure that glides through such a variety of entertainments, I believe the wisest of our ancestors never had the least conception of any of ‘em,” &c. Mr. Frith derives his topic from a dramatic source, but in his treatment of it he has dismissed all scenic allusion, and has painted the passage as a picture of the manners prevalent at the end of the seventeenth and beginning of the eighteenth century. Such is the superficial eloquence of the representation of Lord Foppington, that, as we find him here, he says to Amonda before him more than Vanburgh has assigned him. The supercilious Loveless is admirably depicted. In a comparison of this work with others for which its author has referred to the stage, it will be found so true to social life as to separate itself entirely from stage allusion. *The Relapse* was brought out about 1697, when Vanburgh was just over thirty years of age. ‘Pay for Peeping’ (5), J. C. HORSLEY, R.A., is one of those love-scenes in the description of which this artist has shown so much ability in his pictures of Haddon and other compositions. Here the devoted pair are seated in the lovers' nook, partially screened by tapestry; through

which a mischievous boy is peeping, and so incurs the penalty of having his ears boxed by a lady, probably his mother. The situation is more pointedly significant than anything Mr. Horsley has done in this way, chronicler though he be of lovers' confidences. There is no detail of useless accessory, and the painting is solid and effective.

The episode of Lavinia (75), from the verse of Thomson, has inspired the genius of G. D. LESLIE, A., in his impersonation of the heroine :—

“Thoughtless of beauty who was Beauty's self,
Recluse amid the close-embowering woods.”

We meet her here passing a stile, as she bears her scanty gleanings from Palemon's fields. She is meditative, and entirely absorbed by earnest thought—perhaps it is intended to show that she has just received Palemon's proposal. The theme here is highly successful as a picture, yet it is really infinitely better suited for sculpture than for painting. But certainly Thomson never intended that an impersonation should be attempted by any mortal hand, as it is impossible, either in sculpture or painting, to work up to the personal beauty and moral excellence of his conceptions. “Oh, there's naeboddy comin' tae marry me” (4), is realised by T. FAED, R.A., as a country-girl, who in her despair has cast herself on a grassy bank, and so gives vent to her lamentation. It is worked out with much sweetness of colour. The very antipodes of this sentiment will be found in ‘His ba'bees’ (11), E. NICOL, A., also a Scotch subject: it may be a small farmer, who, with the most grotesque expression of countenance, dives into the depths of his pockets and fishes up “his ba'bees” to add them to his piles on the table before him. As a master of expression in this line, Mr. Nicol has never been equalled. Not the least of his difficulties is to escape caricature, which he does by adhering to nature with a tenacity which is not the characteristic of caricature. ‘Across the Fields’ (15), A. ELMORE, R.A., is simply a well-considered study of a girl in a piece of open scenery. We have seen Mr. FRITH, R.A., as a censor in the Hogarthian vein, and as a translator of the dramatic into prose ethics, and now we meet him as a successful painter of simple nature in ‘At my Window—Boulogne’ (31), the interest centering in two French market-girls who are weighing fruit.

The noteworthy portraits in this gallery are those of ‘V. C. Prinsep, Esq.’ by G. F. WATTS, R.A.; ‘Sir James J. Chalk’ (20), by G. RICHMOND, R.A.; ‘The Rev. E. L. Paxley’ (26), by J. P. KNIGHT, R.A.; ‘The Lady C. E. Nevill’ (29), by J. LUCAS; ‘Mrs. Thorpe’ (55), by R. BUCKNER; ‘The Hon. Mark Rolle and Hounds’ (70), ‘Hon. H. Graves and H. Stacy Marks, A.R.A.’ (65), by P. H. CALDERON, R.A.

Mr. MILLAIS, R.A., adheres to his subtle representation of water and sky phases, and renders his canvas vocal with nature's chant of her fitful and seasonal changes. His landscapes are numbered respectively 56 and 71, and are called ‘Flowing to the River’ and ‘Flowing to the Sea,’ and they contain more of cheerful allusion than did his ‘Chill October’ of last year. So perspicuously do the circumstances in each respond to the title that we cannot think there is any sentimental narrative beyond the eloquent description of nature set forth in these two works. The former—‘Flowing to the River’—shows simply a mill-stream running rapidly through its cutting to rejoin the main stream. The locality, if such it be, in its integrity, is one which very few artists

would select to represent, as it is endowed with so few attractive features; but this may have been Mr. Millais' reason for choosing it. The little stream, violent in its rapidity, drives onward, densely overhung by the variety of trees which reside by preference at the river's brink, and to these it is confided to tell the story of place and season. We understand, therefore, that it is late in the year, that heavy rains have already fallen, but we learn also from the miller, who is fishing for trout, that the water is again in order for the fly. The trees are doffing reluctantly their summer bravery, and we recognise those that have been the first to put it on because they are the first to cast it off; and to detail all this and more we would ask what amount of executive cunning and intuitive study is necessary? It is not to be picked up on the surface of things, but for such revelations we must solicit and defer to the oracles of nature. Mr. Millais's second work idealises, it may be, the lovely Tay; rendered in an unbroken breadth of daylight, with the sheen of its silvery surface painted with singular success, as describing the noiseless course of a rapid stream. The surrounding landscape is flat, with but little incident, and the life of the scene centres in a couple of kilted soldiers, one of whom has engaged a country-girl in a flirtation. The force of the work is concentrated in the admirable description of the water-surface. Mr. ANSDALL, R.A., is present in this room in two subjects, 'West Highlands, Glen Spean' (19) and 'Goatherds returning from Seville' (30). In the former appears a flock of sheep travelling through a mountainous region, presented under a play of atmospheric effects, which, to our feeling, enfeebles the picture. The second is not dissimilar in arrangement, but has Seville for a background.

In this gallery is the usual proportion of minor domestic circumstance, landscapes, sea-pieces, and that common round of topics which embraces everything paintable, and much that is not. We have felt called on to notice favourably more than once the marine studies by E. HAYES, and must again instance, as a bright, fresh passage of sea-painting, his 'Genoese Craft entering the Harbour of Genoa' (33). 'Highgate Wood' (12), J. R. LEE, is highly commendable in its suggestion of twilight setting into night; and the more advanced phase, 'At Fulham—Moonlight' (72), G. F. TENISWOOD, has, as a small picture, so much of excellence as to prompt the wish that it were a larger study. Another successful night-effect is 'Moonlight on the Adur—Lancing College' (13), R. H. NIBBS; and others that invite attention are 'The Burn' (44), J. H. DEARLE; 'Far Away' (49), G. HARDY; 'Music hath Charms' (52), H. CARTER; 'A Sussex Lane' (74), J. S. RAVEN; 'Dordt, Holland' (16), G. S. WALTERS; 'Morning—the Valley of the Mawdach and Falls of the Rhydr Dhu, North Wales' (17), C. MARSHALL, &c.

In GALLERY No. II. is a second version of 'Charles I. leaving Westminster Hall after his Trial' (107), L. J. POTTER, that, in composition, curiously enough resembles, in a very marked manner, Sir J. Gilbert's picture, which, but for this remarkable coincidence, would not have been again mentioned here. The unfortunate king is pursued by the scoffs and jeers of the rabble; but the artist has consulted Round-head conventionalities by assigning to the guard very little state. In 'Edward II. and his Favourite, Piers Gaveston', MARCUS STONE, in order to avoid the commonplace, has taken up a story to which it is difficult

to give any lively interest. The artist himself describes what he has painted with so much point. "Gaveston was not only the Adonis of the English court, but remarkable for his knightly prowess, graceful manners, and sparkling wit. It was the last qualification which rendered him peculiarly displeasing to the English nobles, whom he was accustomed to deride and mimic for the amusement of his thoughtless sovereign; nor was the queen exempted when he was disposed to display his sarcastic powers." The scene is a *pleasance*, or garden, in which a party has been playing bowls and other games. The king and Gaveston are rapidly leaving a party of nobles, conspicuous among whom is the Earl of Lancaster, who scowls fiercely on the pair, while Gaveston points over his shoulder at the group behind, and utters some jibe, at which Edward laughs heartily. The painting is most careful, and every attention has been given to mark the time. It will not escape observation that the features of Edward are of the gipsy type; it would have been well to avoid this marked characteristic, for we have no authentic portraits of our sovereigns before Henry VII., or, it may be, Richard III. Mr. Stone has made, perhaps, the most that could be made of the subject.

'The Harvest Moon' (125), G. MASON, according to the judgment pronounced by its surroundings, seems out of time and out of place; it has the ring of an ancient epistle which has been laid aside, and forgotten, since the days of Etruscan Art. It represents a company of reapers returning from their labour, lighted on their way by the moon; and less weary, more jovial, than harvest-labourers usually are when exhausted by the toils of the day. It is so adjusted as to depart but little from monochrome, and has the appearance of the initiative of a decorative design. It is a passage of surpassing elegance, and the artist would have us believe that it is a simple conception recorded without premeditation; but this kind of loose social manner of painting, when shown to be based on sound knowledge and power, is generally nothing less than an acquisition of a life-time of toil, and Mr. Mason is fortunate in having so early mastered it. The piece claims notice on the score of its gradations, but in parts the background supersedes the figures, and that is an agrarian outrage that cannot be condoned.

In a very different spirit are we met by 'A Nymph and Cupid' (126), the diploma picture of W. E. FROST, R.A. Whatever may be urged on the score of repetition or monotony in regard to this work, the new Academician takes the proper view of his obligations in hanging up among the escutcheons of his brethren a "cognisance" representing the general spirit of his career. If a man who has painted so much and so well as Mr. Frost be now worthy of election to the full honours of the Academy, he was more worthy of that distinction twenty years ago, and if this 'Nymph and Cupid' were less meritorious than it is, it must still be, for many reasons, regarded as an important manifestation; true, though it be, that it repeats only the old story of Cupid robbed of his bow by a nymph. It is drawn with even more sharpness than his most precise pencilings, and coloured with a degree of coldness of which it has never before been necessary to complain in his works. Mr. Frost is the last of our professed painters of the nude, and his productions, for their grace, beauty, and elevated sentiment, have not only never been surpassed, but will maintain their place in the highest estimation of all who acknowledge the sweetness of classic poetry.

But turn we to a theme more soothing in 'Noon' (40), which transcends all the former efforts of its author, VICAT COLE, A., whose honesty of purpose, even up to this point, his crowning essay, has commanded unqualified admiration; and now to those who may not have anticipated the objects sought to be attained in his works, here is offered the key. But to mention the components and general aspect of this grand achievement: it is a large and comprehensive view of one of the most richly wooded sections of the most sylvan of our home counties—Surrey, perhaps; but be that as it may, we see continually, within a hundred miles of London, repetitions of the same class of enchanting scenery. The title is the most ambitious Mr. Cole has ever adopted, seeing how he has settled to his responsibilities, how he has realised the living light and respirable air. It is a solitude undisturbed by any sight or sound of animated nature. The nearest site is decked with ferns, which by their complexion declare the year past its prime, and from this spot the eye is led over the crests of the more distant woods to a distance veiled by the mists, called up by the sun to be again returned to the earth at the bidding of the dew-distilling stars. Mr. Cole is not a painter of water, therefore there is no water in the composition. It is a landscape purely English, and when it is remembered how much we see of this kind of scenery, we become oppressed by the intensity of the conviction that there is so little of it worthily represented. It will require renewed exertion for the author of this magnificent picture to sustain himself at the standard which he registers here. If there be any objectionable point in the description it is in the cold colour of the distant trees, which would indicate a more advanced period of the day than noon.

No. 127, J. E. HODGSON, is a cruel *exposé* of 'Army Reorganisation in Morocco'; it shows a squad of conscripts turned out for inspection by the officer of the day, a heavy pacha who seems infinitely amused at the sight before him. The men of whom it is proposed to make soldiers, are dressed in every cut of European uniform, and otherwise form a mixture intensely grotesque. There are six firmly and characteristically painted portraits by J. P. KNIGHT, R.A., of which none can be more conspicuously faithful and true than that of 'David Price, Esq.' (128). Although thoughtful, it is yet animated and conversational, and as a likeness challenges the observer at once. In the 'Cradle Adventure of Giulio Varano, A.D. 1434' (129), by F. W. W. TOPHAM, there is a display of skilful painting and judicious arrangement; but the incident is remote and obscure, inasmuch that it is difficult to get up a feeling of interest in it. In reference to the work, we take the opportunity of observing that Mr. Topham endeavours to stand apart from those who commit themselves to the common run of subject-matter; but in his determination thus to distinguish himself he has here fallen into the opposite extreme. 'The Gipsy's Oak' (137), J. PETTIE, A., does not continue the remarkable course of individuality which has hitherto invested this artist's literal conceptions with so much of striking personal development. We learn here that an ancient gipsy sibyl has established herself under a spreading oak, and is ready to give forth oracular responses to those who seek them; with which view some country-girls are approaching her. Like all the propositions of Mr. Pettie, it speaks out plainly enough, but it wants the tone of those that have preceded it. 'Golden Links' (138), G. E.

HICKS, is a very agreeable family *agroupement* which may be accepted either as a picture or a triad of portraits, consisting of father, mother, and child. It is treated with taste and feeling. 'Il y en a toujours un autre' (146) is, as a well-matured study, one of the most successful works ever executed by A. ELMORE, R.A. It is a suggestion from Dumas, but in contemplating the picture the force of its treatment renders its source a very insignificant matter. The lady's decided objection to hear the suit of her ardent admirer—and this is forcibly expressed in her features—is seconded by the impatience of her manner. Years hence, as in multitudes of similar cases, the title may be lost, forgotten; but the work will hold its own by its eloquent narrative, and will always be an exemplary instance of masterly power in dealing successfully with broken and reflected light.

'The Miniature' (157), W. P. FRITH, R.A., refers to a figure of a lady larger than we are accustomed to see from Mr. Frith's easel. It is simple and life-like, and by her attention being so intently fixed on the miniature which she holds before her, we may fancy a variety of associations and remembrances called up. C. W. COPE, R.A., illustrates a passage from the life of George Herbert (152), who, it is said, "spent most of his childhood in a sweet content, under the eye and care of a prudent mother, till about the age of twelve years." In the description there is no striking incident, hence it affords but little that can be effectively dealt with. We find therefore the boy grouped with his mother in the simplest possible way. The manner of treatment devised for his portrait, 'Alice' (106), by H. T. WELLS, R.A., has given to his work an interest beyond that of portraiture. It represents a child making her way through a thicket of rhododendrons. Thus in several noteworthy instances portraiture takes a pictorial turn, which will give a value to these examples long after the persons so commemorated are forgotten. In 'All Alone' (156) is recognisable one of the humble life-scenes of an artist, J. CLARK, who some years ago distinguished himself by a production of rare merit, but who since that time has not attained to the same standard. The title here points to the tottering paces of a child which, to the delight of its parents, is walking alone for the first time. Brought forward under some artificial difficulties, there is, by F. CHESTER, 'A Love Spell' (142), realised from Gay's pastorals, wherein the fates of Lubberkin and Boobydod are settled by the girl who consults the oracle of the pippin-kernels by sticking them on her cheeks:—

"But Boobydod soon drops upon the ground,
A certain token that his love's unsound;
While Lubberkin sticks firmly to the last—
Oh, were his lips to mine but joined so fast!"

There is much excellent painting here, yet it can never be expected that the story will declare itself; thus there is no narrative beyond what may be sifted from a hilarious assemblage of country-girls, of whom it may be remarked that Gay never intended his heroines should show any tone of fashionable life, but should ever be thought of as he has sung them—unsophisticated rustics.

'Passing Clouds, near Capel Curig, North Wales' (130), B. W. LEADER, very happily describes the flitting lights and shades that pass over a broken landscape under masses of driving clouds; and 'A Flood on a Welsh River' (151), by the same painter, contains a wild and expansive study of rocks, over which rushes a torrent swollen by the tributes of many neighbouring streams. The drear solitude is not contemplated without

a shudder. Different in form and nature are the rocks and cliffs shown in 'On the Welsh Coast' (135), G. SANT, as representing a fragment of headland judiciously relieved by sea and air. Other works worthy of description, but which can only be named, are—'A Highland Pastoral' (101), P. R. MORRIS; 'Prayers for one Wounded' (105), H. WILLIAMS; 'In the Shade' (133), A. J. STARK; 'Returning to the Hall' (147), R. REDGRAVE, R.A.; 'St. Malo—Sketch from Nature' (155), J. DANDY.

'A Panic' (124) is the very modest title given to the most spirited cattle-piece that has appeared among us for years. It is by H. W. B. DAVIS, and represents a herd of oxen driven in wild terror by an approaching thunder-storm. In comparison with the very tame cattle-subjects commonly painted, this must be regarded as leaving all of them far behind; and it not only takes rank with the finest representations of bovine form and nature ever seen, but surpasses all in life and action. The animals appear to be of the size of life, and consequently suggest to the remembrance every similar representation from the infancy of Art to our own day, but only to enhance the estimation of this work.

It would have been highly injudicious, unbecoming the better sense of the Academy, and offensive to the profession generally, to consecrate the large room as monumental of reputations presumed to be great—a *sanctum* for the yearly enshrinement of performances intended to importune the public eye; but as the grand centre of the galleries of the institution, it is the fitting situation for a certain class of productions, to which, from all hands, distinction is due. The hangers, with an even-handed partiality which does them honour, have placed, with some of the best pictures of the great gathering, also some of the worst, in token of their good faith. Those artists whom we are at once bound to salute on entering this saloon called GALLERY III. are Sir Edwin Landseer; W. P. Frith, R.A.; E. M. Ward, R.A.; F. Leighton, R.A.; J. Sant, R.A.; J. E. Millais, R.A.; and some others: in short, the Academy itself has as full a representation here as it could desire, having appropriated fifty places out of about one hundred and thirty.

J. SANT has never before enjoyed such an opportunity of showing the measure of his powers in large composition as here in the group of 'Her Majesty the Queen with her grand-children, the Princes Albert Victor and George, and the Princess Victoria of Wales' (259). There is much here that removes Mr. Sant from his proper sphere of action—the painting of children's heads, in which he is unapproachable; thus the children's heads are charming, and the portrait of the Queen a striking likeness. But we submit that if the painter had relieved the features of its thoughtful sadness by one gleam of sunshine, it would have cheered the tens of thousands of the Queen's loving subjects who will seek this portrait with the hope of seeing that her Majesty is recovering from the depression from which, from so many causes, she has so long suffered. It is a very admirably painted work, and will give exceeding satisfaction to the tens of thousands of her Majesty's loving subjects who will look upon it. We hope it is to be engraved.

In the objections raised against J. E. MILLAIS'S triad of portraits called 'Hearts are Trumps' (223) we are not disposed to join. His landscapes are called "chalky," and this is regarded in the same light. But we must look beyond white paint, or any paint, in all estimation of mental effort.

This production has not been worked out for to-day or to-morrow, and when it is old enough the chalk will have worn off; and when in the persons represented nature shall have run its course, it will, like all similar great productions, be esteemed on its own merits. The young ladies represented are Elizabeth, Diana, and Mary, daughters of Walter Armstrong, Esq. They are engaged in a hand at whist, one taking dummy, and all are earnest in their game. The manner of relief is bold and striking, the background consisting of a black screen on the right, and on the left a wall covered with flowering shrubs—an opposition which, in earlier times, would be called a heretical weakness. As at the beginning of the last century all ladies were painted like Queen Anne, so a community of type runs through Mr. Millais's faces; and it is very distinct here, arguing that pictorial effect rather than portraiture was dominant in the thoughts of the artist while working out his picture.

The 'Penelope' (225) of V. C. PRINSEP follows out very closely the main points of the story. There is in the dispositions much of the severity of sculpture, a feeling to which no objection can be offered when the conditions to be fulfilled are understood. It is night, and Penelope stands weary, overcome with work and watching, holding in her right hand the shears with which she undoes her daily task. The lamp being behind her, she is in the shade, having the light sparingly broken on her head and shoulder. Had the lamp been only supposed the pith of the conception, or what we can conceive to be such, it would have been better answered. Her vigil is shared by the faithful hound of Ulysses. The work is a successful study in the best meaning of the word; though it may be asserted that the grave dignity of the circumstances is affected by the expression of human weakness to which she yields. Even higher than this is the tone of 'Summer—Noon' (*sic*) (202), F. W. LEIGHTON, R.A., who, it must be said, very rarely admits any outside circles to his councils; but here his work is pronouncedly prompted by the glories of the Sistine Chapel. In Art, manner is too often error, and too frequently palpable misconceptions are sanctified by a great name. Here are two women drowsily reclining at a circular window, so circumstanced as to suggest some grand scheme of architecture. Having said that the personal proportions are heavy, we have done with objections—in this particular Mr. Leighton sins in the most select of company. As to what may be called the originality of the conception, it is more than remarkable—it is startling in its application here, though always taking us back to the Sistine Chapel. Again, which of the Venetian painters is it that has been at the artist's side while working out this picture? He claims fellowship with the best of them, and had he painted under the banner of St. Mark, he must have been acknowledged as one of the Venetian Magnates. The idea is carried out without any detractive littleness, but it must be observed that the title is an anomaly, for the sky is studded with stars.

'The Head of the House at Prayer' (201), F. GOODALL, R.A., opens to us further the essence of Arab-life in the desert. The tents are pitched, it is evening, the family is about to seek repose; but these details are superseeded by the prominence of the head of the house, who is reverently engaged in his evening devotions—a fact which strikes us as somewhat extraordinary who are accustomed to family-worship. We see here the

face of the desert most faithfully represented, bounded by the distant mountains, lighted up by the pink light of the setting sun. The most important of the three subjects sent by T. FAED, R.A., is 'God's Acre' (247), an open landscape, comprehending in its nearest section a country-churchyard, which, taken altogether, merits commendation beyond many of Mr. Faed's recent works, as, for instance, showing no sign of a certain blackness, that, in some cases, vitiates the more important works of this artist. There is a newly-opened grave, into which children are looking intently and sorrowfully. The work shows a more refined sentiment in the proposition than in anything Mr. Faed has heretofore produced. Moreover, it is admirably wrought, and will be a valuable addition to a grand collection in the gallery for which it is destined.

Inexpressibly rich in Christian allusion is Sir EDWIN LANDSEER'S 'Baptismal Font' (190), a divergence so wide from his known course, that the authenticated attribution of the work might even have been challenged. The font has been placed in an open space accessible to all, and under it, and around it, through the emblematical sheep and lambs of the gospel which typify every taint of sin from that of the youngest life to the deepest die of the blackest sheep. But in encompassing the font the sheep confess their entire faith in the invitation of the Saviour, and some may be supposed to be already cleansed. Round the sides of the basin are sculptured a mask of the Saviour and symbols of the atonement. Doves have alighted on the edge, and in the sky appear the colours of the bow of promise and of hope. As a sacred allegory, the work is more elaborately comprehensive than any essay of the like nature that has ever appeared in Christian Art; and so impressively does it discourse of faith in the Saviour, that its fittest appropriation would be as an altar-piece.

Whether it be true or not that E. M. Ward, R.A., paints French history better than the French themselves, it is certainly indisputable that he brings his scenes forward with more of the reality of life than the strained effect of the theatre. Mr. WARD has only two pictures in the exhibition, and that to which we now advert is 'The Return from Flight' (182), which pictures Louis XVI., Marie Antoinette, the Dauphin, Dauphiness, and Princess Elizabeth insulted by the mob on their road back to Paris, after their interception at Varennes by the postmaster Drouet. For the links of his narrative Mr. Ward has referred to the "Historic Studies of Baillie Cochrane." The party is packed in the heavy carriage which Louis had unadvisedly caused to be constructed for his escape. [The] king, still wearing the green livery in which he had left Paris, sits dejected by the window of the carriage, and next to him is his sister, Madame Elizabeth, always more courageous than he, and by her side Marie Antoinette, with that haughty bearing which distinguished her even from the throne to the scaffold. The dauphin sleeps on her lap, and by her side is the dauphiness. Opposite to the royal party are their attendants, and without are the howling *sans culottes* giving vent to their disappointment at losing the chance of sacrificing the party on the spot. The scenes of the first revolution are full of striking incident, but it is remarkable that no French painters have ever worked this mine with anything like the measure of success that has distinguished the efforts of Mr. Ward, who seems to have made the

chronicle of the misfortunes of Louis XVI. his speciality. He has painted many very fine pictures illustrative of the misfortunes of the family of Louis XVI., but in this he seems to have summed up the merits of all the others. And still on the margin of history and within the pale of social life we meet W. P. FRITH, R.A., in 'An Incident in the Life of Lady Mary Wortley Montague' (197), as related by Miss Costello in her "Memoirs of Eminent Englishwomen." It is a production of rare excellence, but, like many others of high class, does not very distinctly tell its story. The incident has impressed Mr. Frith as of sufficient importance to depict, and the manner of his version compels some notice of the circumstances. Lady Bute, daughter of Lady Mary Wortley Montague, mentions having seen her grandfather, the Duke of Kingston, once only when her mother was dressing. She was playing about the room when there entered an elderly stranger of dignified appearance, and still handsome, with the authoritative air of a person entitled to admittance at all times, upon which, to her great surprise, Lady Mary, instantly starting up from the toilet-table, dishevelled as she was, fell on her knees to ask his blessing. And thus Mr. Frith sustains himself in the current of personal memoir, wherein he distinguishes himself by his taste in the selection of incident, and the grace wherewith he gets his cases up. The Duke of Kingston is distinguished by all the attributes of a high-born gentleman, and there is much solemnity in the immediate relations of the persons—he with his hand on the head of Lady Mary in the act of blessing her, and she kneeling reverently before him. As a proposition of colour, 'Great Expectations' (195), H. LE JEUNE, A., is more striking than anything else on these walls, because the artist broadly and freely sets forth all the secrets of his sorceries. His strain is consistently the same, singing ever of the simple joys of the small rustics of his special adoption. Here two or three of his little friends are fishing in a pool, and the "great expectations" rise from a bite from some unwary titlbat. In dealing with this picture, the problem seems to have been as to the amount of colour that could be harmonised on a small given space, and the result is one of the most brilliant little pictures of its time. Mr. Le Jeune may, like others, be ambitious of more exalted themes, but he may rest content with the applause he wins in that line of Art in which he shines so conspicuously, for he not only succeeds in felicitously developing all his situations, but expounds in practice primary theories of Art.

'Summer' (219), P. H. CALDERON, R.A., is a water-side pic-nic where—

"The ladies, angling in the crystal lake,
Feast on the waters with the prey they take,
At once victorious with their lines and eyes,
They make the fishes and the men their prize."

As these lines, by Waller, are in spirit pertinent to the picture, they are extracted from the catalogue to save lengthened description. We are made to feel the season by the flood of sunshine, which is painted up to a degree of heat that would be white but for the colour of the vegetation. The force of this water-party is assembled in the shade beneath the trees, while others of the company are in the boats, and others are straying on the greensward. The reality of the sunlight, the truth of the shade and its reflections, the airy dresses of the company, especially of the ladies, are all circumstances which assert emphatically the season; thus nothing can be more perfect than the description as that of

summer; but unless the meeting be a ceremony and a celebration, there is in the dresses somewhat too much of state for comfort. 'In with you! in with you!' (260), J. C. HORSLEY, R.A., is one of those love episodes whereby this artist expresses so much by means so limited. The words are hastily and angrily addressed by her duenna to a young lady, who, we are free to think, has too indiscreetly shown herself on the balcony during the passage of a grand procession. There is here a greater power of colour and more of confirmed purpose than usually appear in Mr. Horsley's works. In 'An Elopement, 1790' (183), G. D. LESLIE, A., we have a love-adventure somewhat broadly pronounced, though the picture seems to have been painted rather to represent a locality than to tell a love-story, in which the actors are a man on horseback who is being ferried across a river; on this side of it is the girl waiting to mount behind him *en croupe*. The time is early morning, and everything is seen under the effect of the grey sky. It is not so much the personal story here that fixes the attention, as the general feeling of the picture, which refers us directly and at once to the Dutch masters, some of the best of whom it rivals in very essential particulars.

'Un Pèlerinage' (184), A. LEGROS, touches upon certain convictions of the French school, which are the very antipodes of some leading principles entertained by ourselves. The piece presents a company of *religieuses* who have made a pilgrimage to some famous shrine of the Virgin. The women wear the white caps and black dresses of their house or society, and are placed, generally, in one attitude, and all looking towards the shrine. This is instanced as the only composition in the exhibition based on the simple principles that governed the studies of the earliest painters. Those uncompromising whites and blacks ignore entirely those rules of practice which have been in force for centuries, but which are now not unfrequently repudiated in the universal straining after what is considered originality. With this may be directly contrasted 'A Study of Colour' (273), by C. W. COPE, R.A., a curiosity which on cross-examination yields very striking revelations as to the uses and abuses of colour. The scale runs upwards from intense black, which is very ingeniously procured from the coat of a black dog that a lady is nursing in her arms. As every painter has his favourite colours, so Mr. Cope treats his pigments here according to his preferences; and the great merit of the study is that it is only to very attentive reading that the science of the proposition is developed.

Again, colour and light are displayed in breadth and force in 'The Harbour of Refuge' (227), F. WALKER, A., a proposition extremely difficult to treat in a manner to engage those sympathies with which such a scene should move. This refuge is a hospital or almshouse for aged people. Some of its inmates are walking in the pretty garden-like enclosure formed by the four sides of the buildings. It is summer, and a flood of sunshine is poured over the pleasant and fragrant surface of the quadrangle rich with flowers, and a plot of herbage studded with daisies. The feebleness of age is contrasted with the youthful vigour of a strong man who is mowing the grass. The selection of such a topic, by a painter of a certain position, bespeaks great confidence in his power of appealing to the sympathies; but the force shown in dealing with the difficulties of the subject not only justifies that confidence,

but suggests that an equally successful result would attend the entertainment of higher aims. It is a scene few painters would take up, and still fewer would conduct to such an issue.

Full justice must be done to the junior members of the Academy, whose studies are now tending in a direction to put an end to the complaints, which have hitherto been many, of want of thought and originality.

By another Associate is a picture of great excellence, called 'Terms to the Besieged' (268), the painter of which is J. PETTIE. The conditions may be perfectly imaginary, but, again, there are many passages of history to which they would apply. The municipal council of a besieged city has met to receive a *parlementaire* from the besiegers, who is an officer, marking, by his personal equipment, the time as the latter part of the sixteenth or beginning of the seventeenth century. The citizens are seated round their council-table, and before them stands the messenger, a martial figure in a bright demisuit of plate armour, violently gesticulating while proposing terms of surrender so severe as to strike the old men with horror and despair. The utmost care of the painter has been to eschew all detractive accessory; we read, therefore, the entire narrative in the expression of the persons introduced. The relative situations of the besiegers and the besieged are very distinct in the distress of the citizens, and the more than firm—the insolent—bearing of the hostile officer. It is a production of a very high class of merit. There is also, by another Associate, H. S. MARKS, 'Waiting for the Procession' (279), a picture equally characterised by novelty and power; presenting an assemblage of the lower class of sight-seers, in the reign, it may be, of one of our Henrys, waiting for the passage of some civic or triumphal procession; and here again, be it observed, are set aside the received rules of composition for Mr. Marks's favourite frieze form of presentment.

'The Crown to the Husband' (235), W. C. T. DOBSON, R.A., contains three of the sweetest heads ever painted by this artist. The group contains four persons—the wife and two children, and standing by is the husband, but he is by no means comparable with the other impersonations, which are entirely in Mr. Dobson's class of subject. 'After Vespers' (171) is a statuette female figure by F. LEIGHTON, R.A.; referring us again to the best Art of past times, but presenting an enigma in the relations between the picture and the title.

There are some remarkable portraits in this gallery, of which it is to be regretted that detailed descriptions cannot be given. By G. F. WATTS, R.A., is Miss Virginia Dalrymple (215); and, by the same artist, R. H. W. DUNLOP, Esq., C.B. (266), both of which are greatly removed from the conventionalities of ordinary portraiture. The same remark applies to J. E. MILLAIS's portrait of Master Liddell, son of Charles Liddell, Esq. (280). Sir FRANCIS GRANT exhibits those of the Duke of Rutland (245), Mrs. Rolter (210), and others; J. P. KNIGHT, R.A., Stephenson Clarke, Esq. (200), John Torr, Esq. (224), and others; G. RICHMOND, R.A., the Lord Chancellor (194), and the Marquis of Hertford; H. T. WELLS, R.A., Mrs. Coleridge Kennard (253); J. SANT, R.A., besides that of the Queen, a portrait of Mrs. Haldane Chinnery (264); by D. MACNEE, R.S.A., Robert Carruthers, LL.D. (256); and J. ARCHER, R.S.A., Miss Broadwood (283), &c.

Although carried out with less of the sharpness and precision which mark the execu-

tion of the diploma picture, W. E. FROST's 'Galatea' (169) is more agreeable than the former. It is elegant in conception, and has in the working some of the best points of Etty, without any of his failings. These purely Academic studies are now rare; but there is in this gallery by one who, if not the father of the Academy, stands very near that honourable relationship, 'The Streamlet' (213), which will recall the time when Dorotheas were rife. The painter is H. W. PICKERSGILL, R.A., who exhibits, moreover, three others, more in the spirit of his later practice.

In the harem subject by J. F. LEWIS, R.A., is a want of concentration, whereby the design of the composition is injured. The motto standing in the place of a title is 'And the Prayer of Faith shall save the Sick' (242), whence it may be gathered that the persons present are in attendance on a sick odalisque, who reclines in a corner of the room. The most prominent person in the company is an aged Turk who reads the Koran. The entire scene is made out with Mr. Lewis's usual precision, but he has exhibited larger works the surprising effect of which throw his minor productions into shade. 'Columbus at Porto Santo,' by A. ELMORE, R.A. (255), is of the simplest in idea, but of the most vigorous in development. The meaning to be conveyed is helped out by the lines:—

"To him who thinks there are voices in stones,
And hints of unknown worlds in chance sea-drifts."

Columbus has just picked up, on the seashore, an object which he is examining with the most curious care, and having called the attention of his wife to it she leans on his shoulder, also intently considering it. The allusion touches so many of the chords of the life of Columbus that it may be regarded as a key to the motive of his entire being. Behind him is the great field of his explorations, the open sea, and in his hand he holds a token of the existence of human-kind far beyond the ken of his day. With slight modifications, this figure would supply a statue of Columbus with more of history in it than any impersonation laden with trophies.

'A Rest by the River-side' (168), W. F. YEAMES, A., is a variation of those boating pastimes which are now over-done as subjects for the pencil. Another of the same class is 'A Summer Eve—Long Island Sound' (179), W. J. HENNESSY. In all of these is great identity of circumstance, however they may vary in execution. They are noted only as allusive to the limited resources of artists who do not think earnestly enough for themselves. They suggest, however, water-parties of another kind, among which is prominent 'Hastings Luggers coming ashore in a Breeze' (246), E. W. COOKE, R.A., in which a fishing-boat is being beached, having just escaped the thunder-storm that darkens the sea and sky. It is full of that scrupulous truth which is ever the main charm of Mr. Cooke's works; by whom also, in the same room, is a 'Dutch Calm' (208), offered in contrast to the other, but equally attractive. One of the most remarkable seaside views that has ever exercised a painter's ingenuity is called 'The Oyster Sevens of Hampshire' (196), J. C. HOOK, R.A. It is a 'piece of flat scenery made beautifully effective by the most skilful play of Art-knowledge. 'Gold of the Sea' (265) is another of Mr. Hook's very literal descriptions, but here, instead of oysters, the question is of that variety of flat and round fish which constitute the daily show of the

London fishmonger. Other works of Mr. Hook will be described elsewhere.

In marine-painting, this year, there is no signal effort; indeed, it may be said that the display in this department is inferior to those of the minor exhibitions. 'The Isle of Skye' (248), J. MACWHIRTER, is daring, powerful, and most suggestive as a piece of romantic painting. It turns on the text:—

"The evening mists with ceaseless change
Now clothed the mountains' lofty range,
Now left their foreheads bare."

which is literally followed out, and hence results in a passage of much natural grandeur. Other landscapes with many beauties, but more prosaic, are—'A Ravine on the Llugwy, North Wales—Sermons in Stones' (176), F. W. HULME; 'A Cornfield in South Devonshire' (192), F. SACH; 'Charcoal-burning in Surrey' (203), F. WATSON.

C. W. COPE, R.A., has selected a passage in connection with our Commonwealth history not so showy and sensational in painting as other events wherein Cromwell figures personally, but it illustrates the estimation in which England was held by foreign nations—a result to which we are conducted by the embodiment of circumstances that carry the mind beyond the reflections of ourselves. Although the affair is so well known, it may be well to rehearse its principal points, that a few remarks on this version may be intelligible. The title is 'Oliver Cromwell receiving a Deputation of Ministers and Elders, accompanied by the Dutch Ambassador' (368), who petitioned the Lord Protector, with many moving arguments, that he would take to heart the mournful condition of the poor Reformed inhabitants of some valleys of Piedmont. Cromwell's answer to this appeal was, that he was moved to his very soul, and that he was ready to venture his all for the Protestant religion as well here as abroad, and that he in this cause would swim or perish, trusting that the Almighty God would avenge the same. The dispositions are extremely simple, all state-paraphernalia being dispensed with—the artist having sat down to his work with a determination to set forth the fact as it might have happened. Cromwell is seated, having on his left his secretary, Thurloe, and his Latin secretary, Milton. The Dutch ambassador stands at the other side of the table addressing the Protector, and near him are the rest of the deputation. For the force of the argument, the expression of the figure alone is consulted; and, with perfectly good taste, there is an entire absence of accessorial display. The picture is perhaps the preliminary of a mural painting; if so, the weaker parts of the composition can be strengthened, and the likenesses of Cromwell and Milton improved. 'Remorse' (309), P. F. POOLE, R.A., is the artist's diploma picture—a representation of the utmost bitterness of human woe, a visitation beyond the measure of those inflictions which men implore God to give them strength to bear—an allusion to those most fearful of all the last days, those wherein men shall seek death, but cannot find it. Remorse is pictured by the hideous remnant of a human form, outcast and desolate in a wilderness, shut in by lofty mountains. It is one of those allegories which might be interpreted in various ways, and we venture an opinion that Mr. Poole does not adequately represent himself in this picture.

The version of 'The Pharisee and the Publican' (298), J. RITCHIE, brings forward the characters as of our own day. The Pharisee is, of course, in the ascendant:

he wears robes of office, stands in his pew with his large prayer-book open before him, and follows the service with all the self-sufficiency of his prototype in the parable. On the other hand, the public shrinks from the public gaze, and looks the man who dares not so much as lift up his eyes to heaven. The artist applies his interpretation very keenly to the conditions of the present state of society. The parable has been many times illustrated, but it has never been made to point so directly to the false profession of the days in which we live. Very simple but effective is the story told by W. F. DOUGLAS (314), of 'San Carlo Borromeo melting his Plate to feed the starving Poor.' He sits serving the crucible himself, while the plate is being brought in by monks. It was to be expected that foreign artists would exhibit episodes of the late war, but French artists of a certain position seem, with a few exceptions, to avoid allusion to the calamities of their country. Mdlle. H. BROWNE, who is an exception, has sent two small subjects, one is called '1870' (308); the other is 'During the War' (384), and both, of course, tell of distresses and bereavements, the depth of which neither in words nor colours can painting describe.

An excellent group of 'Will Fern and Lilian' (325) has been made by J. H. S. MANN, from Dickens's 'Chimes.' The characters are most happily and charmingly depicted. A 'Casus Belli' (326), W. Q. ORCHARDSON, A., is tinged with much of the spirit that prevails in other works by this artist, in the development of which he stands alone. It would appear that an insult has been offered to a sour but bellicose republican of the Trusty Tompkins stamp. The offence he resents, and would avenge, to which end his hand is already on the hilt of his rapier, but he is hurried away by two women who seem resolved that there shall be no appeal to the sword. Expression and firmness of painting are its striking qualities, and it is remarkable for absence of gradations. It is questionable whether Mr. F. B. BARWELL has not in his picture (370) assumed a cast too elevated for 'A Sister of Mercy.' The aspiring composition, the desert scene, the cautious exclusion of all enfeebling accessory, and above all, the severity of the general dispositions, raise the work above the standard which should be properly that of such a topic, treated according to general social ideas. With slight modifications, it might with the strictest propriety represent a scriptural scene. 'The Reveillé' (297), J. A. HOUSTON, R.S.A., is a well-appointed figure of a trumpeter of the cavalry of Charles I. going his round at daybreak to awaken the camp from its slumbers. By the same artist there is another equally commendable study called a 'Garde d'Antechambre' (317). It is not often now that reference is made to the novels of Sir Walter Scott; there are, however, by H. O'NEIL, A., a 'Rebecca and Ivanhoe' (318), and 'Minna and Brenda' (228). The former turns on Rebecca's tender care of Ivanhoe; in the latter the sisters are seated under the 'Fifful Head,' the love-lorn one with her eyes fixed on the ever-toiling sea; but neither reaches the usual standard of Mr. O'Neil's works.

An example of a very interesting subject is 'Shakspeare on a Charge of Deer-stealing before Sir Thomas Lucy' (177), Sir GEORGE HARVEY, P.R.S.A., which is well known from the engraving. The incident has been happily selected as a leading event in the life of Shakspeare,

and which has by universal tradition been assigned as the cause of his quitting Stratford for London, which he did in 1586 or 1587. There is in the scene about as much of judicial ceremony as would be expected under the circumstances. The keepers declare they have taken the poacher red-handed, and the evidence of the slain deer is sufficiently damning without any corroboration; hence the severe aspect of Sir Thomas Lucy, who, as the Jupiter Tonans of the moment, menaces by his manner to the prisoner the direst rigours of the law. Shakspeare was young at this time, but he appears to us here too much of a stripling. The execution and colouring of the picture will not escape observation as peculiar to the feeling of a time long gone by; but by this the great essentials are by no means compromised. All honour is due to the efforts of those who in thought and practice separate themselves from that throng of imitators who are ever content to repeat the ideas of others. On reference to the source of Sir G. Harvey's picture and those of others who paint the drama of every-day life, as Mr. Ward, R.A., and Mr. Frith, R.A., it is shown how unnecessary it is to adopt the conceptions of others while our literature is so affluent in felicitous suggestion. The evil to be avoided is broadly exemplified in very numerous instances throughout the whole exhibition. Thus 'Faust and Margaret' (338), C. E. HALLÉ, may be mentioned as a subject which has been repeated in every exhibition, time out of mind, and so popular has the incident been, that no painter can hope to give any new reading to the situation. This may not be held as a matter of grave import, but if that supineness, or something worse, of a considerable proportion of the great body of painters who repeat ideas which have become so far traditional that the public is weary of them, it must directly or indirectly affect the reputation of the artist, and consequently his interests. In order to avoid trenching in anywise on the provinces of others very many seek, in remote quarters, their *pabulum*, to which they often fail to give interest from the simple fact of its being impossible to vivify matter incapable of being worked into life. Eccentricities are without limit; there is, for instance, a defiant ring in the title, 'Dumplings' (288), J. CLARK, which would prepare us to expect some clever travesty; but the term is most literally followed out in a worthy housewife surrounded by her children while engaged in preparing their dinner. Mr. Clark has produced good things, but nothing so wanting in point as this. There is much excellent brush-work in it, the half of which, in judicious application to a well-selected topic, must have produced a good picture. It is difficult to determine from a proposed title what should or should not be carried out in oil-painting; but this is not difficult to settle after execution, as, for example, 'Our good-natured Cousin' (316), A. E. MULREADY, has in it so much of the spirit of caricature, that it is far more suitable for a coloured lithograph than an oil-picture. It represents a youth with a showily-dressed girl on each arm. The two are conversing over his shoulder, and evidently congratulating themselves on the attentions he is so ready to show them—and this is instanced as the most vulgar of the vulgar things on the Academy-walls.

The portrait of 'The Right Hon. Sir Edward Ryan, Secretary of the Dilettanti Society' (381), F. LEIGHTON, R.A., is certainly one of the most extraordinary essays in portraiture that have ever appeared in any

exhibition of the Academy. Sir Edward wears official robes and bands, and seems to have been left with the remnants of a banquet, having held out, at table, with an endurance that has exhausted the festive capabilities of his friends. The portrait, we are told, has been painted for the Dilettanti Society, but there is really a tone of vulgarity in it, ill-beseeming the character of the Society. The entire conception is a grotesque error.

It has been the object of the painter of the portrait of 'Her Royal Highness the Princess of Wales' (369), C. BAUERLE, to put forth his work as a study of the utmost simplicity. It has been painted by command of the Prince of Wales, and it may be that the perfectly unpretending character of the head may be due to the Prince's good taste. Herr Bauerle is an artist of distinction whose works always command admiration. 'Miss Elmore' (367), by A. ELMORE, R.A., is a brilliant head, and full of pointed inquiry; animated by an expression much more engaging than the unmeaning simper so continually communicated to the faces of women—a treatment that will be spurned by all the strong-minded female aspirants of our time. But, independently of these ladies, we hope to see such inanity utterly exploded. It was one of the pleasant vices of Sir Thomas Lawrence, who, by the subtleties of his Art, gave to his female heads a superficial charm which could never be reached by his imitators; yet the aspirations of his practice still prevail in a great degree. In the character of the best of the female heads we see around us here, there is much of the intelligence of the heads of Reynolds and Gainsborough, in following whom successfully there is greater difficulty than in painting the superficial smile which was the staple of Lawrence and his followers, and whereof are still so many unmeaning examples too insignificant to mention. But there has been no revolution in Art that has not threatened to run to extremes; thus it will be found that in seeking to avoid an unmeaning simper it is difficult to eschew that stolidity of expression into which artists too frequently fall in casting about for intelligence. In the following portraits, generally, there is no question of skillful manipulation and effective dispositions, but much of the spirit of what is here said will apply to them; yet it will be understood that in many cases the painter cannot exercise his discretion, but is compelled to condescend to the prevalent feeling of prettiness. Thus all the effective resources of modern portrait-painting are found in the 'Marchioness of Ripon' (319), H. WEIGALL; 'Mrs. B. Bashford' (335), R. BUCKNER; 'Mrs. F. Wilkinson' (304), C. A. DU VAL; 'Mrs. Alfred Chapman' (271), L. DICKINSON; 'Gertrude, daughter of Birley Baxendale, Esq.' (261), T. F. DICKSEE; 'Mary and Agatha, daughters of J. S. Hodgson, Esq.' (172), W. B. RICHMOND, &c.; and powerful as are the conventionalities which have enjoyed a time-honoured acceptance with painters and the public, it is refreshing to find them cast off in instances wherein the affectations of Art are put to the blush by the realities of nature. There is much life-like earnestness and quality of the highest class in 'Miss Sophia Hallam' (362), C. W. COPE, R.A.; 'Mrs. Hugh Matheson' (361), R. LEHMANN; 'The Right Hon. E. Cardwell, M.P.' (336), G. RICHMOND, R.A.; 'Charles Turner, Esq., M.P.' (347), J. P. KNIGHT, R.A.; by J. ARCHER, R.S.A., 'H. Irving, Esq., as Mathias, in *The Bells*' (275), &c.

There is a class of portraits which is in

more extensive vogue in this country than elsewhere; these are presentation and official portraits, which, in the present exhibition, are numerous.

The best of them are from the hands of painters skilled in all the resources of state and official portraiture; but it occurs sometimes that subscription and presentation paintings fall, through favour, into the hands of incompetent artists, and then the failures are painfully conspicuous. With some merits, and not a few demerits, there are of this class 'Sir Andrew Orr, of Harvieston, and Castle Campbell, &c.' (181), by D. MACNEE, R.S.A.; 'Dr. Sharpey, Secretary of the Royal Society, &c.' (167), by J. P. KNIGHT, R.A.; 'The Earl of Tankerville' (187), 'The Lord Poltmore, and Hounds' (337), by Sir F. GRANT, P.R.A.; 'S. Adams Beck, Esq., Governor of the Chartered Gas Company' (220), H. T. WELLS, R.A.; 'The Lord Chancellor' (194), 'The Marquis of Hertford' (274), both by G. RICHMOND, R.A.; 'Sir Henry Edwards, Bart., of Pye Nest' (346), S. PEARCE; 'Charles Ewens Deacon, Esq.' (372), G. S. DEACON.

Side by side in some cases with works already noted, are a few animal-pictures which should not be passed without notice. The 'Children of the Mist' (178), T. S. COOPER, R.A., pictures a herd of cattle among the wilds of the Highland hills, which are partially veiled by mist. With this may be mentioned 'A Bridge on a Common' (200), also by Mr. Cooper, and containing a show of cattle. These differ so much from anterior productions by the same hand as in no way to identify themselves with the general quality of the artist's performances. 'A Plunge for Life' (218), S. CARTER, describes an incident said to be of frequent occurrence in the Exmoor Country—a red deer closely pursued by the Devon Stag-hounds takes to the water in the Bristol Channel. There is in the arrangement an attempt to show too much. Much more force is in 'A Winter's Day, the Hall Fire' (226), J. CARTER, wherein is a group of dogs, well drawn and painted, though much of the presumed auxiliary material could have been dispensed with. R. ANSDALL, R.A., exhibits a scene called 'Found' (364), which, doubtlessly unintentionally on the part of the painter, reminds the observer too immediately of Sir Edwin Landseer. The scene is a rocky ravine, in which a wounded stag has fallen and died. The carcase has been found by two colliers, busy in driving off the birds of prey; the circumstances are plainly set forth, but the comparisons proposed by the picture are not in favour of it. There is much more independence in 'Waiting for the Steamer—scene, Crenan Bay; the Islands of Jura, Islay, and Mull in the distance' (254), also by Mr. Ansdall. The proposed passengers are a flock of sheep, painted with all the artist's knowledge and power. A quasi-animal subject is 'The Saxons' Tribute to King Edgar' (358), H. HARDY, advertising to the fact that in his time wolves were so numerous as to devour numbers of sheep and young children, and, to endeavour to remedy this state of things the king compelled every tenant of the crown to pay a yearly tax of wolves' heads. Thus we see a stalwart hind attended by his dogs, and bearing his proportion of heads to the appointed place of deposit. As a historical memento, the record is interesting, but it has little value in representation, except as one of an illustrative series.

No. 373 is a landscape without a title, by C. E. JOHNSON, to which we advert as the most striking example in the exhibition of that extreme severity which foreign

painters advocate as a *tour de force*, but which lovers of the picturesque call baldness. The locality in its extent is simply a piece of ploughed upland, unbroken by any accidental object, but the treatment proposes a sentiment, which in interest supercedes the mere cleverness of the painting. The description must be understood to be followed out from the verse of Burns, which describes the wearied ploughman leaving his work on a November Saturday night—

"This night his weekly toil is at an end,
Collects his spades, his mattocks, and his hoes,
Hoping the morn in ease and rest to spend,
And weary o'er the moor his course does haweward bend;"

hence it will be understood that the difficulties of the theme, which are numerous, have been very successfully overcome. Hanging next to this is a 'Stream near Shere' (374), F. WALTON, a small section of a sullen rivulet overhung by trees, and surrounded by a piece of rough bottom abounding with herbage of that kind which so greatly assists flat foregrounds. It is well and truthfully painted, but it is impossible to understand why the title should be accompanied by the lines—

"By slow Meander's margin green,
And in the violet-embroidered vale," &c.

as really it is a section of the humblest kind of brook-scenery.

Some of the works here enumerated will be found in the preceding galleries: they are noticed here chiefly by way of classification.

There are (GAL. No. V.) pictures remarkable for power and point, by E. M. WARD, R.A., J. B. BURGESS, J. F. LEWIS, R.A., C. E. PERUGINI, W. P. FRITH, R.A., G. G. KILBURN, and others.

By the independence, singularity of purpose, and wonderful surface of 'The Lilium Auratum' (465), J. F. LEWIS, R.A., the visitor will be attracted, at first, more powerfully than by any other performance in the room. The persons brought forward are an odalisque and her attendant, gathering flowers in the gardens of the harem, amid a wilderness of roses, poppies, lilies and other flowers, so disposed that it may be said the importance and substance of the figures are much reduced by such an arrangement. The whole is, however, a proposition purely natural without the intervention of the expedients of art. The very minute execution is, as applied to a large picture, much the same as that whereby Mr. Lewis works out his smaller subjects. It is in fact a gorgeous production, very remarkable as to its manner, and curiously faithful in picturing the types of the women it professes to represent.

Mr. ARMITAGE's 'Women of the Old Testament' is a grand idea; a theme which would render the most grateful return to the highest order of genius. It is proposed as 'A Dream of Fair Women,' design for a frieze; first section, the 'Women of the Old Testament' (363). As it is brought forward here simply as what is called a sketch, it can be treated only as an imperfect proposal for the embodiment of the conception. The women represented are Eve, Hagar, Rebekah, Rachel, Pharaoh's daughter, Jephthah's daughter, Ruth, the Queen of Sheba, Delilah, Esther, Judith, Susanna, and Semiramis. Mr. Armitage is operating with the materials of a great didactic essay, but it does not appear in the sketch that his ambition carries him beyond the representation of women only fair. The presentation of Hagar brings with it the condition of the woman as the mother of a nation, or we may rather incline to the fourth chapter of Galatians, in which it is written: "For this Agar is Mount Sinai, in Arabia, and answereth

to Jerusalem which now is, and is in bondage with her children;" and, touching on the story of Pharaoh's daughter and Moses, a multitude of reminiscences press forward, all seeking recognition. Sarah does not appear in the company, she placed no value on personal charms, indeed was not herself endowed with beauty, and sets us an example only of domestic virtue. Rebekah, on the other hand, was fair to look upon, but the current of her life, with its perfections and its failings, was limited to the family circle. Then follow Jephthah's daughter, Ruth, and the Queen of Sheba. The first is coming forth exulting with a harp to welcome the victorious commander, and without a suspicion of the fate that was hanging over her; and Ruth is seen with her gleanings from the fields of Boaz, but without any allusion to the importance of her history in connection with the New or the Old Testament. It does not appear that Mr. Armitage proposes to treat his matter historically or allegorically, though he has a good opportunity of constructing a work which might be quoted as a grand example.

The mention of works rendered important by their merits, and of others by circumstances, has compelled us to pass over pictures of much excellence, to which it shall be our endeavour to revert next month.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION
OF GEORGE FOX, ESQ., HAREFIELD,
ALDERLEY.

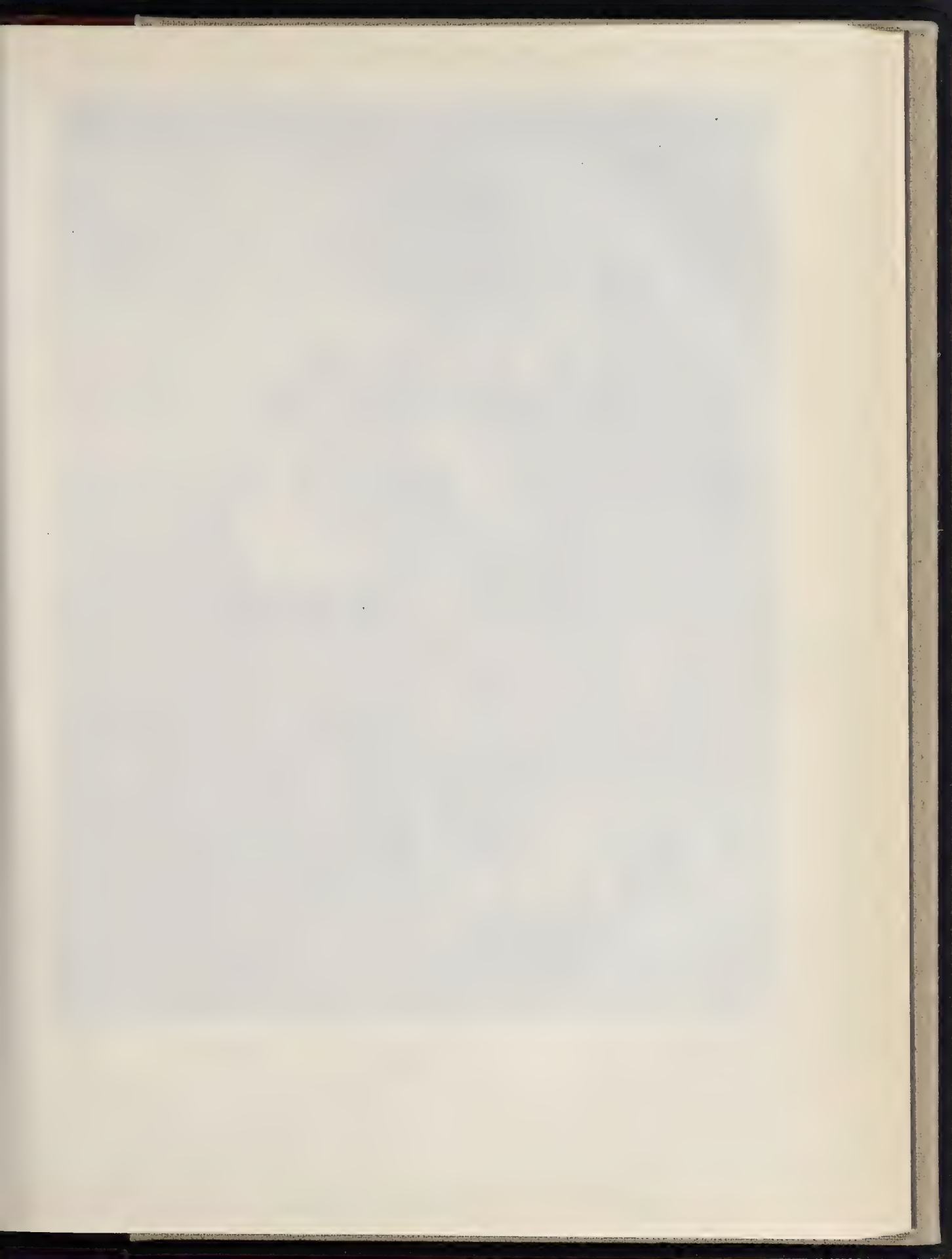
THE DEAD LAMB.

H. Compotosto, Painter. T. Brown, Engraver.

THE artist who places on his canvas a subject calculated to awaken feelings of pain deprives the spectator of much, if not all, of the pleasure to be derived from its contemplation. No excellence of painting can compensate for the absence of what would, at least, afford mental gratification; on the contrary, the nearer the artist approaches the truth of nature in representing a story of sorrow, the more sure is he to call forth a corresponding feeling as we look at his work. It is not a mere sentimentalism which produces this result, but the ordinary instinct of our natural constitution, that constrains most of us to turn aside from misery and wretchedness of every kind, especially when we can offer no relief.

Apart from these considerations the picture of 'The Dead Lamb' cannot but be acceptable. The touching incident is depicted with much real pathos and very considerable artistic skill. These poor children, paying a visit to an outhouse, find their pet lifeless at its threshold; no wonder, then, that tears should flow at a sight so unwelcome and so distressing to the young heart. A veterinary surgeon of a cavalry regiment, who had passed through many a long campaign, once remarked to us:—"I have often seen my friends and companions falling around me on the field of battle, and yet somehow or other I could never shed a tear; but when I lost a favourite dog, which had for years followed me in my wanderings, it was some time ere I could speak of him without a faltering voice and a moist eye." Yet there was no unmanliness here.

This picture presents a well-arranged composition, combined with good drawing and an easy, unaffected arrangement of the figures. It is painted throughout with great delicacy, and is luminous in colour.

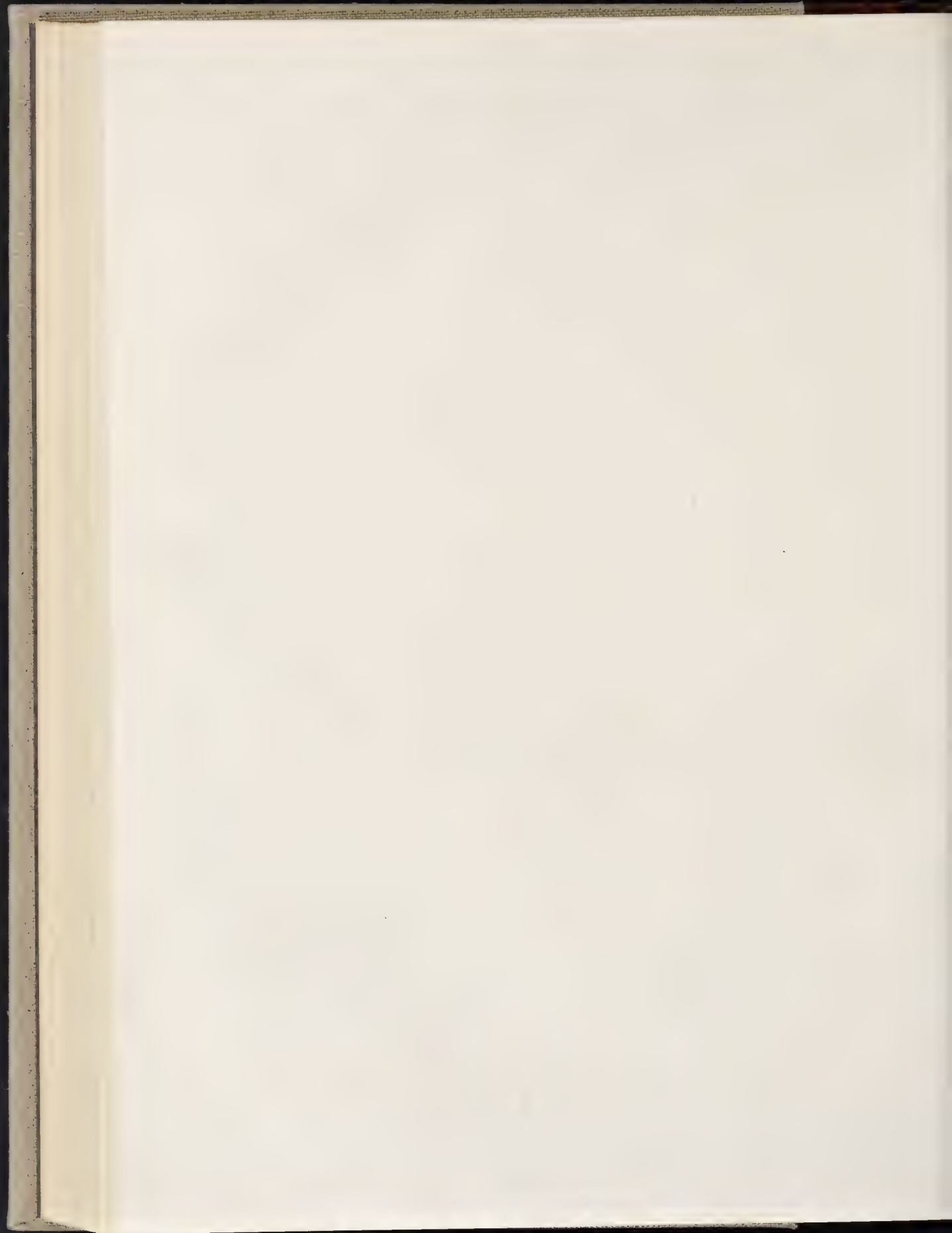




H CAMPOTOSTO PINXIT

THE DEAR DAME

FROM THE PICTURE IN THE COLLECTION OF GEORGE FOX, ESQ. HAREFIELD ALDERLEY



SOCIETY OF PAINTERS IN
WATER-COLOURS.

EXHIBITION.

THE additions made of late years to this Society give to its exhibitions a character varied beyond what might be attributed to the capacity of water-colour Art. The differences of what is ordinarily called "style" have their birth in causes lying deeper than in the common methods of study, and those who are curious as to the true attribution of these varieties will find their origin in the practice of wood-illustration, in which some of the most eminent living members of the Society began their career. The leading feature of these exhibitions has always been landscape, and the astounding prices realised by works of some of the deceased members may be held as an argument that their productions in the present day are rather eccentric than legitimate, rather curious than valuable; but the opinion may be hazarded that future buyers will be less surprised by high prices given for works of recent production than have been the collectors of our day by the cost of the best works of the earlier members of this society. It would appear a plausible conclusion to those who have considered these annual shows that professors of what is called historical painting and personal incident have been systematically excluded from this society; but, on the contrary, there is every reason to believe that the life-long maintenance of the Institution as a citadel of landscape-art is due solely to accident.

The walls are rich in every class of subject-matter, and more so in marine-drawings than for years past—a feature deplorably deficient in all our exhibitions. We see here for the first time works by Mr. Brierly, who has largely improved the opportunities he enjoyed while in attendance on the Duke of Edinburgh. Mr. Brierly was received into the Society at the last election of candidates, as was also Mr. White, who has been for some years favourably known by his works. The number of drawings now exhibited is two hundred and eighty-three, and it would not be too much to say there are not many really faulty works; but we always expect much from this Society, and are not disappointed even if it cannot be said the present exhibition rises above the average.

Passages of scriptural or historical interest are rare; there is, however, a remarkable exception in a group by Carl Haag (68), 'Filial Love,' suggested, as we understand, by the twelfth verse of the third chapter of Ecclesiasticus, "My son, help thy father in his age, and grieve him not as long as he liveth." The father is represented by a grand figure of a blind old man with his hand resting on the shoulder of a youth, who affectionately raises his hand to press that of his father while acting as the old man's guide. The drawing suggests many ideas, especially on the much-vexed question of the draping of persons represented in sacred history. It would seem that the artist has been contemplating here an impersonation of one or other of the patriarchs, and has availed himself, with all becoming discretion, of the knowledge he has acquired of modern Oriental costume, and its probable relations to the fashions prevalent in and after the days of Abraham. Mr. Haag usually exhibits several works which have hitherto been locally and nationally descriptive; among these there has not perhaps been one bearing the allusions, and qualified with the solemnity, observable here. In 'The Standard-Bearer' (2), Sir John Gilbert, we have a continuation of that class of study into which this painter has imported more of military pomp than any who have preceded him. We look at his ponderous steel-clad horsemen, trusting implicitly to his assertion that such were King Charles's men, and proceeding straightway to arraign the statements of history as vulgarly set before us. In his 'Three Fairy Tales' (54), 'The Princess Rosetti,' 'The Fair with Golden Hair,' and 'Cinderella,' he revels in a world of his own, and leaves far behind him all pantomimic essays, the results of human thoughts and hands. We look at these rampant extravagances as the very essence of the eccentricities

of faydom, and feel there is in them yet enough of the real to maintain us in connection with the unreal. In such conceptions as this, and in the blithesome and convivial scenes of Shakspeare, this painter has no rival, as he has shown in a quaint assemblage embodied at the bidding of our great dramatist; and repeats, in 'A Scene from Twelfth Night' (237), that in which Malvolio protests against the noisy riot of Sir Toby and his friends. From these we turn to consider matter and spirit of a nature entirely different in his 'Louis XIV. transacting business with his Ministers in the apartments of Madame de Maintenon' (111), who we are told used to sit at work while they proceeded with public business. The king would occasionally turn round and ask her opinion, which she always gave with modest diffidence, the minister and herself having previously determined how the matter under discussion should be settled. The king sits at the end of the table, and to the lady, who is near him, he is in the act of partially turning and speaking. She answers him without suspending her knitting or sewing, and the rest of the council, seated round the table, listen to her fiat—for such were her words. The lady should, in deference to the many portraits remaining of her, have been endowed with more of personal comeliness and presence; but the idea of diffidence and humility has prevailed overmuch. Had a certain measure of dignity been given, the greater had been the merit in superseding it by an assumed humility. The question here before us is, is this conception a success measured by the brilliancy of Sir John Gilbert's achievements in other directions? In the finish of a picture one of the most difficult things is to know where to terminate. It would appear, we submit, that this drawing has been prematurely concluded; and hence, in comparison with others by the same hand, it is marked by uncertainty of purpose and timidity of execution. In propositions which are eminently his own, Sir John Gilbert is unapproachable.

Mr. Pinwell's subject—for he sends only one—upholds his name for what may almost be termed fastidious selection. His performance (127) is based on the romantic story of Gilbert à Beckett. How he went in the train of a Norman baron to the Holy Land is well known; also how he was taken prisoner, reduced to slavery, and won the love of the daughter of a Saracen chief, who aided him in his escape. Without him life to her was intolerable; she therefore determined to follow him, although all she had for her guidance were the two words, London and Gilbert. Mr. Pinwell takes up the narrative at the poor girl's arrival in London, and here she appears coming from the landing-place neither lost nor bewildered, but steadfast in her purpose, and heedless of the wonder expressed by those who stop to gaze at her. Everything we have seen from the hand of this artist is typical of the highest order of genius. His works are much elaborated, yet we think he contents himself with too little. As regards tone they are pitched in a very high key, and in execution have a certain tenacity of manner, which is often a disqualification, arising from much practice in wood drawing, whence also comes the dreamy, flitting character of the scene. But having said this, it remains to point out the beauties, which consist in the natural movement of the persons and the touching expression given to figures so small. It is a work of great self-possession to entertain such a subject, but it is a triumph to carry such a theme to an issue so felicitous.

Of the thanksgiving service at St. Paul's there is a memorial (6) by Collingwood Smith, the studies for which were made by permission of the Lord Chamberlain and the Dean. The Queen, royal family, and court, from this point of view, occupy the centre pew, the House of Lords the right, and the House of Commons the left, the clergy being in the choir. The army and navy are also represented. The time thus allowed for a composition so comprehensive being necessarily very short, it is to be expected that much of the work is rapid and sketchy; should, however, a larger and more minutely worked drawing be desired, all the material is here, and the light is so managed, that, were it desirable, the identification of persons might be

carried far beyond that of the court-party, though this would involve an amount of labour much greater than necessary for such a work. We are free to remark that we have never before met Mr. Smith in even the throng and concourse of busy life. It is clear that he does not propose this as an ultimatum, but as the base of a more careful superstructure. To this no more striking contrast can be offered than that found in his drawing (65), 'The Obersee-Königssee,' in the Bavarian Alps, and herein is this painter's confession of faith. This is instanced in illustration of the wide diversity of capability in different branches of painting which artists at times show; and sometimes thereby prove that they have devoted themselves to a department for which they are less qualified than for others. Whatever may be the merits of the scene in St. Paul's, it is to this class of sentimental landscape that Mr. Smith owes his reputation. He has worked up successfully to his auxiliary text—

"Here silence reigns,
And nought there is to mock
The far-off murmur of the mountain rill,
As if a voice in solemn accents breathed
O'er the lone lake and scathed rock, 'Be still.'"

Other views by the same hand are 'Fort-Bard, Val d'Aosta—a Sultry Day' (71), 'Windsor Castle from the Great Park' (209), &c.

Attention will be drawn to the propositions of Albert Goodwin (recently elected), who, to secure certain results, the means of attaining which he certainly possesses in a high degree, studiously rejects those features and forms that are ever *desiderata* in picturesque composition. But on the other hand, the end is attained, and becomes the more valuable from the difficulties of its attainment. Certain effects can only be made to speak out in a wide field of vision, as it will be necessary to observe in reference to the marine-pieces of this exhibition, which are of great beauty. The drawing to which attention is here invited is 'Abingdon Churchyard—Old Men going to Prayers' (15).

"What can we do o'er which the unbelov'd
Hangs in a night with which we cannot cope?
What but look onward, and with faces golden
Speak to each other softly of a hope?"

In the absence of the drawing, the title would suggest the old men as the argument, but this is not so, nor is the locality intended to impress, as it is a very ordinary quadrangle shut in by old buildings. The place is brightened by a charmingly sunny aspect, as becomes an abode of peace removed from the turmoil of the world; and, as fully meeting the feeling of the text, speaks broadly of the joyous hereafter to which is turned the old men's hope. The locality has been selected the better to aid the sacred expression, and this it does without the introduction of any adventitious circumstance. By the same artist 'The Fugitive's Rest' (66) pictures a wide expanse of pastoral hill and dale, with a herd of deer gazing fixedly on a boy sleeping on the grass. The incident is novel as it is treated here, but the point is not very clear; that is, its shortcomings are many in comparison with the breadth of relation in the other drawing. Other works of much excellence by Mr. Goodwin are 'The Pilgrims' (70), 'Noon' (161), 'Afternoon' (145), &c. 'The Coming Storm' (146), by H. C. White, is a composition in the same line of expression. The landscape, as a passage of paintable nature, has not one attractive feature; but this, as it turns out, is in favour of the proposed effect. The sky is already streaming in the distance, and the last gleam of sunlight is flitting away past a flock of sheep, which it is presumable, are being driven homewards. The force of the description is the gleam of sunshine, and that is really a flash of extraordinary brightness in presence of the prevailing gloom. 'Olevano, Italy' (46), and 'The Basilica of Constantine, Rome' (105), are also by Mr. White; the latter, as a subject, has but little to recommend it.

In marine power the hands of the Society are this year strengthened. The works exhibited by E. Duncan are 'Dutch Fishing-Boats in a Gale' (4), 'The Derelict' (93), 'Landing Fish on the Sands at Whitby' (132), 'St. Abb's Head—Coast of Haddingtonshire' (228), &c.; and it has been observed that a wide field is necessary

to give full expression to the dread menace of the howling tempest. Were it otherwise, the terrors of the situation could not be felt—the utter helplessness of the boats in the first-mentioned drawing could not be imagined—nor the enormous masses of water which bear them on their crests be estimated. The sky overhead is of the wildest and grandest, and below it settles on the sea, as if to envelop the miserable boats which drive onward at the will of the elements. Here there are yet signs of life, but in 'The Derelict' all life is extinct: it is a vessel floating almost bottom upwards. The winds and the waves have done their worst on it, but it would seem to be expressed that both are still watching their victim. This composition is much more broken up than those of this painter, generally, and without perhaps realising his intention. 'St. Abb's Head' is a piece of wild coast-scenery near the chops of the Frith of Forth: a locality from which Mr. Duncan has already painted very successfully.

Mr. Brierly's principal drawing is a suggestion from the twelfth volume of Frode's 'History of England'—Drake taking the Spanish Galleon *Capitana*, one of the Armada, to Torbay—Morning of July 22, 1588 (201). In the passage quoted we learn that a rolling sea came up from the west, and as evening fell, the *Capitana*, one of the Andalusian division, fouled the *Santa Catalina* and broke her bowsprit. The forestays parted, and the foremost fell overboard, and the ship, hampered by the wreck, dropped behind. Drake took her, and left her in the care of the Brixham fishermen. This was a rich and valuable prize, for many casks of *realis* were found on board, and what was of greater importance, a large store of gunpowder, which was immediately sent to the fleet. That part of the story taken up in the drawing, is where Drake's ship is towing the Spaniard into Torbay. As the vessels are sailing from us, they present their lofty poops with all the carving and gilding of that day, of which it cannot be doubted that both ships are superb specimens of the naval architecture. Mr. Brierly is conscientiously descriptive and matter-of-fact in his statements, we may therefore fully credit his account of a South-Sea Whaler boiling Blubber—Whales in sight—Boats leaving the Ship in Chase (35). In 'A Channel Tug making up to a Dismasted Ship' (177), F. Powell, the stormy sea and sky are painted with becoming emphasis, but the relations of the two vessels suggest a chase, for the ship looks as if she were sailing away from the tug. By John Callow there are also marine subjects, as, 'Shipping in the Frith of Forth—Edinburgh in the Distance' (116), 'Margate from the Sea' (124), &c.; and by Alfred P. Newton, a passage of sea-side incident whereby hangs a tale of wreck and disaster: it is called 'Left by the Tide, Kilmore, Bute—Arran in the Distance' (164). The scene is a desolate coast, where on the dank rocks have been deposited by the retiring tide, a piece of wreck and a box, accidents common enough on stormy coasts; but to the whole scene the artist has succeeded in giving that ominous calm which so frequently succeeds the racking turmoil of the elements: in this, and in its play of light, the drawing is eminently successful. Birket Foster also breaks ground in this direction; his 'St. Michael's Mount' (265) is soft and harmonious, and the water is painted in excellent feeling, but there is little reason for supposing he could deal with a breadth of sea surface in its stern and turbulent moods.

We find numbered 104, and entitled 'Useless Mouths,' a very elaborate drawing by A. Boyd Houghton, showing a procession of persons in every variety of *cinque-cento* attire. It does not appear how the title applies: there is no explanation how the mouths have become useless; but not to dwell on this and other inapposite circumstances, the picture, even as it is, might have received a title which would have given it historical importance, for there are very many incidents in history which, with a little modification, it might have been made to represent.

The landscapes of T. M. Richardson are of the finest representatives of a class differing in everything from those we have been consider-

ing. He exhibits eight works, of which may be noted 'Ischia' (1), 'Lago Maggiore, from Isola Bella' (98), 'Nisida, from the Solfatora' (112), and others, in Scotland and on the Continent. There is no falling off in the careful elaboration of these drawings; they are studiously rich—many observers would say false—in colour, but the manner in which the distances are worked is very fascinating. We have been considering works dependent entirely on elemental phenomena entirely devoid of picturesque quality, whereas those of Mr. Richardson derive much of their interest from this property, which requires for its full development much experience and great manipulative tact. Other notable landscapes, though entirely different in character, are, 'Near the Grange, Borrowdale, Cumberland' (20), Paul J. Nafel; 'Strealey, on the Thames' (31), Alfred W. Hunt; 'Tête de Flandres—opposite Antwerp' (57), W. Callow, and by the same artist, 'Canale del Fonteco, Venice' (79), 'Scarborough from the Sands—Misty Morning' (89), 'On the Kool Quai, Antwerp' (171), &c. By W. M. Hale are 'Summer Showers' (171), and 'A Giant Asleep' (109); by C. Branwhite, 'A Mountain Stream—Morning—North Wales' (131), and 'A Fine Afternoon—Winter—Near Newport, South Wales' (206). By D. Cox, 'View on the Menai—Stormy Afternoon' (211), 'The Camarvonshire Mountains from near Bangor' (208), 'On the Teivy, South Wales' (180), &c. By Arthur Glennie are 'View from the Upper Convent at Amalfi—Mount Alburnus in the distance' (185), 'View in the Lower Glen at Lorrento' (193), 'View on the Coast of Sorrento—the Island of Capri in the distance' (194), &c.; and by one of the elders of the institution—we venture to think now the father of the present Society—H. Gatsineau, some drawings which would be highly prized had not this artist repeated the same effect for a series of years. By him there are 'Near the Waters Meet—Lynton, North Devon' (197), 'At Rothswaite, Cumberland' (210), 'The River Tummel—near Faskally, N.B.' (144), 'Ravens-craig Castle, Fifeshire' (147), &c. By A. W. Hunt is 'Bamborough from the South' (133); and by W. Collingwood are 'From the Cramont near Cornayeur—Early Morning' (121), 'Aber—North Wales' (122), 'Under Mont Blanc—the Allée Blanche' (134), &c.

In Haymaking' (11) there is not the sweetness that qualifies the landscapes pure and simple by Birket Foster. Here we see a company of haymakers about to cross a river in a punt: the figures are clean and sharp, indeed somewhat hard in opposition to their surroundings. 'The Village Inn' (182), shows Mr. Foster straying yet further from his proper centre; not that the rustics, horses, and complementary objects are in themselves incomplete; but that such material does not admit of any display of those powers with which he is so eminently gifted. The third drawing he shows (a marine-piece already mentioned) is a more decided departure from his usual course, but it is in every way successful as a small drawing.

In the Silk and Cotton Bazaar, Cairo, there is more of life and movement than in any of the others of the architectural series exhibited by E. A. Goodall, whose studies, as we now see them, are supplied from a portfolio which will, no doubt, hereafter be prolific of more finished works. We refer to these drawings with a perfect confidence in their truth, having found the translations under this name generally of exemplary fidelity. By W. W. Deane are instances of highly ornamented interior architecture, as 'St. Mark's, Venice—looking towards the North Transept' (34), and again, 'St. Mark's, Venice—looking from the North Transept' (114), 'Venice, from the Riva dei Schiavoni' (188), 'South Doorway—Cathedral—Verona' (235), &c. In his interiors, Mr. Deane seems to have lost that luminous transparency which may be remembered in his 'Council Hall of the Doge's Palace,' and other drawings exhibited some years since. The most important of these studies is the View from the Riva, which gives the entire line of the quays to the mouth of the Grand Canal, and the perfection of this makes full amends for any

shortcomings in the fragments of St. Mark's. Mr. S. Read, practising in the same department, has contributed 'The Chapel of the Sacrament in the Church of St. Jacques, Antwerp' (95), 'The North Aisle of Westminster Abbey' (183), 'The High Bridge, Lincoln' (190), in which is exemplified much of the skill, but not the extent of power, Mr. Read is known to possess. There are in various parts of the room, hung high and low, examples of street scenery by John Burgess, which in drawing show power, knowledge, and experience, although they are much inferior to others by the same hand seen on these walls years ago. Of some of these the titles are, 'The Fountain and Lorenzkirche, Nuremberg' (17), 'Le Gros Horloge, Rouen' (28), 'Transept of Cathedral and old Timber Houses at Lisieux' (52), &c.; they have qualities to recommend them, but they are uniformly cold in colour and loose in execution.

Mr. Topham's drawings divide themselves in spirit between English rustic incident and that of Spanish lowlife. In 'Outside a Posada' (30) there is a scant assemblage of wayfarers entertained by a girl dancing to such music as is procurable from a guitar and a tambourine. Another is called 'Preparing for the Fight' (21), and presents a *torreador*, in all the state-finery of the arena, as just about to be called to encounter the bull. His wife, by his side, is anxiously praying him either to decline the fight altogether, or to take such care of himself as shall yet preserve him to her. In the Posada scene there is much that is pleasing; the point of the latter drawing is perspicuous enough. In the English rustic figures are recognisable acquaintances of years long gone by. 'Oh! Cara, figlia mia!' (64), H. F. Riviere, has something in it so whimsical as to excite surprise it has never before been seized on by any of the hosts of painters that throng Italy. A peasant-woman, in order to relieve herself of the immediate care of her child while at work, has attached it by its swaddling bands to a hook in the wall. 'Repentance' (40), also by Mr. Riviere, turns on the confessions of a brigand to a monk, and the circumstances occurring in the treatment of the group sufficiently declare the horrors of the man's narrative; but this picture is deficient in clearness of tone and parts. There are four drawings by this artist which far surpass all his productions of late years.

The animal-painters of this year signalise themselves: thus in marine subjects, so also in animals, is the exhibition well sustained. Mr. F. Tayler contributes, as usual, sporting parties, interesting and sparkling, like others that have preceded them, as 'Otter-hunting in the Highlands from the Pack of the Duke of Athole' (169), 'Taking in the Game' (14), 'Just Found! Hold hard, and let the Hounds come by' (102), &c. By H. B. Willis are 'A Welsh Homestead, near Llandudno, North Wales' (100), 'Harvest Time in the South of Sussex' (108), 'From a Scene near Conway, North Wales' (166), &c. By Basil Bradley are 'Horse and Mule gambling on the Dorsetshire Cliffs' (165), 'Welsh Ponies' (174), 'Mary's fair Gift to Robin' (207). The following are also worthy of note as drawings of much merit:—'A Venetian Fruit Boat,' Walter Goodall (62); 'Land at Last—Emigrant receiving Mother and Sister in the Colonies,' R. W. Macbeth (76); 'The Brown Gallery, Knoles, Kent,' Joseph Nash (81); 'The Farewell and the Return,' Margaret Gilles (115); 'A Charterhouse Exterior,' F. Smallfield (123); 'A Mountain Stream—Morning—North Wales,' C. Branwhite (131); 'Shepherd's Land,' Thomas Danby (139); 'The Coming Storm,' Alfred D. Fripp (220); 'Bamborough Castle,' Alfred W. Hunt (229); 'The Grave of the Saurian' (234), and 'On the Yorkshire Coast' (241), George Dodgson; 'The Escape,' F. Walker (243). It need scarcely be observed that some of the last-named artists are among the most distinguished of the body. Their names are, generally, a guarantee of the excellence of their works, of which we would gladly write more in detail, but our space is filled in; and we have felt it more desirable to canvas the pretensions of younger members.

INSTITUTE
OF
WATER-COLOUR PAINTERS.

EXHIBITION.

THIS the thirty-eighth season of the Institute opens with an exhibition of two hundred and forty-three works, productions of eighty-four members, lady members, honorary members, and associates. On the honorary list are some names of high repute, and had each of those gentlemen made but one contribution, it need not be said, how greatly such an addition would have enhanced the interest of the collection. As it is, it happens, by an unfortunate coincidence, that those to whom we look annually for evidences of power have not on this occasion done their best, but it cannot be denied that among the minor essays of the members there is very much that is attractive.

From amidst its surroundings the conception of Guido R. Bach shines out—'A Child's Dream' (43), by the breadth of its clear colouring, the quality of its drawing, and the mixed character of its ideal. It would appear that a child, a little chubby rustic, has fallen asleep in a barge moored at a river's brink, and it dreamt that a Naiad mother rises from the stream attended by her family, all prompted by curiosity to examine at their leisure the sleeping child. The story is entirely in the spirit of the German fairy tales and legends, and it were better that a definite origin had been assigned to it. This is the only work Mr. Bach has sent to the gallery. 'Beaten' (35), is the too insignificant designation given by Charles Catermole to a party of Cavaliers who are returning from some one of the battle-fields in which the king's troops were worsted. The tale of defeat is eloquently written in the depressed mien and weary gait of the retiring squadron, with a painful episode in the fainting and perhaps wounded officer who is the prominent figure in the group. Whatever may be the excellence of this drawing *in se* it is not desirable that it should provoke the unfavourable comparisons it does not fail to call forth. In another work exhibited by this artist, 'The Ford' (224), and in many others that have preceded these, he has shown a basis of originality enough to build a solid reputation upon. The whimsical origin of one of our minor conveniences, which has grown up into a personal necessity, is chronicled in J. D. Linton's drawing of 'Jonas Hanway and his Umbrella—the first Umbrella in England' (60). Beyond the representation of the umbrella and its bearer, the only field for the play of the ideal exists in the surprise naturally shown by the passengers at a sight so novel, which reminds us of the earlier use of umbrellas on the Continent, a suggestion from the portable sunshade. Thus we see Mr. Hanway under his umbrella in a pelting shower, an object of curiosity to the passing idlers.

By A. Bouvier are several drawings, that attract, perhaps, more attention than they otherwise would, from the prevalence of a taste for representations of Greek and Roman social life, of which the successes have been only those that present themselves with so much of the stamp of reality as tradition and reading enable painters to give them. Mr. Bouvier's works are severally called 'Crotalaria' (65), 'Play' (111), 'Under the Portico' (175), and 'Fast Asleep' (211). The first named is a girl dancing with castanets; the second is a girl playing with a kitten; and the most important, 'Under the Portico,' contains a group of three girls listening to a fourth who reads from a manuscript-roll. In comparison with the spirit of what is being done in this way, it would appear that Mr. Bouvier does not desire to work up to that standard which would be acceptable as pictures of domestic life. Carl Werner exhibits Egyptian subjects, of which 'A Coffee-house at Cairo' (69) exemplifies more than any of the others the tardy, dreamy, every-day life of the Moslem. The frontage of the establishment with its balustrade, divan parties sipping their coffee, and its only sign of life—the boy who waits on the guests—forms not only an advantageous arrangement for a picture but is well calculated

in its simplicity to persuade us of its truth. Also by Mr. Werner is 'The Interior of the Temple of Karnak—Thebes' (44), in which the immense size of the masses of stone composing this wonderful monument are shown by the opposition of some figures drawn to scale. In the interior of the same temple (95), we see all the excavated objects collected, the best of which go to enrich the Egyptian museum at Cairo—those rejected are given away. Of the same class is 'The Entrance of the Great Temple of Isis' (106); but we have a change in 'The Great Bazaar—El Chan Chalil—in Cairo' (151), with which is the entrance to the mosque of the Sultan Asherafi, whence issues a rich Arabian *Effendi*, who distributes alms to the poor, preceded by his *Cavass* bearing a silver-headed cane. On the left is a coffee-house where the famous *hatschietsch* is to be had which produces intoxication when smoked with tobacco. All these drawings are careful. 'The Listener' (84), Emily Farmer, is a study of a girl's head, of the size of life, and thus extremely difficult to work in water-colours, from the necessity of maintaining tint and transparency. It is good in colour, well drawn and sustains the title perfectly. 'The White Rose' (93), V. W. Bromley, looks like a study for a composition of several figures as it would appear in that scene in *Henry VI.*, in the Temple Garden, in which one of the Lancastrian party defiantly plucks a white rose—a direct reference to this would have given importance to the drawing.

Mr. Tidey exhibits as usual some highly meritorious works, broad and accurate in execution and of great sweetness of colour, but it would have occurred to few artists to treat as he has done the group of three girls to whom he attributes 'Castles in the Air' (99). One has been reading to the others, and all seem to be carried away by the romance of the moment. If there is any meaning in their being half-dressed it is not clear. On the other hand 'Sanctuary' (176)—girls seated at the green and rocky margin of a pool—is, in finish, character, and perspicuity of detail, admirable; but the application of the title is not intelligible. Mr. Tidey has allowed himself latitude enough in his compositions; as, in addition to these, he embodies, in two scenes, the story of Richard and Kate from the verse of Bloomfield. The former (24) is a conception strictly in accordance with Richard's recollections of himself and the romping rustic hoyden, the butt of whose jokes verbal and practical he was content to be. The second picture (195) shows us the tottering old man and woman, the former garrulous in his reminiscences of their early youth. Mr. Absolon's 'Home' (167) is a drawing of great power, but the title seems to mock the poor shivering wretch who sits cowering in the street with an infant at her breast in a bitter winter night. It will be felt that 'Hauling up Wreck after a Storm on the French Coast' (129), R. Beavis, is not an idea, but records an actuality; a couple of meagre, overstrained horses are dragging up, beyond high water-mark, a portion of wreck. The overtaxed powers of the poor animals are very pointedly shown; but this work is far transcended by 'Returning from the Autumn Fairs—Caught in a Snow-Storm' (74), wherein is seen a herd of wild Highland cattle traversing 'the bleak heath-covered hills, now mantled with snow, on their way to their winter home. The valuable property in these and other works of Mr. Beavis, is, that they adhere to natural presentation, and do not condescend to the prettinesses of execution. Mr. Corbould has sent only one drawing, 'Heloise' (141), a study of a head, which falls far short of the general character of the productions of this artist. 'The Hall of Justice' at Bruges, is the principal contribution of Mr. L. Haghe. He has painted this unique interior already more than once—there is in the room a second representation of it, to which we shall refer hereafter. But often as it exercises the pencils of painters of all countries, it is never so fittingly appropriated as by Mr. Haghe, who, in the present case, represents a military tribunal trying a prisoner in whose favour an advocate is addressing the court.

As a miscellany the exhibition is rich, for it contains admirable productions of every department of Art. It is not, perhaps, so powerful in

certain branches as the collections shown by other societies, but there are exquisite examples of landscapes and marine subjects, and the flower-painting is of the highest order. The only drawing sent this year by the President, Mr. Warren, takes us back nearly sixty years; the subject is 'Cottages at Linton, Cambridgeshire,' painted in 1815: simple and earnest, and, of course, not bearing the remotest reference in any way to the deflection taken by Mr. Warren's subsequent studies. 'A Peat Moss, near Balmoral' (34), W. L. Leitch, is a very masterly production, so complete as to satisfy the most fastidious eye, and with a remarkable tenderness compensated by the most judicious gradations. The productions of Mr. Skinner Prout assign to him a speciality in the description of certain continental cities, the peculiarities of which have rarely been illustrated; as in 'Ghent' (48) and 'Bruges' (174): these are rendered with a daylight palpability the attempts at which in other hands are too often failures. Mr. Prout exhibits also 'Lucerne' (40), 'Lago Maggiore' (174), and 'The Headsman's Tower, Nuremberg' (229); each of them is treated with a feeling perfectly adapted to the subject. Of the drawing by E. Hargitt, 'On a Highland Road' (45), the subject is common-place and unattractive, but by a beautiful system of colour and skilful manipulation it has been worked into a fine example of water-colour art. There are by the same painter 'Turf-Cutters' (83), 'A Moorland Road' (183), &c. By J. Orrock are exhibited six drawings of much excellence; all indeed are worthy of being noted, as 'Mount Sorrel, Leicestershire' (46); 'Aylstone, near Leicester' (88); 'Barrow on Soar' (119); 'Oyster Perches, Beaumaris—Penrhyn Castle in the distance' (154); 'Haddon Hall from the Meadows—Early Morning' (169); 'Oystermouth Castle—the Mumbles in the distance' (185). Of Haddon Hall every interior nook and exterior angle has been painted again and again. Something new, therefore, in connection with Haddon is greatly refreshing; and, from the spirit in which this artist looks at nature, the morning view of Haddon is precisely that wherein he would be expected to achieve the success which distinguishes this drawing. The Aylstone subject is remarkably simple as to its components; but these, as a whole, have force and substance enough to exemplify in a manner very marked the great value that may be given to the most ordinary objects, which here are a not very picturesque stream and barge moored at the brink bordered by a luxuriant growth of sedges. No. 119 is a somewhat similar subject rendered with the same firmness and substantial result, and it will be observed how effectively the sky with its masses of cloud assists the composition. To speak of the others in detail would be only a repetition of the encomiums passed on those we have described. In 'Lobster-Fishing, Salcombe, South Devon' (47), J. H. Mole, the mellow sunny afternoon haze is very satisfactorily painted. This phase Mr. Mole repeats with equal success in others of his works. Whereas in cottage-scenery generally children play, in a majority of cases, the most important parts, in 'The Rustic's Pet' (49) the prime actor is a rabbit, which a cottage-child is hugging to her bosom with all the affection due to a little sister—a bright and cheerful picture, more so than cottage-scenes generally. A very creditable piece of moorland scenery is described as 'A Scotch Spate' (89), J. C. Reed, which inclines to the belief that the title has been written down in ignorance of what constitutes a 'spate.' 'Homeward Bound' (107), Walter W. May, is treated with a simplicity always certain to prove attractive. The object dealt with is simply a barge, which may be supposed to be sailing up the estuary of the Thames; but the eye is vexed by the too multifarious cresting of the wavelets. Of this disturbing element there is nothing in 'Evening on a Dutch Canal' (39), or in 'Hay Boats waiting to land' (18), both by the same artist. 'Dutch Boats on the Scheldt' (56) is by E. Hayes, who settles us in the conviction that he has concentrated all his powers on marine-painting—a branch of Art so jealous as to admit of no division of love; hence his success in 'Fishing-Boats off the Lizard' (161),

and 'A Fresh Gale off St. Ives' (179), &c. This artist matures himself slowly, but the improvement has been going on year by year; some of his very modest small studies would tell well as large pictures.

'Hardwick Park, Derbyshire' (52), D. H. McKewan, affords specimens of those ancient oaks to be seen only in our own islands. It is a piece of home-park scenery, but there is much of stateliness in the aspect of the whole. 'Haytime, near Port Madoc' (71), and 'Moorland Pasture, Borrowdale, Cumberland' (25), both by Mr. McKewan, are departures from the sylvan material, and, although more or less successful, are by no means so vigorous as the wooded scenery. 'Lichet Harbour, Dorset' (55), by H. G. Hine, has many commendable properties; it is uniformly agreeable in colour, and is soft in execution, inasmuch as to secure atmosphere and keep the whole well in hand. In his 'Sea-Roamers' (77) is proposed a novel and defiant effect in a sea rolling in over a chalky and sandy bottom; at least, it is thus that the light colour of the water will be principally accounted for, rather than by sunlight. The drawing is almost a breadth of monotone, yet it is very interesting; but Mr. Hine's best work is the 'South Downs, near Willingdon, Sussex' (155), wherein is given to these rounded masses of green hills a sentiment which has been but little felt by any painters who have entertained these passages of landscape. Indeed, the Sussex Downs are like nothing else either in this or any other country, and to make pictures from them something more than ordinary feeling is necessary. In other works Mr. Hine displays refinement and versatility of taste. In 'The High Mill, Bootle, Cumberland' (32), and 'Hawes Water, Westmoreland' (134), Mr. Fahey, the secretary of this Society, is again at home amid that scenery which he paints with so much truth. The district to which he commits himself here is romantic; but it is not so much the romance of his chosen localities that he sets forth, as their physical properties and distinctions, imparting air and transparency where these are necessary, and solidity to passages requiring weight and substance. Of 'The Sacred City of Benares' (117), T. L. Rowbotham has made a large drawing which perhaps represents the main truths of the place, but it is difficult to accept a version of Benares that presents it to us as a city but of yesterday. If the drawing has been worked in from studies earnestly made on the spot, the artist has missed all the wrinkles and weather-stains time never fails to leave on all things, and more particularly on man and his works. In the drawing there is a certain imposing character, but it strikes the observer too much as an architectural design.

'Lock Ho!' (126), by E. J. Gregory, a new associate of the Institute,—educated, we believe, in the Southampton School of Art,—instances much skilful work in a subject of but little interest, simply the arrival of a skiff with a water-party at the lock aforesaid. The labour bestowed on the incident must give a high commercial value to the drawing, though, like so many others, it has no story to tell. Again, in 'The Brick-field' (170), C. Green, we have an example of masterly power of feeling and execution, but we submit that it is thrown away on the definition of mere ground-surfaces. The composition is animated by labourers, and these are as fastidiously worked out as their surroundings; yet it is painful to be reminded what a life-like picture and spirited argument might have been produced with even half the labour we see here. To it, however, as it is, all praise is due. By the sparkle communicated to his work, 'Summer Afternoon—Low Tide' (194), by F. J. Skill, he succeeds perfectly in sustaining the title. His method of working brings substantially forward the mixed team of oxen and horses which is introduced here. Mr. Skill exhibits other works, of which some are studies of coast-children. Of the three drawings by H. Johnson, 'Entering the Lock—a June Morning' (63), is perhaps the most entirely satisfactory. There is but little in it—a canal-boat, a lock, water-surface, and a flat landscape; but there is a sweetness in the working that amounts to fascination. Herein lies the secret

of satisfying the eye without any compromise of the manner. The others by Mr. Johnson are, 'Twilight' (215) and 'Carting Vetches' (226), smaller but not less careful drawings.

In 'A Welsh Stream near Crickieth' (102), Mr. Pidgeon departs in some degree from the tranquillity of those pieces of Thames scenery which he renders so pleasantly. Here the power of the artist is well represented, though in another direction. 'Sta. Maria Maggiore, Rome' (156), by E. H. Fahey, shows a great advance on antecedent productions. There are also by the same hand, but in quite another vein, 'The Thames, near Henley' (191); but we revert to the Eternal City in a very excellent view, by this artist, of 'St. Peter's and the Vatican, from the Viale di Prate' (27). Mr. Chase exhibits a quiet and very careful drawing of the famous Hall of Justice at Bruges, of which Mr. Haghe also gives his version, as noticed above. The advances made by Mr. Mogford have been adverted to from time to time: his choice of subject-matter is generally very judicious. He exhibits seven drawings, of which we note:—'Dunskey Castle, West Coast of Scotland' (68); 'Glenluce Sands, Wigtownshire' (79); and 'A Pleasant Spot to rest—Port Patrick, Scotland' (127). The flower-painting here, principally by ladies, is of a superior character, as 'Roses, &c.' (16), Fanny Harris; 'Straying Branches' (38), Mrs. W. Dufield; and by the same, 'Primroses, &c.' (232); 'A Nook in the Wood' (234), by Mrs. Harrison; and by J. Sherrin, 'Plums and Peach' (222), a very lovely example of fruit-painting. The whole collection constitutes a pleasant variety, tolerably uniform in a certain quality, but not fortunate in containing many works of marked exceptional excellence.

ART IN CONTINENTAL STATES.

PARIS.—Monsieur Léon Heuzey, the archaeological professor in the *Ecole des Beaux Arts* of Paris, has recently concluded a course of lectures on the topic of Greek costume, by an expedient of practical illustration, which was highly interesting and satisfactory—not alone to an audience of his academic constituency, but to an élite of scholarly amateurs. The attention of the Professor having been especially drawn to the very nice question herein involved, he pursued it with an ardent continuous quest, and shrewd analytical scrutiny, which led to the remarkable affirmation that the dress of both men and women in the land and time of Phidias was composed of simple squares of drapery, varying in size—varying, also, in quality, in lightness, or density. Upon living models the Professor fairly tested his theory, making use of a fine woollen drapery as most similar to the domestic web of the old classic era. With these he realized faithful copies of the most complex foldings transmitted to us on statues, on *bassi relievés*, and fictile vases. Here were conspicuous examples from the Parthenon friezes, and also, signally, from the well-known noble statue, so distinguished by its breadth of drapery, and recognised under the designation of Sophocles. A curious test was applied in these experiments, by the model shifting from a studied pose, with consequent disarrangement of linear fold, when, by a resumption of attitude, the true presentment was recovered. Similar and equally successful results were arrived at with the female models; the squares of drapery being, however, more ample, of richer material, and altogether more subtle in their convolutions. With these, amongst other examples, the 'Minerva' of Veletti, with its Ionian tunic and Doric *peplos*, was as happily illustrated as the Sophocles. Professor Heuzey was quite successful with his very critical auditory. It should be remarked that he has made antique costumes very widely the subject of study. He has already lectured, in his illustrative method, on those of Assyria and Egypt. Next year he purposes inviting his friends to accompany him in a visit to the Forum of Rome. Let us hope that he may find some competent student among us

to emulate him in his artistic and scholarly excursions.

Troyon, the eminent French landscape-painter, left to his mother, on his death, an accumulated fortune of £48,000. It would seem that such wealth could not have been entrusted to better hands, as it is well known to have been already most liberally and feelingly used in aiding professional misfortune. A sum of 12,000 francs has, moreover, been settled by the generous lady in the establishment of a prize to be allotted, at intervals, in favour of such artist, in humble circumstances, as may have distinguished himself in that line of Art wherein her son attained so high a reputation and so ample a fortune.

Monumental Pillar.—It is an occasional practice with French sculptors to give temporary erection, in some public place in Paris, of a work just completed, and previous to its transmission to a distant locality for its ultimate erection. One obvious advantage arises from this exhibition—the detection of any striking defect in the Art-production, and its timely correction. An instance of the kind has just been realised in the *Champs Elysées*, opposite the main entrance to the *Palais de l'Industrie*. Here we have a work of high interest and very considerable merit—a monument to be raised in Peru to the memory of President the General Salves, who was killed in the war struggles for the independence of his country. It is a column, on the top of which a figure of Victory, glowing in gold, is poised with extended wings, bearing in one hand a sword and crown, in the other a palm-branch of victory. At each side of a quadrangular pedestal to this pillar, stands a large figure in Florence-bronze, representing respectively the States of Chili, Peru, Bolivia, and Ecuador, with outstretched arms and hands brought to meet together. Of these, the front one is that of Peru, and at its foot is placed the statue of Salves—recumbent and in the action of death. Léon Cugnot is the sculptor of this work, and, although the figure of Victory bears a strong resemblance to that upon the well-known column in the Place du Châtelet, yet it is full of energetic and expressive significance, and, in its drapery, of excellent sculptural effect. It errs, however, to some extent in being seemingly over large for the height and proportion of the sustaining shaft. The four figures below are spiritedly sculptured, as is the special monumental form of Salves. The error, if error it be, in regard to the relative proportions of pillar and column, can easily be rectified when the marble of the former is prepared in Peru. Upon the whole, the work is highly artistic and imaginative; would that we had more of its spirit in our British monumental erections!

AMSTERDAM.—A recent sale of pictures by old masters in this city, shows they realise prices as comparatively high as have lately been paid for modern paintings in London: twenty-five pictures belonging to the late Baron Roëll, née Hodshon, produced no less than £19,441. The principal specimens were—'A Young Girl holding a Candle,' G. Douw, £577; (Van Pappelendam); 'A Wooded Landscape,' Hobbema, £4,125; (Nieuwenhuys, of London); 'Four Children under an Archway,' Neitscher, £1,384; (Holloway, of London); 'A Group of Pigs,' P. Potter, £795; (Oppenheim); 'Landscape,' with a waterfall, Ruysdael, £2,275; (Antwerp Museum); 'Marine-View,' with several vessels becalmed, Van de Velde the younger, £3,712; (Holloway); 'Interior of a Church,' E. de Witt, £2,475; (Nieuwenhuys). These seven pictures alone produced £15,253.

DÜSSELDORF.—The 'Artists' Association for Mutual Support and Aid' proposes to have a lottery next year in aid of their society. The prizes will consist of pictures contributed by almost all the artists of Düsseldorf, and by many in other towns of Germany. A list of names has been forwarded to us, and we find in it not a few of the most distinguished painters of the country. The President of the Committee is Prince Leopold of Hohenzollern. All information concerning the project may be learnt on application of Mr. A. Siegle, 110, Leadenhall Street, the London agent for the sale of tickets.

BRITISH ARTISTS:
THEIR STYLE AND CHARACTER.
WITH ENGRAVED ILLUSTRATIONS.

No. CV.—PHILIP RICHARD MORRIS.

PHILIP RICHARD MORRIS was born at Devonport, on December 1st, 1836, where his father, also a native of that town, practised as an engineer and iron-founder; subsequently he removed to Berwick-upon-Tweed, where his son Philip was educated. Soon afterwards the family came up to London, and the future artist was placed in an office for a term of seven years; but the occupation was obnoxious to one whose tastes, from an early period of life, had disposed him towards Art.

Here I may perhaps be permitted to quote an extract from a letter I received some time ago from the painter. "It was," he writes, "reading the series of biographical sketches of British Artists in the *Art-Journal* that gave a firmness to my determination to become an artist; and especially the account given of the President of the Royal Scottish Academy, Sir George Harvey, whose efforts to paint during the few hours snatched from an uncongenial employment inspired me to think that I, too, might become a painter. This and the 'Life of Hogarth' incited me to rise at five o'clock in the morning in the summer, and to draw till seven, when my day-work commenced, and continued till eight in the evening; after which I was again at my pencil. This went on for five weary years, but with many desperate thoughts of absconding from home; once, indeed, I had my carpet-bag packed up, and with a young friend of similar aspirations, was about to start for Wales—then an unknown land to me—with the idea of sketching

portraits for our livelihood." But wiser heads than his own then prevented the realisation of this adventurous step: the time was not yet ripe for any such undertaking.

During a brief sojourn on the southern coast, he chanced to meet with Mr. Holman Hunt at work on his picture, 'Strayed Sheep,' who very kindly sought an interview with Mr. Morris's father, and persuaded him to permit his son to pursue a course of artistic education. But the youth's employer was inexorable in refusing to give consent to his leaving him; so there was no alternative but to persevere in working out the term of the indentures. This, however, became, at length, so insupportable that he broke away one morning from his occupation, and went to the British Museum to draw, yet with the greatest dread of being discovered by his master: the secret of repeated absence at last was found, and the latter, after sundry threats of summoning his apprentice before the magistrate, left him to follow his own course, with two years of the term of servitude unfulfilled.

So at the British Museum the youth resumed his studies without molestation, drawing, chiefly, from the Elgin Marbles. At the age of nineteen he entered the schools of the Royal Academy, where, in 1855, he won the silver medal for the best drawing from the life. Double honours awaited him the next year, for he obtained the silver medal for the best painting from the nude figure, and a second similar prize for the best painting from the draped figure. A still higher award was made in his favour in 1858, when he won the gold medal for the best historical picture, the subject being 'The Good Samaritan.' Subsequently he competed successfully for the "Travelling Studentship," on obtaining which he went into France and Italy for study. So far, therefore, as encouragement was to be derived from Academical honours Mr. Morris commenced his career under the most favourable circumstances: the few pictures he has produced show that he has not disappointed the expectations such youthful success as his naturally raised.

His first publicly exhibited picture appeared in the Academy in 1858, while he was yet a student in the schools of that institution: it bore the title 'Peaceful Days,' and represented an old soldier



Drawn by W. F. Allen.]

PRISON-FARE.

[Engraved by Butterworth and Heath.

seated, with a child on his knee; the composition is agreeably arranged, and the man's face, to which marked attention has evidently been given, is worked up to the delicacy of a miniature. It was no small compliment paid to the young artist's first exhibited picture that it was purchased by the late T. Creswick, R.A. By the death of the Royal Academician, A. L. Egg, Mr. Morris lost a good friend, and able adviser in his practice. Mr. Egg bought his next picture, 'Voices from the Sea,' exhibited, in the same gallery,

in 1860. It is a carefully-painted picture, but the fishermen's children and the fishing-boats scarcely justify the title given to the work. In that year Mr. Morris sent to the British Institution 'The Widow's Harvest,' it represents a Highland widow gathering in a scanty crop of oats, while a sailor-boy, recently returned from sea, is at play with his young brother. 'The Captive's Return,' in the Academy Exhibition of 1861, is an attractive work; it bears evidence of power both in conception and colour. An idea of the

subject may be formed from the quotation which accompanied its title in the catalogue:—"And the young Alister Ray, weak from his wound, still slept on the rude litter his escort had made for him; his parents, gazing wistfully on his face, could mark the lines of suffering traced there since the day the Southrons invaded the glen." The picture is in the possession of Mr. George P. Bidder, the eminent engineer.

From that year till 1864 we hear nothing of the artist, who probably was passing the intervening period in pursuing his studies on the Continent. But in the British Institution of the last-mentioned year he exhibited the first of those pictures which partake in some degree of the character of Sacred Art. 'Where they Crucified Him'—the title of the work—is the property of Mr. Robert Rawlinson, C.B.; it was engraved as one of our large steel-plates, in the volume for 1868: the comments then made upon it need not to be repeated here: suffice it to say that the picture is full of rich poetic suggestion. Mr. Morris exhibited a second work with it, 'CRADLED IN HIS CALLING,' of which an engraving is given on

this page; the composition shows a novel fancy; a weather-beaten fisherman, having been met by his wife and child as he returns on shore, has placed the sturdy youngster in his fishing-net, who is borne homewards in the extemporised cradle by the father and a fisher-boy, accompanied by the man's faithful dog. This is a most pleasant picture, both in sentiment and in treatment; it was purchased by Mr. Alexander, the banker. In the same gallery appeared, in 1865, 'The Battle-Scar.' In that year he contributed to the Royal Academy 'Jesu Salvator,' a title given to an incident supplied by the records of the dispersion of the Spanish Armada. "In the year 1588, the Spanish ship *Florida*, forming part of the Invincible Armada, was lost on the Island of Tobermory, or Well of Mary, near a religious house dedicated to the Virgin. . . . The Synod of Argyle allowed the nuns to remain in those islands long after the Reformation in Scotland." This picture—in the collection of Mr. Crocksford, of Brentford—escaped my notice when exhibited; as did another, 'The Knightly Mirror,' in the Winter Exhibition at



Drawn by W. J. Allen.

CRADLED IN HIS CALLING.

[Engraved by Hutterworth and Heath.

the French Gallery in 1867: the latter is in the collection of Mr. J. Lambert, of Surbiton, and has been engraved by H. Simmons. 'The Riven Shield,' at the Academy in 1866, deserved a much better place than that given to it by the hangers, for it is a work of more than ordinary merit. It is in the hands of one of our engravers, who is at work upon it as a steel-plate.

'Drift-Wreck from the Armada,' exhibited at the Academy in 1867, our readers will probably recollect among the engravings on steel introduced into the *Art-Journal* for 1870. It is a work original in conception and most spiritedly carried out.

Another of his pictures exhibited the same year in the Academy was called 'Setting in Glory;' but we are drawing closely to the end of our allotted space, and cannot enter upon any description of this, or of this artist's work exhibited in 1868, 'Christening-day of the Infant Heir.'

In 1869 he sent to the Academy 'The Ambuscade,' of which it must suffice to repeat the remarks then made upon it in our columns:—"This composition of landscape and figures evinces knowledge and power of independent treatment. The drawing is

firm, the disposition of a somewhat complex subject skilful, the colour deep and significant."

Lady Burdett-Coutts possesses a picture by Mr. Morris, 'The Shadow of the Cross,' which, we believe, was never exhibited. Neither was 'PRISON-FARE,' one of our illustrations, and the property of Mr. Fox, of Alderley. There is nothing specially novel in the composition; but so far as we read it, the incident is touching; a captive handing to a starving woman and child through the barred window a piece of his prison-bread. The narrative is forcibly and skilfully worked out on the canvas.

The engraving on the next page is from his picture, 'THE SUMMIT OF CALVARY,' exhibited last year in the Academy. It belongs to the class of semi-religious subjects of which the artist, as appears by what we have said, has produced several, and all showing fine poetic feeling. Here a Hebrew shepherd has approached the principal of the three crosses on Calvary, after the bodies were removed, and he is gazing, with marked solemnity, on the cross-beam, whereon some doves, the emblems of innocence, have alighted: in the foreground is a ewe-sheep with lambs, suggesting

Christ's last command to St. Peter, "Feed my sheep." In the background are the walls of Jerusalem. In this, as in other similar subjects by Mr. Morris, a new and most attractive view is taken of Mount Calvary immediately after the termination of that deed of darkness out of which arose the "light to lighten" the world for all future ages. The copyright of this picture has been sold,

but we have received permission from its owners to engrave it as one of our illustrations.

'The Golden Hour that fadeth into Night' is one of the latest pictures this artist has exhibited; it was hung at the New British Institution, opened towards the close of last year, and though the subject is simple enough, two girls driving before them a couple



Drawn by W. J. Allen.

THE SUMMIT OF CALVARY.

[Engraved by Butterworth and Heath.]

of white calves, there is a sentiment in the work which carries it far beyond a mere rustic incident.

In the Academy exhibition now open is 'A Highland Pastoral,' the property of Captain Hill, of Brighton. We make no comment upon it here, as it will, doubtless, find notice in our review of the exhibition.

Mr. Morris has only to continue steadily in the same track along which he has hitherto travelled, to gain for himself a high reputation: he possesses a pure and imaginative feeling, takes great pains with whatever he puts on canvas, and shows many other estimable qualities that must eventually win renown.

JAMES DAFFORNE.

IMPROVEMENTS IN MINOR
BRITISH INDUSTRIES.

METALLIC COMPRESSION CASTING.

THE patent of the Metallic Compression Casting Company is an American property, which under a company is now about to be worked in this country. Its operations embrace a numerous class of utilities, representing a large and very important section in the hard-ware business, and, in respect of the cost and beauty of the products, offering extraordinary advantages over the results of the methods of manufacture now commonly in use. We know that castings in bronze and other metals are never presentable in commerce until they have been dressed and trimmed with the chisel, but one remarkable advantage in castings by this process is that the most delicate traceries require no after-treatment; and of this the best evidence is, that woodcuts and the most minute stereotypes leave the mould in a state so perfect that in working them immediately not the slightest imperfection is perceptible. Among the examples shown are bookbinders' ornaments, dies for paper-hangings, all kinds of plates for printing, small bas-reliefs in iron, and other metals. When examining the moulds we are struck by the exquisite delicacy with which the lines are taken up and repeated; the finest woodcut is, in reproduction, a marvel of exactitude; but it must be observed that the mould is formed, not as in the case of ordinary castings, of sand, but of fine potter's clay, and what is remarkable is, that for each cast a new mould is necessary. But it appears that these moulds are produced in quantity with great rapidity, and, of course, ease; a fact referring to extensive commercial transactions, rather than any limited and special supply; and in such case the objects are classed and priced, not according to richness of pattern, but by weight. The *rationale* of the invention may be described in a few words, as the injection of the molten metal into the mould under great pressure, by means of a piston moving in a cylinder; and hence will be understood the office and responsibilities of the mould; which, itself, must really be a work of Art; for no mould repeats a form so complete as to be independent of dressing. If Arabesque and florid design be rendered with an accuracy so minute, the process being, as we believe, purely mechanical, Fine Art compositions will be translated with an equal nicety; and so it is, for those that are submitted for inspection have the appearance, not of copies, but of that kind of solid work which usually characterizes an original design rather than a reproduction. It is impossible to consider the results of this invention without reference to the products of other means of obtaining relief-compositions in metal, such as those of *repoussé* and electro-metallurgy; but in placing it in comparison with these, certainly so far as flat and panel-designs are concerned, there cannot be a pretence of competition. The development of the invention is as yet only in progress, but enough of its capabilities is shown to justify us in all we say of it. We are told that the patentees are about producing forms in the round; these are vases, statuettes, and other objects, independent of background; if this can really be effected with all the minuteness of finish which they carry into their flat compositions, and, at the same time, supposing such a reduction of cost, as we have a right to assume, from the prices of domestic fittings and commercial articles, the invention will open up a line of business

in the direction of ornamental statuette and figure-composition, which will greatly affect the demand for the French bronze-castings, which are now in increasing request in this country. We are assured that works in the round can be produced, and considering the evidences of the genius and enterprise submitted for inspection, this cannot be doubted. As regards the popularity of the products the only question is the cost. In such works, either in the flat or round, one of the primary qualities is that solidity which is found in a cast of bronze, or any other metal effected by ordinary means; and in evidence of this quality, indispensable for objects of every-day use, may be cited a *lazza*, containing in the centre a classic profile, with four figures of Cupids, differently disposed, on its outer band. In substance this work did not resemble either *repoussé* or electro-metallurgy; when removed from the mould it was perfect, and required no finishing or backing-up.

On inquiry as to the commercial staple of the patentees we are shown the design of "an extra heavy burglar-proof front-door mortise lock," the front of which is bronze, bearing a Greek design. With this is grouped a variety of other locks similarly ornamented. Many of the lock-escutcheons and finger-plates are very beautiful in design; these are principally in bronze, and those plated with nickel never tarnish. It may be considered that it was scarcely a matter of interest to ornament a door-knob so as to render questionable the taste of its composition; but the productions here have attained to a degree of great elegance. The form of the article is round, presenting on the face a round central band, with small studs, and encircling a florid design—the whole encircled by an outer band, also of very chaste design. Of the same group are other door-knobs and escutcheons, some of the utmost severity of classical composition, and others different in character; on some are profile heads in bas-relief, while others are ornamented with leaves and flowers.

The works of the Company are established at Birmingham; in London reference is made to Mr. F. Sabel, No. 3, Sherborne Lane. The factories are fitted up with engines and all necessary machinery, and a stock of patterns and designs have been provided for working the invention to the extent of its capabilities. The cheapness of the goods arises in a great measure from the fact that for general production no skilled labour is necessary; this is only employed in special cases. Indeed, the moulding is so simple as to be effected even by children.

ANOTHER OF THOSE INVENTIONS of the day, which propose to combine utility, cheapness, and ornament, is that of Colonel Muratori, which may be described in a few words as the production in relief composition of such designs as are usually carved in wood. But the application of the invention is not limited to works in relief, but might, we apprehend, be extended to a majority of the uses for which wood is employed—panelling, framing, and that extensive range of applications which is always suggested in the course of the development of every invention.

It sounds questionable to say that sawdust is the sole substantive component in productions that really assume the importance of Fine Art compositions, which, without fear of injury, may be employed in the enrichment of ordinary furniture; but it is even so. Considering the invention in its Art-relations, these refer us at once to the moulds and forms used in

plaster and metal casting; or, indeed, any product resulting from impression. Sawdust we know only in its commonest form; but it is not the coarse material that is employed in these casts, the surface of which is as fine as polished wood.

The binding substance is glue compounded with a proportion of alum which, with the sawdust, produces a substance in every way practicable by manipulation, and susceptible of impressions of a sharpness in no way inferior to the utmost *finesse* of modelling or carving. To appeal to results, we may instance a panel containing in bas-relief the story of Prometheus, in which all the parts are rendered with a knowledge of form and proportion equal to those of a maturely-studied sculptural composition. As the man lies on the rock, the modelling has been followed out in deference to the posture with much success; and that which to represent is extremely difficult—the plumage of the vulture—is defined with spirit and minuteness, and equally well made out are the details of the head and extremities of the figure. The panel is very substantial, much less liable to injury than wood, and may be trimmed, punched, bored, planed, or subjected to any process necessary to its being fitted and framed, as panelling for walls, doors, &c. The uses to which the material may be applied are, as we have said, various, and in many cases it recommends itself in preference to wood. For the construction of railway-carriages it is as solid as wood, and much safer in cases of accidents, because it does not splinter.

The question of colour is solved by the sawdust employed, as this affords a scale ranging from the tone of the lightest wood to that of ebony. It will be understood that the process is not favourable to the imitation of grained and clouded woods, such as oak, mahogany, &c. Yet from a knowledge of what has been done, we do not despair of seeing even this effected, so elastic to all appearances are the capabilities of the process. By application at the offices of Mr. Spratt, 2, Walbrook Buildings, full information with regard to this invention may be obtained.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION
OF ARTHUR C. BURNAND, ESQ., HYDE
PARK GATE.

THE FIRST VOYAGE.

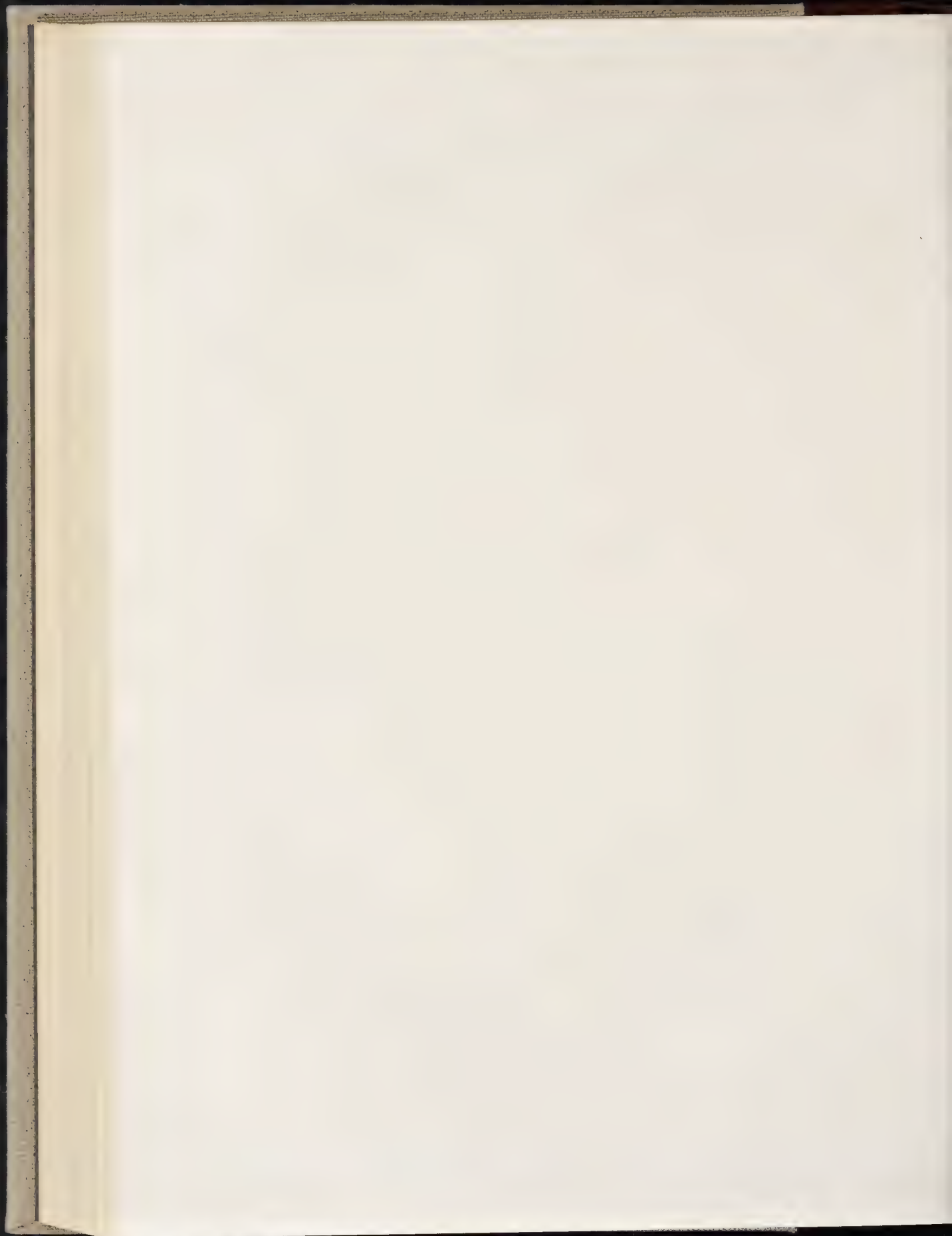
F. Stone, A.R.A., Painter. F. Heath, Engraver.

MANY of the later pictures of Frank Stone, the father of Mr. Marcus Stone, and who died in 1859, were scenes sketched by him in the towns and villages of the French coast; this is one of them. It describes the earliest maritime experiences of a fisherman's son, whom his father is going to take on his "first voyage." Duly equipped, in true sailor-fashion, for the enterprise, the little fellow is brought down to the landing-place by his mother and some kind neighbours for embarkation; and much encouraging and good advice they appear to be offering him. He will doubtless grow into a brave seaman by-and-by, but at present he does not seem altogether charmed with the prospect before him. The composition of this group is well managed, and the figures tell their own tale perspicuously. Standing at a respectful distance are some of the boy's playfellows, who regard him with a look of wonderment in his marine-costume.









PICTURE-SALES.

The sale of pictures, both in oils and water-colours, belonging to the late Sir Francis G. Moon, Bart., took place in the rooms of Messrs. Christie and Co. on the 13th of April. The collection was not large, but the works are all of the best class. The principal drawings were,—*'The Baronial Hall,'* G. Cattermole, well known from the engraving, 535 gs. (Agnew); *'Scarborough,'* Copley Fielding, 300 gs. (Nettlefold); *'Cromwell and Ireton,'* L. Haghe, 195 gs. (Volkens); *'View on the Grand Canal, Venice,'* J. D. Harding, engraved, 390 gs. (Agnew); *'The Acropolis, Athens,'* W. Müller, 425 gs. (Agnew); *'The Doge's Palace, Venice,'* S. Prout, engraved, 580 gs. (Tooth); *'The Rialto, Venice,'* S. Prout, the companion work, also engraved, 415 gs. (Lloyd); *'Barnard Castle,'* G. F. Robson, 96 gs. (Volkens); the works of this deceased water-colour painter are now rarely seen in the sale-rooms.

The oil-pictures included,—*'The Duchess of Sutherland and the Marquis of Stafford,'* C. R. Leslie, R.A., figures from the artist's large picture of *'The Queen receiving the Sacrament,'* 125 gs. (Graves); *'The Cotter's Saturday Night,'* Sir D. Wilkie, engraved, 590 gs. (McLean); *'An Italian Scene in the Anno Santo—Peasant Pilgrims arriving within sight of Rome,'* Sir C. L. Eastlake, P.R.A., engraved, 480 gs. (Agnew); *'The School,'* Sir D. Wilkie, the last work painted by him, engraved, 300 gs. (Cox); *'The Salutation of the Aged Friar,'* Sir C. L. Eastlake, engraved, 425 gs. (Agnew); *'Bunyan in Bedford Goal composing his Pilgrim's Progress,'* Sir G. Harvey, P.R.S.A., 125 gs. (McAndrew); *'The only Daughter,'* Sir D. Wilkie, engraved, 630 gs. (Agnew).

Prout never painted finer or more perfect drawings than the two large works that brought comparatively small prices. It was whispered in the room that they had been worked upon by other hands: this is an entire error. Sir Francis, of course, bought them from the artist, paying for each 60 gs.; he had been frequently offered 1,000 gs. for each, and declined to part with them.

Since the dispersion of the famous Bicknell collection in 1863, no such excitement has been seen in the rooms of Messrs. Christie and Co. as occurred at the sale of the collection of the late Mr. Gillott, of Birmingham, which was known to contain some of the best pictures of the English School, besides many good examples of the old masters. On the days of the "private view," it was not an easy task to get entrance into the gallery, so great was the crowd of amateurs and collectors; and on those of the sale it was full to overflowing. It must be admitted it was not mere curiosity that attracted the throng to King Street, though the purchases were almost entirely monopolized by the dealers, who parted with their money lavishly enough; the prices paid for some of the works can only be pronounced absurd. It may be presumed, however, these gentlemen knew very well what they were doing, and where they could find a market for their temporary acquisitions. It was almost enough to call up the shade of our good old friend David Cox to protest against his pictures being sold for more than twenty times the sums he got for them: yet so it was; so with our friend Müller; so, indeed, it was with every artist whose works were sold, some of whom are yet alive and painting, notably Webster. But this subject is too abstruse, intricate, and astonishing to be dealt with in the remarks that preface a list of sales: we shall treat it with due consideration hereafter.

The number of works—oil-paintings and water-colour drawings—was about 520; we can only now record the more important examples of the former:—*'View in Wales,'* with boy fording a stream, T. Danby, painted for Mr. Gillott, 245 gs. (Colnaghi); *'Scene in Brittany,'* with peasants winnowing corn before a cottage, F. Goodall, R.A., 470 gs. (Mappin); *'Hills of Ossian,'* from Ballahulish, T. Creswick, R.A., with figures by M. Stone, small, 126 gs. (Agnew); *'Hide and Seek,'* E. Frère, 180 gs. (Conway); *'The Merry Wives of Wind-*

sor,' W. P. Frith, R.A., 120 gs. (Rhodes); *'The Recruit,'* F. Goodall, 205 gs. (Lloyd); *'Market-Place, Rouen,'* J. Holland, from the Bullock Collection, 234 gs.; *'Interior of an Irish Cabin,'* with peasants at breakfast, E. Nicol, A.R.A., 210 gs. (Mappin); *'The Peep Show,'* T. Webster, R.A., very small, 120 gs. (Agnew); *'Russell Mill,'* J. W. Oakes, 160 gs. (Agnew); *'Going to School,'* T. Webster, R.A., very small, 120 gs. (Agnew); *'Cosas d' Espana,'* J. Phillip, R.A., 870 gs. (Wyram); *'Claude studying,'* D. MacLise, R.A., 168 gs. (Agnew); *'El Acqua Bendita,'* J. Phillip, R.A., 735 gs. (Agnew); *'Villagers looking at Punch,'* T. Webster, R.A., small, 300 gs. (Agnew); *'Sir Walter Scott surrounded by his Friends—Sir D. Wilkie, Sir W. Allan, Campbell, Moore, Sir A. Ferguson, Wordsworth, Professor Wilson, Byron, Sir A. Constable, Crabbe, Mackenzie, and Hogg,'* T. Faed, R.A., 910 gs. (Rhodes); *'A Casanette-player of Seville,'* J. Phillip, R.A., 735 gs. (Agnew); *'Hide and Seek,'* P. F. Poole, R.A., 400 gs.; *'Winding the Skein,'* J. Linnell, 265 gs. (Agnew); *'The Seasons,'* a set of four subjects in one frame, T. Webster, R.A., 320 gs. (Agnew); *'Sea-Urchins,'* J. C. Hook, R.A., very small, 305 gs. (Guthrie); *'The Sailor's Holiday,'* J. C. Hook, R.A., also very small, 205 gs. (Lloyd); *'Scene in the Pyrenees, Rosa Bonheur,'* 1,890 gs. (Agnew); *'The Fly-Fisher,'* E. Nicol, A.R.A., 580 gs. (Agnew); *'The Mouth of the Thames,'* C. Stanfield, R.A., figures on a jetty on the left, 790 gs. (Gibbs); *'Barley-Harvest—Evening,'* J. Linnell, 1,630 gs. (Cox); *'Check-mate: Next Move—Haddon Hall in the Olden Time,'* J. C. Horsley, R.A., 1,630 gs. (Cox); *'A Scotch Deer-hound,'* Sir E. Landseer, R.A., 165 gs. (Agnew); *'Redstone Wood,'* J. Linnell, small, 630 gs. (Agnew); *'The Last Sleep of Duncan,'* D. MacLise, R.A., 375 gs. (Rhodes).

The following eleven pictures are by D. Cox; *'A Hayfield,'* 450 gs. (Agnew); *'A Lane Scene,'* with figures, 160 gs. (Tooth); *'In the Valley of Desolation, Bolton Park,'* 75 gs. (Rhodes); *'Coast-Scene,'* with boats, a cart, and figures, 275 gs. (Agnew); *'A Pass in Wales,'* with a herdsman and cattle advancing to a ford, 510 gs. (Grundy); *'Peace and War,'* a harvest-field, and troops marching towards the town of Lancaster, dated 1846, 3,430 gs. (Cox); *'Outskirts of a Wood,'* with gipsies, 2,305 gs. (Agnew); *'The Old Mill at Bettws-y-coed,'* 1,575 gs. (Agnew); *'A Cottage at Brixton,'* three children at a brook, cows approaching, 215 gs. (Agnew); *'Washing-day,'* two women at a pool of water, clothes hanging out to dry before a cottage, 945 gs. (Agnew); *'Going to the Mill,'* 1,575 gs. (Agnew). We may remark that with the exception of three or four, all these pictures measured but a few inches in dimensions: the largest did not exceed 3 ft. by 2½ ft. They closed the first day's sale, on the 10th of April: the eighty-nine pictures offered realising £29,718.

On the 20th of April the sale was resumed, when seventy-three pictures were put up. Of these may be recorded,—*'The Cottage-Door,'* J. Clark, 105 gs. (White); *'A Rocky Coast-Scene,'* T. Creswick, R.A., 102 gs. (Grindlay); *'A Lake-Scene,'* James Danby, 102 gs. (Cox); *'The Orphan's First Prayer,'* E. Frère, 655 gs. (Pilgeram and LeFèvre); *'Sweet Anne Page,'* W. P. Frith, R.A., small, 105 gs. (Permain); *'The Poet's Retreat,'* T. Danby, 210 gs. (Walker); *'Irish Peasants at a Roadside-Cross,'* F. Goodall, R.A., 150 gs. (Palmer); *'Piazzetta S. Michele a Porta Verona,'* J. Holland, 103 gs. (Philpot); *'View near a Village,'* with farm-buildings and a milkmaid on a rustic bridge, T. Creswick, R.A., 215 gs. (Earl); *'The Life-Boat,'* E. Hayes, R.H.A., 205 gs. (Grindlay); *'The late Prince Consort,'* in a Highland dress, with a deerhound at his side,—Balmoral in the distance, J. Phillip, R.A., 345 gs. (Permain); *'The Author's Introduction to the Players,'* D. MacLise, R.A., 750 gs. (Cox); *'The Arrival of Æneas,'* F. Danby, A.R.A., 130 gs. (Colonel Stedall); *'The Departure of Æneas,'* F. Danby, A.R.A., 110 gs. (Colonel Stedall); *'A Passing Cloud,'* J. C. Hook, R.A.,—an engraving from a replica of this picture appeared in the *Art-Journal* for 1865—630 gs. (Agnew); *'The Travelling Jeweller,'* T. Webster, R.A., 550 gs.

(Rhodes); *'Hampstead Heath,'* with fern-gatherers, a boy and donkey, girls, &c., J. Linnell, 1,740 gs. (Agnew); *'Both Puzzled,'* E. Nicol, A.R.A., 715 gs. (Wagner); *'The Cowherd's Mischief,'* J. C. Hook, R.A., 735 gs. (Agnew); *'Seeing them off,'* T. Faed, R.A., 735 gs. (Agnew); *'A Country Booking-office,'* E. Nicol, A.R.A., 1,155 gs. (Rhodes); *'Dolly Varden,'* with the bracelets, W. P. Frith, R.A., 735 gs. (Agnew); *'Lady Rachel Russell,'* in the act of reading, Sir E. Landseer, R.A., 285 gs. (Agnew); *'The Eve of the Deluge,'* J. Linnell, 1,050 gs. (Rhodes); *'The Bohemian Gipsies,'* D. MacLise, R.A., 900 gs. (Rhodes); *'The Woodlands,'* a party of woodcutters, with a man on horseback, a timber-wagon descending a hill in the background, J. Linnell, 2,625 gs. (Agnew); *'Grace Darling,'* J. Phillip, R.A., 915 gs. (Colnaghi); *'On the Way to the Cattle-Tryst,'* P. Graham, A.R.S.A., 1,480 gs. (Cox); *'Roast Pig,'* T. Webster, R.A., 3,750 gs. (Agnew); *'The Wooden Walls of Old England—Hulks on the Medway,'* C. Stanfield, R.A., 2,750 gs. (Rhodes).

The following pictures are by W. Müller:—*'The Port of Rhodes,'* 350 gs. (White); *'Landscape,'* with a man on a grey pony, and a rainbow, 165 gs. (Holloway); *'Interior of a Welsh Cottage,'* with an old man seated smoking, and a boy, very small, 210 gs. (Agnew); *'The Turkish Burial-ground at Pera,'* small, 285 gs. (Agnew); *'The Dogana, and Church of Sta. Maria della Salute, Venice,'* very small, 345 gs. (Agnew); *'Landscape,'* with the story of Hagar and Ishmael introduced, 290 gs. (McLean); *'The Memmons,'* 315 gs. (Palmer); *'Treasure-Finders,'* 410 gs. (Permain); *'Landscape,'* after a shower, with a rainbow, a boy with white mice, and two children introduced, by W. Collins, R.A., 800 gs. (Agnew); *'The Slave-Market, Egypt,'* 1,581 gs. (Agnew); *'The Chess-Players,'* £3,950 (Agnew); *'Bay of Naples,'* 2,100 gs. (Agnew); *'Dolgarrog Mill, near Conway,'* 1,310 gs. (Agnew).

Four pictures by J. M. W. Turner, R.A., closed the day's sale:—*'Going to the Ball—San Martino, Venice,'* 1,700 gs. (Tayleure); *'Returning from the Ball—San Martha, Venice,'* 1,500 gs. (Tayleure); *'Calais Sands,'* low water, poissards collecting bait, 1,575 gs. (Agnew); *'Rosenau,'* the seat of the late Prince Consort, 1,850 gs. (Agnew).

The amount realised this day was £44,218.

On the 26th of April the gallery of Messrs. Christie was again crowded with visitors, attracted by the sale of a further portion of this notable collection; seventy-seven pictures were then submitted to competition. Agents from America made several purchases. The more important examples were:—*'Bayswater in 1813,'* a rustic landscape, with boys angling in a river—evening, J. Linnell, 300 gs. (Agnew); *'A Norman Peasant-Girl in Church,'* G. S. Newton, R.A., small, 400 gs. (Agnew). The following four are cabinet pictures by C. R. Leslie, R.A.:—*'The Duke and Duchess reading "Don Quixote,"'* 185 gs. (Grundy); *'The Birthday,'* a child nursing a doll, 100 gs. (Woodcock); *'Charles II. and Lady Margaret Bellenden,'* the finished sketch for the large picture in the Eyremont collection at Petworth, 195 gs. (Fuller); *'The Infant Princes in the Tower,'* 83 gs. (Permain). These were followed by eight examples of R. P. Bonington, of which may be pointed out:—*'Entrance to a Harbour,'* small, 100 gs. (Agnew); *'Landscape,'* with a woman on a white horse, and two figures seated on a felled tree, 200 gs. (Agnew); *'View on the French Coast,'* 125 gs. (White); *'View of a Château with a Round Tower,'* 125 gs. (Agnew); *'View on the Seine,'* with a square tower, and figures in a boat, small, 300 gs. (New York Museum); *'Landscape,'* with timber-wagon and figures, 520 gs. (Tooth); *'River-Scene,'* with a broken tree and sheep on the right, W. Linton, 135 gs. (Agnew); *'Halton Forge on the Lune,'* W. Linton, 100 gs. (Henry).

By J. Constable, R.A., were seven paintings; *'A Woody Scene,'* with a windmill, a peasant, and cows, 160 gs. (Addington); *'Approach to London from Hampstead,'* with a coach descending the hill, 385 gs. (Addington); *'View on the Stour,'* with men in punts, and cows near a farmhouse, 100 gs. (Earl); *'Rustic Landscape,'*

with a cottage, and 'View on the Stour,' Dedham Church in the distance, both small, 415 gs. (New York Museum); 'View on the Stour,' a cow crossing a rustic bridge, figures in boats, two children fishing, 650 gs. (New York Museum); 'Weymouth Bay,' 700 gs. (New York Museum).

'A Venetian Lady,' Sir C. L. Eastlake, P.R.A., 120 gs. (Agnew). The following are by J. Crome:—'A Woody Landscape,' gipsies encamped; and 'A Park-Scene,' with deer, 230 gs. (New York Museum); 'A Woody Landscape,' with a boy seated angling near a cottage, upright, 100 gs. (Agnew); 'Landscape,' with fine trees, upright, 170 gs. (Addington); 'Landscape,' with ruins, upright, 130 gs. (Muirhead); 'A Rocky River-Scene,' 305 gs. (Grundy); 'Windmill on Mousehold Heath, near Norwich,' 360 gs. (Thomas); 'A Woody Scene,' with old palings near a pool of water in the foreground, 700 gs. (New York Museum).

Of twelve pictures by P. Nasmyth, the following may be noted:—'Old Cowes Castle,' with a sentinel, a steamboat and other vessels in the distance, 166 gs. (Agnew); 'Rustic Landscape,' with ducks in a pool under a group of trees, boys fishing near a cottage in the distance, 120 gs. (Price); 'View on the Avon, near Bristol,' with boats, and figures on a towing-path, 141 gs. (Earl); 'The Frith of Forth, Crumond, near Edinburgh,' 1,070 gs. (Agnew); 'Landscape,' with cottages, a man with a dog crossing a rustic bridge in the foreground, small, 200 gs. (Lloyd); 'River-Scene,' with an angler, and a man on a sandy road, 285 gs. (Tooth); 'Cottage near Chislehurst, Kent,' 365 gs. (Agnew); 'Landscape,' with peasants on a winding road, near a cottage, 160 gs. (Earl); 'Landscape,' wooded, with a man seated by the roadside, 370 gs. (Agnew); 'The Meadow,' with two peasants, cows, and sheep, near a house, small, 180 gs. (Agnew); 'Landscape,' with figures in a farmyard, and poultry near a shed, with old wheels, and timber, 390 gs. (Annot).

Five specimens of the works of Sir E. Landseer, R.A., were included in the day's sale:—'Landscape,' with a monk proceeding to his cell, very small, from the collection of the late Duchess of Bedford, 175 gs. (Cox); 'View in Scotland,' with a ruined abbey, pheasants and rabbits in the foreground—a miniature picture from the same collection, 105 gs. (Woodcock); 'Waiting for the Deer to Rise,' the original of the engraved picture, 1,345 gs. (Agnew); 'St. Bernard Dogs,' also engraved, 1,740 gs. (Addington); 'The Pointers—To ho!', 1,920 gs. (Agnew).

'Venus and Cupid,' with attendant nymphs, T. Stothard, R.A., 122 gs. (Taylor).

By R. Wilson, R.A., were fourteen pictures: of these we record:—'An Italian River-Scene,' with a square tower, and two figures in the foreground, small, 155 gs. (Rutley); 'An Italian River-Scene,' with a round tower on a height, two figures angling in the foreground, 170 gs. (Addington); 'An Approach to Snowdon,' with horsemen descending a hill, 170 gs. (Agnew); 'View near Rome, overlooking the Campagna,' a palace on a height on the right, two figures with two dogs in the foreground, 300 gs. (Colnaghi); 'Mealenger Hunting the Calydonian Boar,' 210 gs. (Cox).

This, the third day's sale, produced £19,556.

The fourth day's sale, on the 27th of April, brought sixty-five pictures into competition; some of which reached extraordinary prices; the rooms being even more crowded than on any previous occasion. We ought, by the way, to have stated at the outset of this notice that very many of the works in Mr. Gillott's collection were painted expressly for him.

The more important pictures offered on the fourth day were:—'A River-Scene,' with figures, a very small and early example of J. Linnell, 290 gs. (Attenborough); 'Vessels at Spithead,' squally weather, Copley Fielding, 150 gs. (Vokins). Of twelve paintings by W. Etty, R.A., may be noticed:—'The Dancing Bacchante,' very small, 106 gs. (Permain); 'Flowers of the Forest,' a group of females in a landscape, 215 gs. (Edwards); 'The Bather,' 470 gs. (Wigram); another 'Bather,' 410 gs. (Cox); 'The Graces,' 300 gs. (Cox); 'Circe,'

600 gs. (Agnew); 'The Judgment of Paris,' 810 gs. (G. Attenborough); 'Pluto carrying off Proserpine,' 1,000 gs. (Baron A. Grant).

'The Installation of Captain Rock,' D. Mac-lise, R.A., 385 gs. (Earl); 'The Rattle,' 400 gs.; and 'Baiting Horses,' 620 gs., both small, W. Mulready (Agnew).

Of seven pictures by W. Collins, R.A., the chief were:—'A Coast-Scene—The First Sail,' 165 gs. (Cox); 'Cromer Sands,' a very small, but highly-finished, sketch for the large picture, 300 gs. (Pilgeram and Lefèvre); 'Barmouth Sands,' Welsh peasants crossing to market, engraved, 1,700 gs. (Agnew); 'Cromer Sands,' the large picture, 3,600 gs. (Agnew).

The following are by Sir A. W. Colcott, R.A.:—'A Harvest Field,' very small, 285 gs. (Price); 'The Cow-Boy,' 410 gs. (Agnew); 'A Coast-Scene,' a fishing-boat putting off, 1,400 gs. (White).

Of Gainsborough's were twelve examples; among them:—'Landscape,' with a horseman at a brook, a flock of sheep descending a hilly road, a milkmaid crossing a rustic bridge, cows in the middle distance, 350 gs. (Cox); 'The Bullock-Waggon,' 500 gs. (Agnew); 'Cattle Reposing,' from the Bicknell collection, at the dispersion of which it realised 780 gs., now rose to 900 gs. (Agnew); 'A Rustic Landscape—Evening,' a group of peasants before a cottage, a woman and children advancing to drive cows homewards, a stream in front, sheep in the distance, 1,030 gs. (Agnew); 'Morning,' a rocky river-scene in Scotland, and its companion, 'Evening,' a woody park-scene, with deer, and a gipsy-encampment, 515 gs. (Walker); 'Portrait of Gainsborough,' painted by himself, 330 gs. (New York Museum).

Three paintings by Sir J. Reynolds, P.R.A.:—'Portraits of Gandon, Banks, and Paul Sandby,' in one frame, 135 gs. (Woodcock); 'Portrait of Anne Stewart, Countess of Galloway,' whole-length, 300 gs. (M. Colnaghi); 'Portrait of Mrs. Yates, the actress, whole-length, 300 gs. (Palmer).

Sir D. Wilkie's pictures were five in number:—'Digging for Rats,' a very small finished study for the picture belonging to the Royal Academy, 215 gs. (Agnew); 'The Trumpeter's Daughter,' small, 140 gs. (Agnew); 'A Supper-Scene,' illustrating an incident in 'Old Mortality,' 130 gs. (White); 'The Penny Wedding,' a highly finished sketch for the picture in the possession of the Queen, 700 gs. (Baron A. Grant); 'Escape of Mary, Queen of Scots, from Lochleven,' 600 gs. (Muirhead, of Liverpool).

The day's sale concluded with the following pictures by J. M. W. Turner, R.A.:—'Coast-Scene,' with stranded boats and an old capstan, small, 300 gs. (Betts); 'Landscape,' with a woman kneeling before a landscape cross; and its companion, 'River-Scene,' with anglers, 190 gs. (Cox); 'Early Morning on the Coast,' very small, 270 gs. (Conway); 'Kilgarren Castle,' with rocks and a figure in the foreground, 600 gs. (New York Museum); 'Sea View,' with an Indian and two fishing-boats, small, 800 gs. (Betts); 'Kilgarren Castle,' with bathers in the river, a larger and more important work than the former, 2,700 gs. (New York Museum); 'The Junction of the Thames and Medway, from the Nore Buoy, distant view of Sheerness and the Isle of Sheppey,' one of Turner's most perfect works, 4,350 gs. (Agnew); 'Walton Bridges,' with boats and figures, cows and horses watering, a grand picture, 5,000 gs. (Agnew).

The sixty-five paintings produced £36,830. The entire number sold in the four days was 307, realising the large sum of £130,322.

Want of space at the present time compels us to postpone the notice of the pictures by the old masters, and of the fine collection of water-colour drawings, till next month.

Some excellent water-colour drawings, the property of the late Mrs. Bury, and of Mr. Albert Wood, of Chester, were sold by Messrs. Christie and Co., on the 6th of May. They included specimens of D. Cox, S. Prout, F. W. Topham, De Wint, Copley Fielding, Sir J. Gilbert, W. Hunt, D. Roberts, J. M. W. Turner, and other well-known artists. The prices realised do not demand special record.

CRYSTAL PALACE.

WE announced some time ago the intention of the directors of the Crystal Palace to offer a series of prizes, in the form of medals, for the best pictures by British and foreign painters which might be sent this year to the gallery for exhibition. The result, as regards the picture-gallery itself, has been the accession of numerous works of much interest. The following list shows the award of the prizes, by the judges, Messrs. J. Durham, A.R.A., Louis Haghe, and S. C. Hall, F.S.A.

I.—TO ENGLISH ARTISTS.

For History or Figure Subjects in Oil.

- 'Flight of the Queen of James II.' (A. Johnston), Gold Medal.
- 'Summit of Calvary' (P. R. Morris), Silver Medal.
- 'The Mark of Cupid' (John S. Cuthbert), Silver Medal.
- 'Going to Market, Picardy' (Mrs. E. M. Ward), Silver Medal.
- 'Angels contemplating Men' (W. Cave Thomas), Silver Medal.
- 'Labour is Worship—the Caged Bird is Singing' (W. Gale), Bronze Medal.
- 'A Summer Evening at Strawberry Hill' (Mrs. M. Robinson), Bronze Medal.
- 'Finding the Document' (F. B. Barwell), Bronze Medal.

For Landscapes, Sea-pieces, Animals, and other Subjects.

- 'Ilfracombe from Rillage Point—the first Heaving of the Ground Sea' (J. G. Naish), Gold Medal.
- 'Waterfall, South Wales' (E. Gill), Silver Medal.
- 'Autumn at Fontainebleau' (L. W. Desanges), Silver Medal.
- 'Going off to a Wreck' (R. H. Nibbs), Silver Medal.
- 'Twilight in the Western Highlands' (G. F. Teniswood), Silver Medal.
- 'A Rushy Bank' (N. O. Lupton), Bronze Medal.
- 'By the River Side' (J. C. Thom), Bronze Medal.
- 'The Heat of the Day—Scene near Clovelly' (A. J. Lewis), Bronze Medal.

For Water-Colour Drawings, irrespective of Subject.

- 'A Highland Glen' (E. Hargitt), Gold Medal.
- 'The Fisherman's Favourite Place' (T. Danby), Silver Medal.
- 'Uneasy lies the head that wears a crown' (H. Anelay), Silver Medal.
- 'Sailing by Moonlight' (A. Severne), Silver Medal.
- 'Les Châteaux de la Vézère, Piedmont' (J. Fahey), Silver Medal.
- 'Knock Skye' (J. Houston, R.S.A.), Bronze Medal.
- 'A Sketch at Lewisham' (E. H. Bearne), Bronze Medal.
- 'In Devonshire' (W. S. Morris), Bronze Medal.

II.—TO FOREIGN ARTISTS.

For History or Figure Subjects in Oil.

- 'Bernard Palissy, in the Dungeons of the Bastille, importuned by Henry III. to become a Catholic' (H. Coréano), Gold Medal.
- 'Rubinella' (J. Benner), Silver Medal.
- 'Happy Days of Childhood' (L. Perrault), Silver Medal.
- 'Interview with Erasmus at Ghent (16th Century)' (H. Dauriac), Silver Medal.
- 'An Italian Girl' (J. Lefebvre), Silver Medal.
- 'The Little Mother' (G. Dekeghel), Bronze Medal.
- 'Patrician Fugitives—Scene of the War of the Peasants, Sixteenth Century' (C. Giebel), Bronze Medal.
- 'The Pastor's Visit' (C. Webb), Bronze Medal.

For Landscapes, Sea-pieces, Animals, and other Subjects.

- 'View of the Chiemsee, Bavaria' (P. F. Peters), Gold Medal.
- 'Near Wismar' (F. Sturm), Silver Medal.
- 'Rest from Haymaking' (F. Cohen), Silver Medal.
- 'Environ of Brussels' (L. Verboeckhoven), Silver Medal.
- 'Changing Pasture' (J. R. Tom), Silver Medal.
- 'View of the Uddeler Lake' (Van der Maaten), Bronze Medal.
- 'Borders of the Meuse in the environs of Namur' (E. Wolters), Bronze Medal.
- 'Lauterbrunnen' (R. Schultz), Bronze Medal.

ART.

MYSTERIOUS force, and beautiful as strange,
And pure with beauty and with mystery,
Mistress of world in wide extent of range,
Through every motion of the sky or sea,
Or the sweet mother of all joy, our Earth,
Whether in moment of her snowy rest,
Or autumn eve, or summer noon, or birth
Of spring-time in the morn. Thou ever blest!
To touch thy robe is life, but to receive
Thy touch of fiery lips, then pierce with eye
Made pure and strong, and afterwards to weave
With all our heart, fair forms that cannot die:
This bliss supreme being ours, thine own free gift,
Makes life one joy, and dull time keen and swift.
1872. J. W. INCHBOLD.

OBITUARY.

RICHARD WESTMACOTT, R.A., F.R.S.

THE name of Westmacott in the annals of modern British sculpture has been familiar to the public for very many years. Mr. Richard Westmacott, who died on the 19th of April, at the age of seventy-three, was the eldest son of Sir Richard Westmacott, R.A., from whom he derived his earliest instruction in the art. In 1818 he entered as a student in the Royal Academy, and two years afterwards was sent to Italy by his father, where he remained till 1826. In the following year his first work appeared at the Academy, a marble statue of a girl holding a bird, a figure characterized by considerable grace and purity of feeling. His principal subsequent sculptures are, 'The Reaper,' the monument of Bishop Tomline in Winchester Cathedral (1831), 'The Cymbal Player' (1832), in the possession of the Duke of Devonshire; 'Narcissus,' 'Venus carrying away Ascanius,' 'Venus instructing Cupid,' 'Blue Bell,' engraved in the *Art-Journal* for 1849, and 'Butterfly'; these last four works are bas-reliefs, executed for the Earl of Ellesmere. Another excellent bas-relief is 'Wycliffe preaching to the People'; it is in the church at Lutterworth. In 1837 he executed for the Marquis of Lansdowne, a fine alto-relief, 'Paolo and Francesca.'

In 1838 Mr. Westmacott was elected Associate of the Academy, and in 1849 Academician. Among his more important latest works may be pointed out his 'Angel Watching,' part of a large monumental group to the Ashburton family (1842); a recumbent monumental figure of 'Dr. Howley, Archbishop of Canterbury,' in the cathedral of that city (1850); the monument of the Earl of Hardwicke, at Wimpole; the statues of 'Resignation,' 'Prayer,' and 'David.' Of his numerous busts may be mentioned those of Sir F. Burdett, Earl Russell, Rev. Sydney Smith, and Sir Roderick Murchison.

In 1857 Mr. Westmacott succeeded his father as Professor of Sculpture in the Academy. He retired from the active duties of his profession several years ago, but has kept his name before the public by his lectures on sculpture and by his writings on the subject of his art; of these he published several pamphlets. His principal book is "The Handbook of Ancient and Modern Sculpture," published in 1864.

About a year ago he withdrew from the Academy, by allowing his name to be placed on the "retired" list of Academicians. As a sculptor his works, generally, must rank below those of his father; yet they are by no means without merit: graceful rather than powerful, but manifesting careful study and matured knowledge. He was indeed learned in his art, and accepted as an authority on all matters connected with it. His mind was highly cultivated, his manners were gentle and bland, and in society of the best order he was esteemed and respected.

WILLIAM TRAIRES.

The local papers announce the death, on the 28th of April, at Exeter, of this landscape-painter, in the eighty-third year of his age. Mr. Traires was a native of Crediton, Devonshire, and acquired in his own county the complimentary title of the "Claude of Devon." He never could be persuaded to send his works to London for exhibition, and therefore we can say nothing of them from our own personal observation: but we hear they are much coveted by ama-

teurs in the West of England, and have found their way into some of the best collections there. He was one of the many men of mark whom Devonshire has given to the Arts. What a long list we might print of its worthies, not only of the past, but of the present!

EDWARD MITCHELL.

The sad death, by his own act, of this unfortunate sculptor, on the 17th of April, has excited much commiseration, not alone on his own account, but equally so on that of his five orphan children; now without father or mother. Mr. Mitchell was, we understand, chiefly employed by architects in the execution of statues and ornamental carvings for their edifices.

PROFESSOR S. F. B. MORSE.

Intelligence has been received in England of the death, in March, of this famous electrician, one of the inventors of the electric telegraph, and especially of the system now adopted in America, his native country. Yet it is not as a man of science that we record his decease, but because in early life he practised as a painter both in England and the United States. Many of our readers will probably remember that on the base of Rosetti's statue, 'The Genius of Electricity,' of which an engraving appeared in our volume for 1870, is engraved the name "Morse," of whom the figure may be presumed to serve as an emblem. To the description of this work we appended a brief sketch of the life of the Professor, who, at the time of his death, had nearly reached his eighty-second year. Few of his many eminent countrymen were more esteemed and respected. He held a very high position in the United States, but he was well-known and much honoured in England. His mind was of a lofty order, but his manners were peculiarly gentle and insinuating. We can readily understand that this venerable gentleman was dearly loved by a very large circle of friends.

FRANÇOIS HIPPOLYTE DEBON.

The death of this artist, who, as a painter of historical subjects, held a good position in the French school, occurred in Paris somewhat recently. He was born in that city in 1816, and studied first under de Gros, and subsequently with Abel de Pujol; gaining, in 1842, a third-class medal in history, and in 1846 and 1848 second-class medals for the same. His great picture, 'Henry VIII. and Francis I.,' is at Versailles; another equally important work, 'The Entrance of William the Conqueror into London,' is in the Gallery of the Luxembourg; the latter work was in the Paris International Exhibition of 1855.

FRANÇOIS GASPARD AIMÉ LANNO.

This sculptor, who had obtained considerable eminence in France for his busts and portrait-statues, died at Beaumont-sur-Oise in the early part of the year. He was born at Rennes in 1800, and became a pupil of Cartellier. In 1827 he obtained the *Grand Prix de Rome*, and in 1842 a medal of the second-class. Among the large number of statues executed by him may be mentioned that of Montaigne, at Périgueux; of Marshal Brune, at Brises-la-Gaillarde; Esculapius, in the *Ecole de Médecine*, Paris; those of Poussin and Le Sueur, in the *Ecole des Beaux Arts*; and St. Jerome, in the church of the Madeleine.

ART-UNION OF LONDON.

THE annual meeting was held on the 30th of April in the Adelphi Theatre, Lord Houghton in the chair.

Mr. L. Pocock, hon. sec., read the report, which stated that,—

The Council have the gratification of announcing the sum subscribed for the year now ended amounts to £11,930 12s. 6d.

The eight plates of coast scenes engraved from the works of English artists in water-colour have proved exceedingly popular. A large proportion of the impressions are already in the hands of the members, and the remainder will be delivered as soon as possible. The success which has attended this issue may induce the Council to consider the expediency of making a somewhat similar experiment on a future occasion.

Since the last meeting the Council have been deprived by death of two valuable members, Dr. Mortimer, formerly head-master of the City of London School, and Professor Westmacott, R.A. To fill up one of the vacancies thus caused, Mr. W. E. Gumbleton has been elected.

The following is a brief summary of the receipts and expenditure:—

Amount of subscriptions.....	£11,930 12 6
Allotted for prizes.....	£6,410 0 0
For print of the year, almanack, report, &c., and reserve.....	3,051 0 10
Agents' commission and charges, advertisements, postage, &c.....	9,461 0 10
	2,469 11 8
	£11,930 12 6

The amount to be expended on prizes was thus allotted:—22 works at £10 each; 20 at £15 each; 13 at £20 each; 12 at £25 each; 10 at £30 each; 10 at £35 each; 8 at £40 each; 6 at £45 each; 4 at £50 each; 4 at £60 each; 2 at £75 each; 3 at £100 each; 2 at £150 each; 1 work at £200. To these were added:—1 marble 'Wood-nymph'; 8 Nelson columns; 2 cameos; 30 Townley vases; 2 bronze medallion inkstands; 40 wood-nymph statuettes; 20 small tazzas; 300 chromos of 'Bellagio'; 60 chromos of 'Kite Flying'; 80 busts of Princess Louise; 30 "Etty" silver medals. These, with the prizes given to unsuccessful members of ten years' standing, raised the total number of prizes to 940.

For the coming year the Council have prepared a plate, admirably engraved by the late William Holl, from the picture 'Rebekah at the Well,' by F. Goodall, R.A.

The principal prizes fell to the lot of the following subscribers:—that of £200 to Mr. T. Haylock, Lower Wandsworth Road; those of £150 each respectively to Mr. Ed. Lutt, New Cross, and J. Rhodes, Leeds; those of £100 to Mr. C. K. Morris, Oakham; Mr. G. Slee, Bermondsey; and Mr. W. Steuart, Hill Street; those of £75 to Mr. H. G. Ashurst, Richmond, and Mr. J. Milson, Canterbury, New Zealand; those of £60 to Mr. J. Fraser, Camden Road; Mr. W. G. Hudson, Plumstead; Mr. R. Newman, Hobart Town; and Mr. S. Val. Coventry; those of £50 to Mr. J. Bishopp, Wimbledon; Mr. J. Phillips, South Hackney; Mr. J. Saunders, Kidderminster; Mr. C. P. Shephard, Boston, United States. The marble group of 'The Wood Nymph' was won by Mr. E. Hornsby, 25, Old Change.

The number of Subscribers very nearly reached twelve thousand; it has been less, but it has been more; the Council continues its exertion to advance the cause of Art in many ways. Who a few years ago could have conceived the possibility of obtaining for much less than a guinea, such a collection of admirable line-engravings as have been issued this year?

Since the Society was formed British Art has greatly progressed; it is but just to trace to the operations of the Art-Union of London very much of its prosperity. For one who then took interest in the matter, there are now a hundred; if subscribers do not increase in proportion, we must bear in mind how many means there are, at the present moment, by which knowledge may be advanced, taste gratified, and art-productions acquired.

THE 'MADONNA DI SAN SISTO.'

BY REV. J. B. DICKSON, LL.D.

LIKE the star which led the Magi to Bethlehem the 'Madonna di San Sisto' drew me to Dresden. There it is! An old ordinary picture, dimmed by the breath of centuries. The traditions of ages hover around it—it must be something more. Slowly some subtle spell, like a magnetic atmosphere, stole out from the canvas, and I became unconscious. When I awoke I was in tears. Moving away from the puzzled group of Americans in front of the picture, I lighted upon a small deserted room, where I gave way to my feelings.

What power, I have often asked, lay in that picture to affect, to move, me in this manner? Let me try to answer the question, now that it has again been raised, by four exquisite engravings in recent numbers of the *Art-Journal*. Everybody knows the composition is masterly, the canvas orb'd with a satisfying and harmonious fullness, the grouping perfect, the drawing as faultless as the colouring is quiet and pure. The double figures above—the Virgin and Child; the double figures below—the cherubs;* the single figures at each side—the old pope and S. Barbara; with a cloud of angelic faces as a background, make a perfect balance of symmetry. The very stiffness of the rich robes of the devout old pontiff forms a subtle contrast, as agreeable as it is striking, to the fluency of the drapery, graceful as waves, of the Virgin and S. Barbara. But the picture is not free from grave faults. Why should the aged pope and S. Barbara float on billows of foaming cloud while the tiara rests on a prosaic wooden ledge, by which also the two cherubs are prevented from dropping down, despite their wings, through bottomless space and cloud below? This is a clumsy contrivance both for cherub and tiara, for you can separate neither from the unaccounted scene. All, then, that knowledge, judgment, taste, skill, experience, a good eye and hand can effect is here, with some drawbacks; but still the secret of the spell is unknown. Look, then, at these faces—a melancholy rapture breathes more or less from them all; devotion speaks in silent tones of sad tenderness, of mournful sweetness. Mark the eager yet mellow adoration of age in the face of Sixtus, the softened rapture sadly illumining the features of S. Barbara, the delicious yet wondering complacency in the eyes of the cherubs, the ardent yet abstracted gaze of "the innumerable company" of angels as they desire to look into those things, the supernatural vision, the more than mortal suffering under a mystery of love—love which, when deepest, is tenderest, saddest—expressed in the eye and by the mouth of the Child, saying, through that eye, "Before Abraham was I am;" and through that mouth, "I am the Son of Man, the Son of this Virgin, that I might give my life a ransom for my brethren of mankind;" and, lastly, the face, the eye of the Virgin, in which the whole meaning and mystery of the scene is enshrined. In the Madonna it is superfluous to say we have a set of faultless features, a perfect head, and a form with drapery as flexible as the cloudy billows on which she upward moves; but we have had effects like this before in Madonnas by the same hand. Look, then, at that eye, laden with tenderness and love, trying in vain—mournfully in vain—to pierce the mystery of her own and of her Child's being and destiny. From that eye, which yearningly would but cannot know, intensely fixed upon some vast, invisible, and melancholy wonder, looks out the spell of the ages. And what does it say? "Behold me, a Virgin yet a Mother; I am shrouded in a mystery whose folds I cannot pierce. This Child is 'bone of my bone, flesh of my flesh,' born but yesterday, and He is without 'beginning of days.' He is holy, He is innocent; and yet He must suffer hunger and thirst, must weep, groan, bleed, and die; and He is 'without end of life.' O all-knowing God, whence are we, what are we, and whither

do we go?" What a sublime mystery of wonder, love, and sorrow! Full of these meanings, instinct with paradox, is not that eye, then, a glass in whose depths man sees himself, burdened with a mystery he cannot know, a riddle he cannot read, a love he cannot sound? In a dim whisper, heard only in the adytum of our souls, may we not say that from that little ocular round the universal soul of nature looks out; type and essence of all beauty, is not that eye also the shrine and mirror of all unknownness, of all suffering, and of all love? Simply, then, because we are men, agitated by mystery and sympathy and sorrow—nay, their very haunts and homes—does that eye hold communion with us. Its meanings move and melt into our souls eternally shadowed by a twilight which never merges in day or darkness. Such the cause, I believe, of its power over me, over most men; it answers the soul weeping unseen in the solitude of its own infinite and inexplicable sorrow, in communion and sympathy with the universal sadness that wails like an undying monotone through the heart of things.

But look at that picture, that eye, in relation to the painter himself. Is a nature like his ever calm, contented, happy? Happy! alas, the very word is a mockery in the ear of genius. Height is always in proportion to depth, glory to gloom, rapture to wretchedness, and both are modifications of suffering. In a certain sense, a nature like his has within it consciously the All; sees, feels every mood of that All, which, though it break occasionally into a smile, vanishing as soon as born, pulses ever on, like the wash of the heaving sea, over the truth that it is, knowing not why it is, and sadder still, knowing, in spite of endless change, it must remain for ever what it is, and from eternity has been! Dissatisfied with itself, the universe yearns to become something better, nobler; but throughout all its changes it still yearns in vain. Aspiration, hope, fighting with despair, is its law—the perfect—the beautiful and the good—receding like the horizon before the void evermore—

"That untravell'd world whose margin fades
For ever and for ever as we move."

Beauty it does possess, as its soul; but through all the appearances which are the body of that soul, the forms of these appearances being the results of its striving, it fails adequately to accomplish the apocalypse of itself—a mask, a mantle, that is all. Hence from the eternal impossibility of self-revelation and the indestructibility of the passion to reveal, may not mystery, with its children, sympathy and sorrow, be the eternal family of the universe, the everlasting condition of existence?

Now as the image as well as the interpreter of the universe, genius labours to express the beauty which is its soul, or rather that soul strives, through genius, to express itself, but strives in vain. It is one; and yet no sooner does it say emphatically "Yes" to any proposition, than it instantly, as if terrified at what it has said, and conscious of its half truth, trembles towards a vigorous and hearty "No." It can decide nothing; the positive and the negative go clashing against each other; the truth which is beauty disengages itself by the shock; but, alas! that truth, that beauty, is inexpressible by speech, by pencil, or by pen. Hence all this weary world of mystery, love, and woe.

And in what more perfect form could the divine artist of Urbino reveal the striving, the mystery, the love, the paradox of his own, and of the universal soul, than through the Virgin Mother and Child, the God-Man? Chiefly through the eye of that Mother did he speak out, or rather tried to speak out, the mystery wedded to love and sorrow in himself, in others, in all things. Look at the living Mother and Child at Bethlehem, and you see through these supernatural incarnations wrought by God Himself the most perfect revelation which even He can give of the secret of the universe; and what is it?—a paradox of mystery, love, and sorrow. Look upon the Virgin and Child at Dresden, and you see that divine fact reproduced through the artist's soul as the complete expression of that soul; and what is it?—a paradox of mystery, love, and sorrow. The deepest thought of God became the thought of the painter—God's minister and interpreter; that thought is

immortal in the records of humanity and of truth, immortal on that canvas which the sun itself will perpetuate as long as he burns in the heavens, and long after its hues and lines are eaten into dust and tatters. Go then, all lovers and students of Art and truth, go to the gallery this picture glorifies with a light that never was on land or sea, but which dwells for ever in your own souls, and with which the Eternal covers Himself as with a garment. There try to learn what you shall never be able to tell by any medium or organ yet known to man; and ever afterwards, if ungifted with genius, learn humility enough to be silent; but, if clothed with that perilous and painful power—to many, alas! but the shirt of Nessus—know that your best efforts in every department of Art must be a stammer after all. Bate not, however, one jot of heart or hope; for to struggle to express the inexpressible, to name the nameless, to speak out the unspeakable "I am" of truth, is, has been, and must ever be the devouring necessity, the inimitable agony, the intolerable glory and joy of genius.

ART IN THE PROVINCES.

BRADFORD.—The statue of Sir Titus Salt, Bart., to be erected in this town, will be the work of Mr. J. A. Adams, who, it is understood, has completed the model. It represents Sir Titus seated in a chair of ancient type, and attired in ordinary costume. The statue is to be of marble.—A colossal statue of Mr. C. S. Lister is also to be placed in Bradford: Mr. M. Noble, we hear, has received a commission to execute it.—There is, also, some talk of a proposition to have statues of the English kings prepared for the Town Hall. The modest sum of £60 is estimated for each, the entire cost being thus but £2,000.

LIVERPOOL.—A Society of Water-colour Painters has been established in this place; the first exhibition being opened in April. From what is reported to us, the chief attractions of the gallery, which contains more than two hundred works, are the drawings by well-known London artists, as Messrs. Branwhite, Newton, Jopling, R. T. Pritchett, Absolon, and others. Among local artists, the works of Messrs. Bond, Norbury, and Sullivan are favourably noticed. The exhibition, according to the latest accounts which have reached us, promises most satisfactory results: at the private view drawings were sold to the value of nearly £1,000; and subsequent sales have amounted to more.

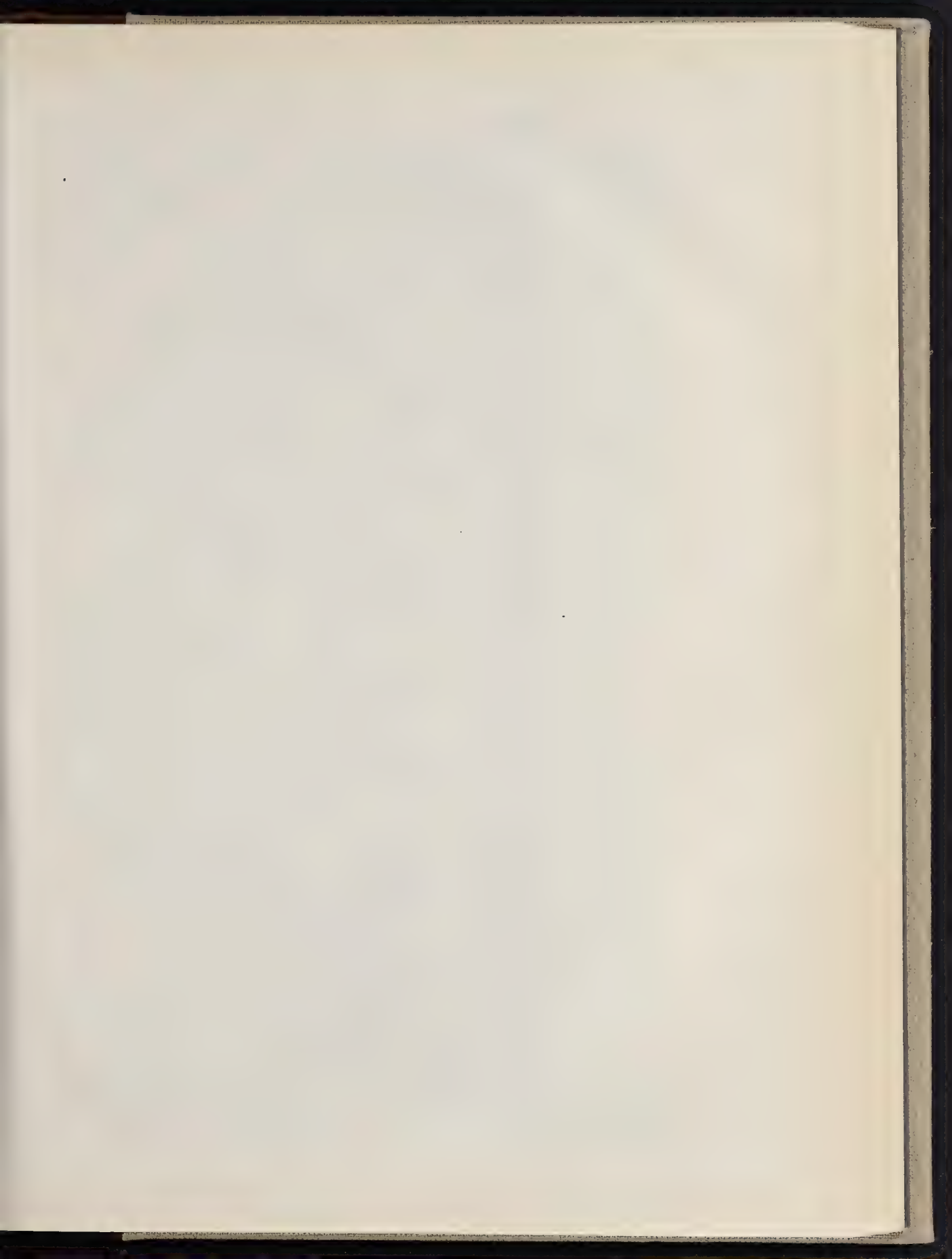
PLYMOUTH.—An exhibition of the works of living artists of Devonshire and Cornwall was opened in this town in April, and appears to have been well supported. With few exceptions, the pictures were painted expressly for the exhibition, which also included a large number of architectural photographs of famous churches and other buildings in various parts of England.

PONTYPOOL.—An exhibition of works of Art of various kinds and of manufactures was opened here on the 1st of May. The contributions were made chiefly by the residents of the town and neighbourhood, and included pictures both ancient and modern, a few examples of sculpture, photographs, &c. Specimens of old Pontypool ware were prominent among the objects of Art-manufacture.

WISBECH.—The late Mr. Richard Young, who formerly sat in parliament for Cambridge-shire, and died a few days after he had been elected one of the sheriffs of London and Middlesex, is, it is reported, to have a statue erected to his memory in this town, with which he was long connected as a merchant and shipowner. A portrait of him, painted by Mr. Crighton, of Sheffield, has recently been presented to the corporation of Wisbech, of which place Mr. Young filled the office of mayor during five consecutive years. The portrait is full-length and life-size, and represents the deceased gentleman in his shivalry-robes. The gift was the result of a public subscription, chiefly among the citizens of London.

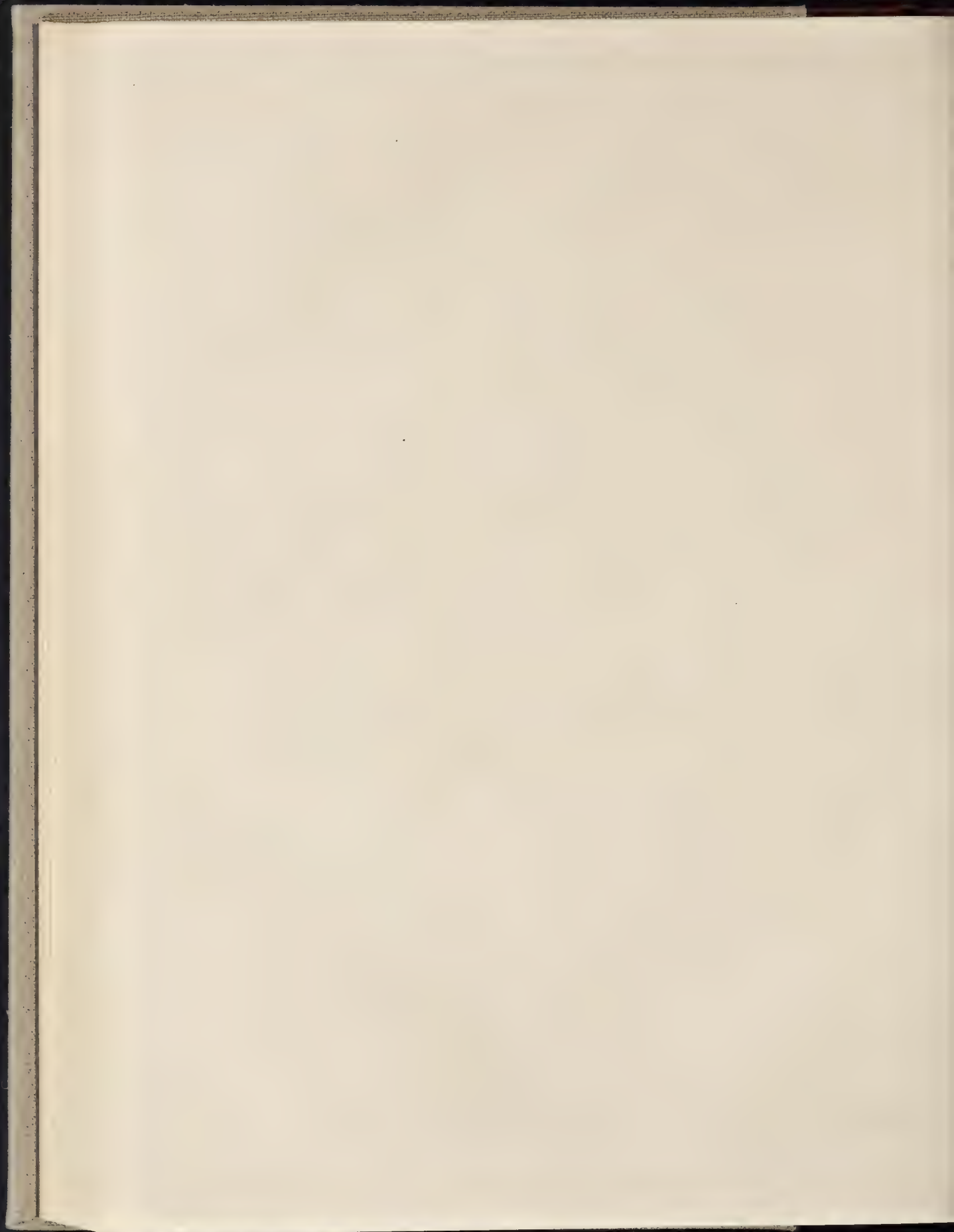
* These cherubs are seen in the annexed engraving.

† That the picture represents the vision of a dream does not weaken the force of this criticism.









THE STATELY HOMES OF ENGLAND.

(OCCASIONALLY OPEN TO THE PUBLIC.)

"The stately homes of England,
How beautiful they stand!
Amidst their tall ancestral trees,
O'er all the pleasant land."

MRS. HEMANS.

By S. C. HALL, F.S.A.

THE ANTIQUARIAN NOTES AND DETAILS
BY LLEWELLYNN JEWITT, F.S.A.

CHATSWORTH.



THE WILLOW-TREE, one of the most striking and clever of the waterworks, is a weeping-willow about twenty feet in height, entirely formed of copper and lead, and coloured in imitation of a real tree. It stands in a charming little circular dell, overhung with forest-trees, and surrounded by banks and rockeries covered with luxuriant ferns and other plants, itself rising from a central rock-work, around which runs a path. At the entrance to this little dell are a vase and fountain, and at the opposite side is a leaden statue of Pan, holding in his hand the Pandean pipes, and having a goat at his feet. From each leaf and stem of this remarkable tree, the water, when turned on from a small hidden cave in the rock in front, rushes out in a rapid stream, and thus forms a novel kind of "shower-bath" to any luckless visitor who may happen to be beneath it. At the same time, a number of jets rise up from hidden pipes all around the dell, and these streams being directed angularly upwards towards the centre, while those from the tree fall in all directions downwards, there is no way of escape without being caught in the heavy shower. Of this tree we give an engraving from a photograph taken specially for the purpose, with others of our illustrations, by Mr. Green, an eminent photographic artist, whose works we may have further to notice. Near the Willow-tree, passing onwards towards the grand conservatory, is a rocky archway of wondrous construction, and a little beyond this a "rocky portal"—an immense block of unhewn stone, turning upon an axis with such ease as to be moved with the pressure of a single finger.

Passing through this portal, one of the next most striking objects is a perpendicular rock, of great altitude, down whose face a stream of water is for ever falling, and this water supplies some charming little lakes filled with aquatic plants, in whose windings and intricacies the botanist and lover of nature might revel for hours.

THE GREAT CONSERVATORY, one of the wonders of Chatsworth, besides its own attraction as the finest conservatory in the kingdom, possesses an historical interest as being the first of its kind ever erected, and from which the idea of the Great Exhibition building of 1851, and all the later exhibition buildings, including the "Crystal Palace" at Sydenham, was taken. This splendid conservatory was erected some years ago by Sir Joseph, at that time Mr. Paxton, and is, in its interior, 277 feet in length, 123 feet in width, and no fewer than 67 feet in height in its centre. Its form is that of a trefoil; the transverse section showing a semicircle 70 feet in diameter, rising from two segments of circles springing from breast-walls. The whole building is of glass, constructed on the "ridge and furrow" principle, with iron ribs. About 70,000 square feet of glass are used on this gigantic building, and the iron sash ribs alone are calculated to

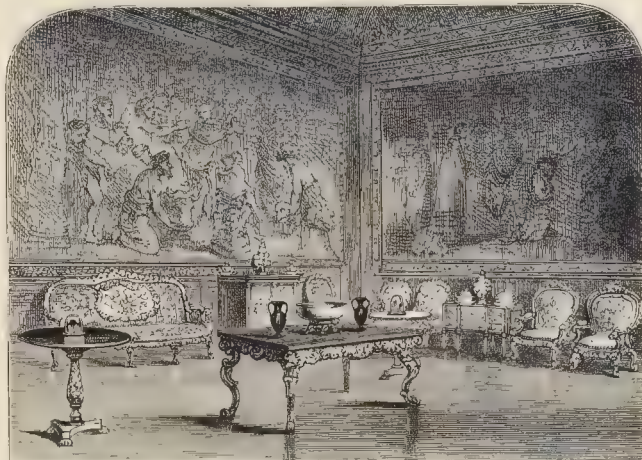
extend, if laid together lengthways, no less than forty miles. At each end is a large doorway, and along the centre is a wide carriage drive, so that several carriages can, on any special occasion, as on the Queen's visit in 1843, be within the building at the same time. Besides the central drive, there are side-aisles running the entire length, and a cross aisle in the centre of the building. A light and elegant gallery also runs round the entire interior, and is approached by a staircase hidden among the rockery. Of the collection of trees and plants preserved in this giant conservatory, it is not necessary to speak further than to say that from the smallest aquatic plants up to the most stately palm-trees, and from the banana down to the papyrus and the delicate fern, every conceivable rarity and beauty is here, flourishing in native beauty and in endless profusion. Beneath the conservatory a railway runs around the entire building, for fuel and other purposes.

Not far from the conservatory, and approached by a path between tall and stately yew hedges, is a sweetly pretty circular pool of water, with central fountain, filled with water-lilies, and surrounded first

by a broad circular band of grass, then by a broad encircling gravel-path, edged on half its circumference with a closely-cut yew hedge with arched entrances, and the other half planted at regular intervals with cypress-trees. This, however, is but one of many charming spots which characterise the grounds of Chatsworth.

THE EMPEROR FOUNTAIN is one of the great attractions of Chatsworth, and one that to see is to remember. This marvelous fountain throws up a thick jet of water no fewer than 267 feet in height, which, spreading out as it falls, forms a liquid sheet of spray, on which, not unfrequently, the sunlight produces an exquisite rainbow. The quantity of metal, we are told, required in the formation of the pipes, &c., for this gigantic work, amounts to nearly 220 tons. The force of the water is so great that it is said to rush out of the pipe at the rate of a hundred miles a minute. Near the "Emperor" are other fountains of great beauty, and when all are playing, the effect is beyond description.

Of the truly elegant and indeed wondrous gardens and parterres on the west and south fronts of the mansion, and of the



THE STATE DRAWING-ROOM.

thousand and one other attractions of the place, we have not time to speak, so lengthy has our article upon this "Palace of the Peak" already become; but there are yet two or three objects before passing out into the outer grounds and the kitchen garden, &c., on which we must say a word. These are the trees that were planted by royalty, and which most loyally have been tended, and grown up to a wondrous size. One of these is an oak-tree planted (well do we remember the circumstance, and the pretty, simple, earnest, and interesting appearance of the youthful princess at the time) in 1832, by our present beloved Queen, when, as a child of thirteen, then the "Princess Victoria," she visited Chatsworth with her august mother the Duchess of Kent. This tree, which in its forty years' growth has become a stately oak, bears the label, "This Oak planted by Princess Victoria, October 11th, 1832." Near it is a Spanish chestnut thus labelled—"Spanish chestnut, planted by the Duchess of Kent, October 17th, 1832." Then comes a sycamore planted when the Queen and the Prince Consort, "Albert the Good," visited Chatsworth, in 1843; it is

labelled—"This Sycamore planted by Prince Albert, 1843." In another part of the garden, opposite the west front, are a "Sweet Chestnut, planted by the (late) Emperor of Russia, 1816;" and a "Variegated Sycamore, planted by the Archduke Michael of Russia, 1818."

Chatsworth Park and grounds, from the Baslow Lodge on the north to Edensor Mill Lodge on the south, and from the East Moor on the east to Holme Wood on the west, are somewhere about ten miles in circumference, and comprise an area, in round numbers, of about 1,200 acres; and it would be difficult to find anywhere, in the same space, so great a variety of scenery, ranging from the purely sylvan to the wildly romantic, and from the luxuriant wood to the rugged and barren rock, where beauties of one kind or other crowd together so thickly, or where such a charming alternation from one phase to another exists. But it is impossible even briefly to attempt to speak of these beauties—our engravings will have shown some of their features; others must be left for the eye of the visitor to revel in while there. On one or two more points only can we touch.

The HUNTING TOWER, which forms so conspicuous an object in the landscape, crowning the wooded heights at the back of the house, and from which floats a huge flag whenever the Duke is at Chatsworth, was built in the reign of Queen Elizabeth as a prospect-tower, from which the ladies of the family, and guests, might watch the progress of the chase. It is a massive erection of square form, with a circular turret at each angle, and is about 90 feet in height; it commands a magnificent prospect on every side. Near it, by the lake, or reservoir, is the SWISS COTTAGE, — a perfect cottage ornée.

QUEEN MARY'S BOWER is one of the best-known objects in the park, being situated near the drive leading from the bridge to the house, and at a short distance only from the banks of the river Derwent. This interesting relic of the unfortunate queen is a raised enclosure surrounded by a deep moat, and approached by a flight of steps which bridge over the water on its south side. Externally the "bower," overhung with trees and covered here and there with ivy which reaches up to its open balustrade,

is highly picturesque; internally it is a pleasant enclosed grassy retreat, rendered shady by the trees which grow in and around it.

The KITCHEN GARDENS lie to the left of the drive from the house to Baslow, and near to the banks of the Derwent. They are of great extent, and of the most perfectly scientific character in the arrangements—indeed, it would be impossible to find finer or better constructed gardens attached to any mansion. At the entrance to the gardens, shortly after passing through the lodge, is the charming house which for so many years was the residence of the head gardener, the late Sir Joseph Paxton, which through his good taste was rendered elegant by numerous works of Art and vertu; of this we give an engraving, as we also do of the VICTORIA REGIA HOUSE, showing the gigantic leaf and flower of this royal plant, which was first grown, and first flowered, at Chatsworth, and named after our beloved Queen, to whom the first flower was presented in 1849. Besides the "Victoria Regia House," other points of interest in the kitchen gardens are the "New Hol-

by Mr. E. F. Bampton, of Edensor. It consists of a nave with side aisles, a chancel, and a monumental chapel opening from the south side of the chancel. The font, which is of marble, and extremely chaste and beautiful, is at the west end, and the pulpit, which also is of marble, is placed against the chancel-arch. In the chancel are very elegant *sedilia*, and the floor is laid with encaustic tiles. One of the most historically interesting remains in this church is a brass plate in the chancel to the memory of John Beton, one of the household and confidential servants of Mary Queen of Scots, who died at Chatsworth while his royal mistress was a captive there, in 1570. At the head of the plate are the arms of Beton (who was of the same family as Cardinal David Beton, who took so prominent a part in the affairs of Scotland in the reign of James V. and of Mary, and of James Beton, Archbishop of St. Andrew's), quarterly first and fourth a fesse between three masicles; second and third, on a chevron an otter's head, erased; with the crest a talbot's head. At the bottom, is a figure of Beton, in plate armour, lying dead upon a pallet, his hands by his side and his head resting on a pillow. The inscription, which is very curious, is as follows:—



THE SCULPTURE-GALLERY.

land House," the "Amherstia House," the "Pine Houses" and the "Vineries." The kitchen gardens are not, of course, open to visitors.

The village of EDENSOR, closely adjoining the park, was, with the exception of the church and one or two houses, removed to its present position from its former site in the park some forty years ago. It is, indeed, the most perfect model of a village we have ever seen, and the beauty of its villas—for every cottage in the place is a villa—the charm of its scenery, and the peace and quietness which seem to reign in and around it, make it as near an Eden on earth as one can expect any place to be, and to which its name most curiously and appropriately points. Edensor is entered by a very picturesque lodge from the park, and the outlet at its upper extremity is also closed by gates, so that the only thoroughfare through the place is a highway to Bakewell. Besides the Agent's house, there are in Edensor a good parsonage house and a village school, but, luckily, there is neither a village ale-house, blacksmith's forge, wheelwright's shop, or any other gossiping place; and

unpleasant sights and discordant sounds are alike unknown.

The old church of Edensor was taken down a few years ago, and the present one, from the design of Gilbert Scott, erected on its site by his grace the present Duke of Devonshire. The old church consisted of a nave with side aisles and a chancel, and it had a square battlemented tower at its west end. The nave and western porch were also battlemented; the battlements being carried over the gable of the chancel-arch, in the centre of which was a niche for a Sanctus bell. The east window was of decorated character, as were those at the east end of the south aisle, and one near the priests' door on the south side of the chancel. Interiorly the church possessed many interesting features, including some remarkable capitals, which have mostly been preserved, with the curious monuments, in the new edifice.

The present church, completed in 1870, is a remarkably fine and elegant structure, with a lofty tower and broach spire at its west end; of it we give an engraving, as seen from the upper part of the village, from a photograph

DEO OPT. MAX. ET POSTERITATI SACRUM.
Joanni Betonio Scoto nobiles et optimi viri Joannis Betonii ab Anthmwy filio, Davidis Betonii, Illustriss. s. r. e. Cardinalis nepoti, Jacobi Betonii Reuerendiss S Andree Archiepiscopi, et Regni Scotiæ Cancellarii digniss. prænepoti ab inuente ætate in humis nobis disciplinis & philosophiâ, quo facilius ad ius Romanû (cuius ipse Consultiss. fu't) aditus pateret, ab optimis quibusq; præceptorib; & liberaliter et ingenue, educato; omnibus morum facilitate, fide prædientia & constantia charo vnde a sereniss Principe Gallorumq; Regina in prægustatoris primâ mox æconomi munus suffecto ejusdemq; Sereniss. Reginæ vna cum aliis, c vinculis truci lentiss. Tiranni, apud lenini lacus castrum, liberatori post varias legationes, & ad Carolum 9 Galliarum Regem aniss. & ad Elizabetham. Sereniss. Anglorum Reginam, feliciter, & non sine laude susceptus; fatiss prosperantibus, in suæ ætatis flore sors aspera immani dy-senterias morbo, e numero vinctû exemit Jacobus Reuerendiss. Glasguensis Archiepiscopus, & Betonii, ejusdem sereniss. Reginæ, ille apud Regem Christianiss. Legatus, hic vero Œconomus, in ppetuum rei Memoria ex voluntate & pro imperio Sereniss. Reginæ peræ clemētiss. frs mæstiss. posuerû Obiit anno Salutis 1570. Vixit annos 32, menses 7, & diem dñi expectat apud Chatsworth in Angliâ.

EPITAPHIUM.
IMMATVRA TIBI LEGERVNT FILA SORORES
BETONI, VI SVMVM INGENIVM SVMVMQ;
PERIKET
IVDICVM, ET NOBIS IVCVNDVM NIL FORET
ULTRA—A.B.
DOMI ET FORIS.

Another brass plate, near the chancel-arch, bears the following inscription:—

"Here lies ye Body of Mr. Iohn Phillips, sometime Houskeeper at Chatsworth, who departed this life on ye 28th of May, 1735, in ye 73rd year of his age, and 60th of his Service in ye most Noble Family of His Grace the Duke of Devonshire.

"Pray let my Bones together lie
Until that sad and joyfull Day,
When from above a Voice shall say,
Rise, all ye Dead, lift up your Eyes,
Your great Creator bids you rise;
Then do I hope with all ye Just
To shake off my polluted Dust,
And in new Robes of Glory Drest
To have access amongst ye Bless'd.
Which God of his infinite Mercy Grant,
For the sake & through ye Merits of my
Redemer, Jesus Christ ye Righteous.
Amen."

In the chapel alluded to is a large and remarkably fine monument, entirely filling up its west side, and of somewhat remarkable character. On either side is a massive pedestal, supporting a life-size statue, and pilasters which rise behind them support a pediment for the sculptured arms, crest, and supporters of the Earl of Devonshire. In the centre are two inscription-tablets, surmounted by a figure of Fame blowing a trumpet, and on either side of these is a semi-circular arch, supported upon black marble columns, with foliated capitals. In one of these arched niches is sculptured the suit of armour, with helmet, gauntlets, &c.—hung in the niche in natural form, but without the body—of Henry Cavendish, of Tutbury, eldest son of Sir William Cavendish, of Chatsworth, by his wife, who afterwards became the celebrated Countess of Shrewsbury; in the other, in same manner, are sculptured the earl's empty coronet, robes of state, and sword, the body being gone, of the first Earl of Devonshire, who was the second son of the same Sir William Cavendish and the Countess of Shrewsbury. In front stands an altar-tomb, on which rest the effigies of these two brothers; that of the eldest (Henry Cavendish) represented as a skeleton, and the other (William Cavendish, first Earl of Devonshire) wrapped in a winding sheet, the heads being placed at opposite ends. Over these effigies is a slab of marble, supported upon eight marble pillars. The inscriptions upon this curious monument are as follows. That to Henry Cavendish being:—

Fama
M. S.
Henrico Cavendishio
Guil. Equit. Aurati a Chatesworth in agro Derb.
Filio natu Maximo
ex matre clarissima Elizab. Hardwick ab
Hardwick in eodem Agro natâ, quæ quarto
Marito Georgio Salopie Comitæ sexto
Erupta est
Viro strenuo ac Forti
Ut qui unus (ex primis illis volentibus chiliarchis
Anglis Anno MDCLXXXVIII) nomen
Dedit Militie Belgicæ
Cujus erat Patiens ac Peritus pariter
Navis Aëlis, Acer
Ubi autem Negotia Fecissent Otio Locum
Liberaliter Lauteq; ipse indulgens
Ita tamen ut Splendidi
ac Hilari
Non Deses audiret
In hoc Agro
Armis Exuviasq; depositis
Et in Patriæ Fide
Latet Sæcletum expectans
Pro Fama clangore tubæ
Classicum Resurrectionis
Obiit xii die Octobris
Anno .Ære Christianæ
CMLXCVI.

And that to the earl, his brother:—

Archiva
M. S.
Guilhelmo Cavendishio
Ex jisdem Parentibus secundo gentilo Filio
Qui & hic etiam trabeam reliquit
Viro
Ad omnia nato
Quæ recte faciendi sunt
Simplicique Virtute Merenti magis
Quam captanti Gloriam
Quem cum primis titulo Baronis de Hardwick.
Et postea Comitæ Devon. Regum oculatissimus,
Jacob. B. M. & M. D. Rex insigniret,
Non tam Hominem quam Honorum
Cohonestare visus est.
Provinciam sustinuit
Quali peritæ integritate ac laude
Ipsum roga
Fama communis non mentitur
Vir
Non sæculi sed omnis .Ævi Optimus
Neque silendus, neque Dicendus
Sine Cura.
Laboris ac Fidei capacissimus.
Actu otiosis similimus
Nihil sibi vendicans
Eoque assequens omnia
Cui
Cum modicæ ac plano solo se condi
Mandasset
Majore Pietate quam impensa
R. M. E. C.
H.
Obiit iii Die Martii Anno .Ære ejusdem
CMLXXV.

In the churchyard are many interesting inscriptions, which the visitor may well while away an hour or two in examining. Here, in a grassy enclosure at the top of the churchyard, too, lies the "good duke," under a plain and simple coped tomb, with a foliated cross, and this simple inscription on its south side:—

"William Spencer Cavendish,
Sixth Duke of Devonshire.
Born May 21, 1790. Died January 18, 1858."

Near this, on a coped tomb, with a plain cross standing at the head, is the following inscription to the mother of the present Duke of Devonshire:—

"In the Faith and Peace of Christ, Here Resteth all that was Mortal of Louisa Cavendish, Daughter of Cornelius, First Lord Lisimore, widow of William Cavendish, Eldest Son of George Henry Augustus, First Earl of Burlington, and Mother of William, Seventh Duke of Devonshire. Born August 5th, 1779. Died April 17th, 1863.
"As in Adam all die, even so in Christ shall all be made alive:—1 Cor. xv. 22."

And another is thus inscribed:—

"Henry George Cavendish. Born May 24, 1836. Died November 9, 1865."

In the churchyard is the heavy tomb of Sir Joseph Paxton, sometime head-gardener at Chatsworth, the designer of the Crystal Palace, the architect not only of many splendid erections, but of his own fortune also, and for some years member of parliament for the city of Coventry. The tomb bears the following inscriptions:—

"In Memory of Sir Joseph Paxton, born at Milton Bryant, Bedfordshire, August 11th, MDCCCII., died at Rockhills, Sydenham, June 11th, MDCCCLXV., aged LXI. years.

"In Memory of Laura, the lamented daughter of Sir Joseph and Lady Paxton, who departed this life January 11th, MDCCCLV., aged XVI. years. 'Her sun is gone down while it was yet day.'—Jer. xv. 9.

"In Memory of William, Son of Sir Joseph and Mary Paxton, who departed this life Dec. xvth, MDCCCLXXV., aged VII. years. 'He shall gather the lambs with his arm, and carry them in his bosom.'—Isaiah XL. 11."



EDENSOR CHURCH AND VILLAGE.

Among the other inscriptions, the following are particularly worth noticing:—

"Of Stature Great,
Of Mind most Just,
Here lies Will Grumbold
In the Dust.
Who died 25 May, 1690."

"Here
lieth ye body of James' Also Sarah, ye wife of
Brouard, who departed this life April the 10th, 1762, aged 76 yrs.
James Brouard, who departed this life February 10th, 1765, aged 77 yrs.

Ful forty years as Gardener to ye D of Devonshire,
to propagate ye earth with plants it was is ful desire;
but then thy bones, alas, brave man, earth did no rest
aloud,
but now wee hope ye are at rest with Jesus Christ our
lord."

"Here lieth the Body of William Dunthin, who departed this life September the 18th, 1787, aged 21 years.
"I was like grass, cut down in haste, for fear too long should grow. I hope made fit in heaven to sit, so why should I not go?"

Another to William Mather, 1818, says:—

"When he that day with th' Waggon went,
He little thought his Glass was spent;
But had he kept his Plough in Hand,
He might have longer till'd the Land."

The CHATSWORTH HOTEL, at Edensor—the only one in the place—is situate close outside the park gates, with an open space of ground in front, and surrounded by the most magnificent trees, and the most beautiful scenery. It is fitted with every appliance for comfort; has an excellent *cuisine*; is liberally and well conducted; has every possible convenience of stabling and coach-houses; and is, altogether, one of the most desirable and comfortable of hotels. From this house, which is an excellent centre for tourists for enjoying the neighbourhood, and who have the magnificent park to stroll about in at all hours, delightful excursions may be made to places in the neighbourhood. Chatsworth is at hand; Haddon Hall is only some three miles away for a walk, or six for a delightful drive, round by way of Bakewell; Monsall Dale, Cressbrook Dale, Middleton Dale, and a host of other "dales" are all within a short distance; and, indeed, a radius of

ten miles from the hotel takes in almost every well-known beautiful or romantic spot of the district; while Buxton, with its many attractions, and Dove Dale, with all its beauties, are only a little beyond this distance. It is, indeed, a district to revel in, and the tourist who "pitches his tent" at

the Chatsworth Hotel will be conveniently placed for access to all.*

We have spoken of Edensor, which closely adjoins one of the entrances to Chatsworth Park. Near the other lodges are the picturesque villages of Baslow and Beeley, to which we must pay passing attention.



CHATSORTH: THE OLD HALL AS IT FORMERLY EXISTED.

BASLOW is a large and somewhat picturesque village; it lies on the high road from Bakewell to Chesterfield, Sheffield, &c., and the river Derwent runs through one part of it. The churchyard is skirted by the river, and near it is a fine old bridge

spanning the stream. The church is a singular, but very picturesque, old building, with a low tower and broad spire at its north-west corner, and it possesses many features worthy of careful examination. At Baslow are some very good inns, the prin-



THE CHATSORTH HOTEL, EDENSOR.

cipal of which are, the "Peacock" and the "Wheat-sheaf."

BEELEY, which the visitor will pass through on his way to Chatsworth from the Rowsley Station, is a pretty little village, with a quaint-looking old church, an elegant Gothic parsonage-house, and many very pretty residences. Beeley Bridge, with the

public lodge near it, we show in one of our engravings, from a photograph by Green.

* There is no more comfortable hotel in the kingdom than the Chatsworth Hotel, yet it is sufficiently stately to satisfy the most aristocratic guests. The proprietor is Mr. Harrison, a member of the family that established—and still owns—the St. Ann's Hotel, at Buxton, with which "the Chatsworth" is connected. The Hotel may be confidently recommended to travellers and tourists.

Of other places in the neighbourhood, some of which we have already touched upon in our account of Haddon Hall, space will not permit us to describe.

We now take leave of "princely Chatsworth," with feelings of regret that, although our papers have already run to so considerable a length, we cannot devote additional numbers of our Journal to its illustration. It is a place worthy of all that can be said in its praise; and to its noble owner—one of the kindest, most enlightened, and liberal men of the age—we tender, not only our own, but public, thanks for the generous manner in which he throws its beauties and its treasures open to the people.

SCHOOLS OF ART.

SOUTH KENSINGTON.—Sir Coutts Lindsay somewhat recently delivered an address and distributed the prizes, in the lecture-room of the Museum, to students in this District School of Art. The competitors did not include all those who attend the classes, those in training for future teacherships and the National scholars not being eligible to contend for school-prizes. The recipients of the principal awards were Owen Gibbons, a gold medal for a design for a ceiling; G. F. Munn, a gold medal for a model from the antique; F. E. Bodlim, for a head from the antique; G. Clausett, for a design for entrance-gates; W. F. Randall, for a design for a ceiling; Miss M. E. Butler, for a design for lace; Miss M. Mansell, for a design for muslin; and Miss E. Jackson, for a group of flowers painted in water-colours from nature: these six students received silver medals. Sir Coutts Lindsay stated, at the close of his address, his intention of giving a prize of £5 for the best design for a comfortable dwelling-house; a similar prize for the best study in marble of such portions of the human frame as might be selected; and another prize of the same value for the best study of drapery for the body.

STOURBRIDGE.—The annual meeting of this school has been held. The report of the master, Mr. Bowen, stated that the progress of the students had been satisfactory, as was proved by the Government awards in respect to the various works exhibited at South Kensington last year. An application made to the Department of Science and Art for a grant towards the purchase of the school-edifice, is under consideration.

WOLVERHAMPTON.—At the last annual meeting, for the distribution of prizes, the report of Mr. Gunn, head-master of this School, states that,—"Although it is not in as flourishing a condition as I should like to see it in, still it will, no doubt, be gratifying for you to learn that the year just past away has been the most successful with regard to prizes and results we have ever had; but I regret, though the prizes are more numerous, they are not of so high a character, in one or two instances, as those of the preceding year. The cause of this, no doubt, is through advanced students being frequently called away to fulfil duties which prevent them from continuing their studies, or through leaving the neighbourhood entirely, a circumstance over which we can have no influence." The report further contains some strong observations on the habits and pursuits generally of those classes whom such schools are specially intended to benefit, and whose leisure hours are more given up to what tends to degrade than to elevate them: while complaint, by no means unusual in large manufacturing towns, is made of the want of encouragement and sympathy shown by many to whom the school might justly look for support. There had been some increase during the past year in the number of students, and in that of the prizes they had won.

CORRESPONDENCE.

To the Editor of "THE ART-JOURNAL."
THE SCULPTURE-SCHOOL OF THE ROYAL ACADEMY.

SIR,—Allow me to make some few comments on the letter in your last number entitled "The Teaching of Sculpture in the Schools of the Royal Academy," and signed "An Artist." That space is at all times valuable in your admirable Journal I am aware, more especially at this season of the year, when the annual exhibitions are open; I will therefore be as brief as possible. The subject in question concerns, I think, not only the Art-public generally, but myself personally, as the Professor of Sculpture to that Institution, and this must be my excuse for intruding upon you. I am not writing to contradict "An Artist"—in fact, I am sorry to admit that all he tells you is true; my object is rather to explain how such an anomalous state of affairs has come to pass, and at the same time to exonerate myself from any blame to which I may seem liable by those who are ignorant of my position. My duty in the Academy is to deliver annually six lectures on sculpture, and to this I am strictly confined; so that, as you will readily understand, I have nothing whatever to do with that more practical part of instruction which belongs to the schools, and is best demonstrated by the hand. You will naturally ask, upon whom then does this devolve? I can only answer, not upon the sculptors of the Academy, nor indeed upon any other member of the profession. In Sir Charles Eastlake's time the rule was that three sculptors should be elected to serve one month each in the Life School; and beyond this, there was even then no instruction to modellers during the year, nor indeed instruction of any kind for them in the Antique School; now even that little has been done away with by a change in the mode of electing the visitors. The rule, little enough in itself, has been virtually set aside by the painters—a large majority voting the whole number, ten, from among themselves. The instruction in sculpture in the schools of the Royal Academy—I give the word as distinct from the lecture-room—is carried on in consequence wholly by painters, or at any rate almost wholly; for it is only by the remotest chance that any of the sculptors are chosen for that purpose. My letter must not be too long, or I could give you the curious arguments put forward to justify this state of things. The School Committee has, however, urged the Council to make a change in this respect; and though the proposed improvement has met, as yet, with but little support from the general body, and even violent opposition from some members, I am not without hope of eventually carrying it.

HY. WEEKES.

Athenæum, 8th May, 1872.

[We hope we may have the satisfaction of directing to this important subject the attention of members of the Royal Academy. If the School of Sculpture be thus admittedly defective, can it be—is it—otherwise with the School of Painting? But both may be easily made efficient—why are they not so? It is clear that the Professor of Sculpture is not responsible for the wrong; but somebody is. Surely the President and Council will no longer endure the reproach; public opinion, always strong, may be in the end irresistible.]

LOWESTOFT CHINA.

SIR,—The notice of Lowestoft china in your March number has, doubtless, taken many by surprise, as there exists abundant evidence of hard paste porcelain, as well as soft, having been made at Lowestoft.

To confound the Lowestoft hard paste with Oriental shows a vast amount of prejudice or a want of judgment; the former being hard, but not the hardness or crispness of the Oriental. As a china riveter, who is a Staffordshire potter, observed to me a short time since, the Lowestoft is hard to drill, but much more *fussy*; meaning, the particles, during the drilling pro-

cess, did not leave the diamond so freely as did the Oriental.

As to the positive proof, what more is needed than the figures selected from others at the factory by Lady Smith, which I have more than once examined? One is coloured, and much resembles the Chelsea, but more slender, standing upon scroll-feet; the other is quite white. But what may astound the Rev. Peake Banton, they are both hard paste, and the object of purchase being (as stated by Lady Smith) to have specimens of the ware that she had so often been amused, as a girl, in seeing the workpeople make and paint.

I willingly admit that many collectors have called all porcelain of the Lowestoft character, Lowestoft, but which is really Oriental, and by a close comparison as easily distinguished as other wares. If I were disposed to trespass further upon your space, I could name many other known specimens which certainly only resemble Oriental.

EMERSON NORMAN.

Grafton House, Norwich.

HELIOTYPY.

IN a recent number we gave a notice of the productions of the Autotype Company, with especial reference to their latest novelties. Pursuing the same subject of permanent printing, into which the agency of the camera enters at some stage of its process, we have turned attention to the last publications of the Heliotype Company, which has just opened a new gallery at 221, Regent Street. Of the reproduction of engraving, in the special instance of the remarkable print of the Congress of Munster, we spoke in our recent notice. To this we have only to add that while, on the one hand, by the *ne plus ultra* cheapness of the process, the absolute permanence of the tone, and the unique feature of the absence of mounting, heliotypy will, in our opinion, be the book illustration of the immediate future, no one who has seen a reduced engraving by the side of a larger-sized one, will be contented with the former. All that mechanical reduction can do, the camera faithfully does. But mechanical reduction does not give, on four square inches of paper, the same idea that was conveyed by the sixteen inches from which the reduction is made. This remark we only make *en passant*, with the hope of finding time hereafter for its scientific treatment.

Leaving, then, the question of reproduction of engravings, with the remark that the sole fault is that of size (where this occurs), while fidelity, clearness of definition, and, to a certain extent, brilliancy, are admirable, we pass to another subject. The Heliotype Company has had the good fortune to ally themselves with a man of a high order of genius—but an order which, heretofore, has been chiefly at the service of crime! Do not let our readers start; Signor Morelli is a forger—a forger of the most admirable skill. But he does not waste his talent in the dangerous and sordid occupation of imitating bank notes and responsible signatures for cheques. He reproduces the finest works of the greatest masters—for the camera. In other words, he makes drawings, in black and white chalk, from the *chef-d'œuvre* of our National Gallery and other museums; the photographs, or, as in the present case, the heliotypes, from which are indistinguishable from those taken from the original paintings, except in the absence of cracks and flaws. The 'Education of Cupid,' for instance, one of the gems of our National Gallery, is reproduced in three sizes. Let no one be content but with the larger one. The famous old woman, one of Rembrandt's numerous mothers, comes out—cap, wrinkles, and all—like life. The head of the Archangel Michael, from the altar-piece by Perugino, No. 288 in the National Gallery collection, reproduces a face very like that of the main stock of the house of Campbell. The greatest triumph of all is the 'Ecce Homo' of Guido. In this, permanent photography has produced its finest work. Those who buy Morelli's heliotypes will return to exhaust his list.

MINOR TOPICS OF THE MONTH.

THE INTERNATIONAL EXHIBITION, 1872

—the second division—was opened to the public on Monday, the 6th of May, the Saturday evening previous having been devoted to a private view, the Duke of Edinburgh receiving on that occasion Mr. Henry Cole, C.B., General Scott, and their friends, who walked in procession with his Royal Highness through the picture-galleries, and were seen by a very large number of ladies and gentlemen in "evening dress." The House of Peers was represented by Lord Houghton, the Government by Mr. Lowe and Mr. Forster; and there were three or four members of the House of Commons present. Since then the Exhibition has been open to the public, and several hundred people have visited it daily, but when we write, towards the end of May, it is incomplete; the French "Annexe" (unfinished) may be seen; the Belgian "Annexe" not yet; and as contributions continue to be received in the English Courts, it may ultimately be better than it is now: we postpone details, therefore, till next month. That it will not be satisfactory is beyond doubt. We shall probably print a list of the leading manufacturers, English and Foreign, who are *not* represented, but who, of a surety, would have been if they had been treated with courtesy—not to say civility. The spirit by which the Commissioners, or those who are their organs, and for whom they are responsible, has been animated, is to repel contributors by whom the exhibition might have been materially assisted. The "officials," from the highest to the lowest, have acted on that principle; an interview with any of them was more difficult of attainment, than would have been one with the Prime Minister; while letters were things understood to be seldom or never matters that required replies. The fact is, there has been no governing, directing, or controlling head: consequently, all has gone wrong; few of those who contribute are content, while the absentees openly attribute their withdrawal to the utter lack of common attention on the part of those to whom the fate of the Exhibition has been confided. It is but right that his Royal Highness the Prince of Wales should know this, and if he requires proof, we undertake to obtain it for him. Unless there is a total change in the "management" of the Exhibition, the third division had better be postponed *sine die*. The result is that the Exhibition of Pictures is very poor, while that of Industrial Art is far below mediocrity. We shall have frequent opportunities to sustain the assertions we have made, and it will be our bounden duty to do so.

THE DINNER OF THE MEMBERS OF THE

ROYAL ACADEMY and their guests was, as it always is, a very brilliant affair. Great men were there, and the artists were in the presence of—their pictures. Much information concerning Art on such occasions, we neither get nor expect: the President did, indeed, inform us that the Institution was progressing, the schools improving—and all that; but if there is anything to tell, he did not tell it. The Prime Minister, however, said some memorable words that the R.A.'s and the A.R.A.'s and the "outsiders" will do well to keep in memory. We do not refer to the honour conferred upon him and his peers by the invitation—"the gathering from year to year the very flower of the land." The good words we quote are these:—"To propose to yourselves the most exalted aims and ends—to beware of endeavouring to

minister only to the tastes and appetites of the moment—not to allow it to be supposed that the mere patronage of fashion, the mere reward offered by high prices, is sufficient to secure true excellence; but to remember that it is the intelligent worship of beauty and the effort to produce it which constitute the basis of all excellence in Art." There is also a passage in the speech of Professor Tyndal that should be taken to heart by all men and women who work, not only those to whom has been given genius, "the in-born and unpurchasable work of God," but those who toil and achieve success with powers comparatively limited and humble:—"Though the labourer be worthy of his hire, and though the leaders both in art and science may now by good right make pleasant terms with the world, they reached the position which enables them to do this through periods of labour and resolute self-denial, during which their arts and their science were to them all in all; and reward was the necessary incident and not the motive power of their lives. But I am wandering from my text, and I will only add the wish—the prayer, perhaps, would be the better word—that England may never lack young men willing to accept these disciplines, which prepare the way to fame, and are able after them, and through them, to make the future in this country in Art and science worthy of the glorious past."

JOHN GIBSON, R.A.—A writer to the *Times* complains, and justly, of the indifference manifested by the Royal Academy as regards the munificent gift of the late sculptor, concluding his letter thus:—"I trust Sir William Boxall, R.A., the sole surviving trustee, may soon supply the British public with further information of what is doing with the £40,000, besides Gibson's valuable gift of some of his marble statues and casts of the works he made during forty-six years of his life spent in Rome." The letter is signed "Benjamin Gibson," and is dated from Cook Street, Liverpool. Mr. Sidney Smirke, however, defends the Academy from the charge of neglect and indifference; "the delay has arisen out of difficulties beyond the control of the Royal Academy."

THE WELLINGTON MONUMENT will be finished—some day. The House of Commons has again manifested anger at delay. Mr. Collman, "a man of business" whose knowledge of Art is considerable, and whose integrity is beyond question, has the matter in hand: Mr. Stevens, whose very great ability is admitted, has certainly deserved much of the blame he has received; but, as we explained in an article fully detailing the facts some months ago, the evil of which the public justly complains is not entirely his. We are bound to print this compliment paid to Mr. Stevens by Lord John Manners: "he believed that in securing the services of Mr. Stevens, the country had obtained the services of a man of very great genius and ability, and that the work when completed would be worthy of the subject and of the country."

THE CHAPTER-HOUSE OF WESTMINSTER ABBEY may now be seen by the public. It was built in 1250 by Henry III., on the site of the earlier Chapter-house belonging to the Abbey, as founded by Edward the Confessor. It was on account of its beauty called "The Incomparable Chapter-house." It was there that the abbots and monks of the time of the ancient monastery held their chapter or meeting for discussion and business. Almost from the time of its first erection it was used for the sittings of the House of Commons, and so continued

for nearly 300 years. In 1865, after the removal of the records to the Rolls-house, on the eight hundredth anniversary of the foundation of the chapter, and the six hundredth anniversary of the House of Commons, its restoration was undertaken at the request of the Society of Antiquaries by Mr. Gladstone, who was then Chancellor of the Exchequer, and Mr. Cowper-Temple, First Commissioner of Works. The requisite sum was granted by Parliament, and the work was entrusted to Mr. Gilbert Scott, who restored the place as nearly as possible to its original state.

THE SOCIETY OF FRENCH ARTISTS has opened its "summer exhibition" at 168, New Bond Street. It consists of 127 pictures; several of great interest and merit, and all by prominent professors of the school. The most attractive of the works are those of J. F. Millet: 'The Angelus,' 'The Water-Carrier,' 'The Geese-Driver,' are productions of a very high class; so also is a large drawing by Bida, 'The Massacre of the Mamelukes.' Hugué contributes 'A Fantasia'—armed Turks exercising. 'Spring,' by Laurent Bouvier, is a charming picture; and so is a 'Girl Spinning,' by Duverger, always wise in the selection of themes for his masterly pencil. Among the landscapes the most noticeable are 'A View on the Seine' by Lépine, and a very small but perfect gem by Dupré. 'The Mirror,' by Madame A. Tadema, is a sweet subject admirably treated and finished. 'Bees' is the title given to an excellent, though sketchy work, by Harpignies—boys running away from bees issuing in alarm from the hive; and the 'White Rocks, an Idyll,' by Puvion de Chavannes, is a production of great merit. We regret that this month we cannot afford longer space to this exhibition. It is the third experiment of the Director, M. Duraud Ruel, and it will no doubt be successful; the committee consists of eighteen of the leading artists of France.

THE HERTFORD COLLECTION.—The *Pall Mall Gazette* announces the good news for all lovers of Art, that Sir Richard Wallace has decided to exhibit the collected treasures of the late Marquis of Hertford, which he inherited, at Hertford House, Manchester Square, and no doubt, under certain restrictions, it will be open to the public; the *Gazette* adds:—"So extensive was the late Marquis's collection, that there was not room to hang more than half his pictures in his large gallery in the Rue Lafitte, and hundreds of master-pieces were hidden away in garrets, where they had remained for years."

THE VIENNA INTERNATIONAL EXHIBITION.—The Queen has appointed a Royal Commission to advise upon the best mode by which the United Kingdom, its colonies and dependencies, may be represented at the International Exhibition at Vienna in 1873, and the Prince of Wales, the British Ambassador at Vienna, the Lord President of the Council, Earl Cowper, Lord Henry Lennox, Lord Acton, and Mr. Henry Arthur Brassey have been named commissioners, with Mr. Phillip Cunliffe Owen, secretary.

JOHN LEECH AS AN ARTIST.—Injudicious praise is no recommendation. On the contrary, it is often apt to awaken resentment, to cause disgust, or to excite ridicule. Nothing but a strong love of paradox can have led an admirer of John Leech to attempt to draw a parallel between a great English caricaturist and "Italian masters with the silver point." But having said thus much as to a prologue calculated to obscure the rare merit of the artist, we must own to a sense of admiration, not

unmingled with wonder, at the extraordinary vigour, truth, and expression evinced in the thousand outline sketches which have been displayed at No. 9, Conduit Street. We can cite no example in which so much has been effected with so little effort and so little apparatus. Sketch is almost too elaborate a term for some of these compositions. They are the very telegrams of graphic art. But the secret of their success lies deeper than in the facile touch of the draughtsman. They are the expression of wit of the highest order; of that true wit which seizes the salient, vital, constituent points of character, and, having thus grasped them, throws them easily on paper. With this Shaksperian wit is blended, as is fit,—genial, comic, and irresistible humour. The great characteristic of Leech is, that he first conceives a type, and then, by the flash of some comic incident, so brings out the folly, fun, or disconcertment of the moment, that we can find no parallel but in the magic of Shakspeare. And this he does by a touch that is all but hieroglyphic. In illustrating a subject so debasing to Art as what is ruefully misnamed a "Comic History of England," the artist has, as might have been expected, to some extent sunk towards the low level of his literary companions. This excepted, the contents of the gallery form a rare treat. We hope the sketches will be reproduced in fac-simile by some permanent photographic process. They cannot fail to enjoy a wide popularity. They are very far finer than the woodcuts with which we all are familiar.

DISCOVERIES AT WESTMINSTER ABBEY.—In the excavations consequent upon the rebuilding of the Receiver's House at Westminster, the bases of the pillars and a part of the encaustic tile floor, as well as some other remains of the ancient Chapel of St. Catherine, have been brought to light. This was the chapel of the Monks' Infirmary, and was the scene of many interesting historical incidents, as will be found recorded by Dean Hook and Dean Stanley. The building is of the transitional Norman date, and took the form of a parish church with a nave, aisles, and a chancel. It must have been but just erected when "St. Thomas of Canterbury" almost came to blows within its walls with his rival of York. *Apropos* to these discoveries, there is to be a meeting of the Middlesex Archaeological Society at the Abbey on the 16th. Another discovery, recently made at Westminster, consists of a large number of the capitals of the pillars of the ancient Norman cloisters, some of them covered with figure-subjects.

MR. TREVELYAN GOODALL, a promising artist and estimable young man, whose death by a sad accident has been deeply deplored, and is yet fresh in the recollection of our readers, is, it appears, to have a "memorial;" £500 having been raised by subscription, "an Art-scholarship" is to be founded at the University College School. The names (headed by that of Sir Francis Grant, P.R.A.) by whom the project is supported, are entitled to all respect; yet we cannot but question their judgment in periodically calling to mind a most mournful incident, that had better be as far as possible forgotten.

THE SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS had a very brilliant "evening"—the third of the season—on Thursday, May the 2nd, at the South Kensington Museum, by permission of the Lords of the Council on Education. There was a very large attendance of members and their guests, many of whom are distinguished in Art, science, and letters.

THE COLLECTION OF MR. S. MENDEL, OF MANCHESTER.—Messrs. Agnew have purchased for the sum of £50,000, as is reported, Mr. Mendel's collection of water-colour drawings. His oil-paintings he has not disposed of. The collection was described in the *Art-Journal* for May and July, 1870.

'REVERIE VIRGINALE' is the title given to a very charming portrait-picture, by the admirable Belgian artist J. H. Van Lerius. It has been shown by Messrs. Henry Graves & Co., at No. 6, Pall Mall. The idea is taken from Shakspeare—

"In maiden meditation fancy free:"

a young girl is pondering, or rather musing, over a book she holds in her hand. She may be "fancy free" as yet, but she will not be always so. There are pensive thoughts in her mind, and brooding love must be in the heart of one so young and so beautiful. It is a charming picture painted with masterly skill. [M. Van Lerius is not unknown to our readers; we have engraved, on steel, two of his paintings; and his works form one of the series of Painters of the Belgian School, published in the *Art-Journal* a few years ago.]

THANKSGIVING PICTURES.—No doubt the memorable scene in St. Paul's Cathedral on the 27th of February, when thousands were gathered together, with one heart and mind, to thank God for the recovery of the Prince of Wales, supplied a subject for the pencils of many artists. We have seen a sketch for a picture by Mr. Charles Mercier, as one of the results; it is a view of the interior, taken at the moment when the Archbishop of Canterbury had ascended the pulpit and commenced the thanksgiving sermon. It realises the impressive scene: the Queen, the Prince and Princess, and other members of the royal family, are prominent among the fourteen thousand listeners. Close to the group are the ambassadors. Members of the Houses of Lords and Commons are distributed along the side aisles, and the Lord Mayor with his compeers have their seats immediately underneath the pulpit. It will be recollected that although a mid-day sun was pouring its beams through windows "richly dight," a gaslight was burning at the side of the preacher. The artist has very skillfully and happily availed himself of these incidents. The interest of the spectators is concentrated on the occupants of the royal pew, on which the rays of sunlight fall with great brilliancy. Behind are officers of her Majesty's household and the military personages of her suite. The sketch was executed for a committee, who propose submitting it to the inspection of the Prince and Princess of Wales on the return of their Royal Highnesses to England; the intention being to commission the artist to paint a large picture, which shall be presented to the Princess of Wales on behalf of the British nation. The work, judging from the finished sketch, will be worthy of the deeply interesting occasion, and of the destiny contemplated for it.

Mr. FREDERICK DAVIS, the eminent dealer in articles of *verru*, has been honoured by the Empress Eugénie to exhibit, at No. 51, Pall Mall, a collection of water-colour drawings, the productions of French artists. There are forty-five. Among them are charming specimens of the genius of Bossoli, Eugène Lami, Herman Ten Kate, Guinaud, and Karl Giradet.

RAFFAELLE'S CARTOONS.—With a view to preserve accurate copies of the cartoons of Raffaele, the Lords of the Committee of Council on Education, acting through a committee, propose to select nine artists

to make preliminary studies of given parts of three of the cartoons. Artists will first be required to complete an accurate copy, either in water-colours, tempera, or oil, of a photograph, full-size, of a head selected from 'The Beautiful Gate.' These will be sent in to the Secretary of the Science and Art Department by the 31st of July, 1872. From the candidates so competing nine may be selected, to make accurate coloured copies from the cartoons themselves of portions set out by the committee as a final test. Candidates will be allowed £2 a week, for not more than eight weeks, to complete these copies, which will be the property of the Science and Art Department. If the competition prove satisfactory, a further selection of portions of the cartoons will be made to continue the work of reproduction.

THE COMPLETION OF ST. PAUL'S.—The committee that has in hand the works of restoring and completing St. Paul's Cathedral have, by nine votes to eight, resolved in favour of "Mediævalism," and appointed Mr. Burgess, the architect, to act jointly and upon equal terms with the surveyor to the edifice, Mr. Penrose.

SIR JOHN SOANE'S TOMB, in the churchyard of St. Giles-in-the-Fields, the desecrated condition of which called forth the strictures of the public press some time ago, has now, we are gratified to know, been cleared of the dirt and rubbish that had accumulated around it; a notice-board erected against the tomb by Sir John's Trustees, offers a reward for information of any damage being done to it.

THE DUBLIN EXHIBITION of Fine Arts and Articles of Art-Manufacture will be opened to the public on the 4th of June. We hope and expect it will be of merit and interest sufficient to satisfy the estimable and patriotic gentlemen, Sir Arthur Guinness and his brother, to whom Ireland is indebted for this laudable effort to do it good. We shall make our report next month.

TROPICAL SUN-BLINDS.—Those who require clear and yet subdued light (and all artists do so, painters in water-colours more especially), will do well to examine these blinds, which may be seen at Hembry's, 36, Strand; they are composed of thin rounded strips of wood, made we believe in Vienna. Certainly, they have manifest advantages over blinds in ordinary use: they greatly soften without excluding light, and equalise it; it is not requisite partially to draw them up, the interstices admit a sufficiency, without being too much, while they do not prevent free circulation of air. Moreover their appearance is peculiarly graceful. Sometimes they are coloured, occasionally they have tinted stripes, the stripes being bound together by scarcely perceptible threads. They have much elegance seen from the interior, as well as the exterior, but their grand advantage is, that they subdue, equalise, and harmonize light.

THE PAINTINGS AND DRAWINGS, from which engravings for the *Art-Journal* have been made, now exhibiting in the Loan Gallery at the Crystal Palace, have attracted much attention, having already given pleasure to many thousands. The engravings are shown with them; as our readers know, they are all in the *line* manner. The pictures consist of examples of several of the most popular artists of the country, and of some great painters of other nations. They are sufficient in number, and certainly in interest and merit, to form an exhibition—which in reality they do, although the long gallery is also filled with excellent works of Art.

REVIEW.

THE PUBLICATIONS OF

MESSRS. PILGERAM AND LEFEVRE.

We may devote this page of the June part of the *Art-Journal*—the Art-month of the year—to a notice, necessarily brief, of the several high-class engravings issued by this firm, who are to be regarded as English publishers. Those who love and appreciate Art as a teacher by the *burin*, and so addressing itself to many instead of few, owe much to these liberal and enterprising gentlemen. As we shall show, they have issued a large number of prints of the very best order—and of such only. There is not a single inferior work in the long list submitted to us. Some of the most valuable were published by their predecessor, Mr. Gambart; these were, no doubt, successful; and thus encouraged, Messrs. Pilgeram and Lefevre are following a good example with even augmented energy.

We have on former occasions reviewed the publications of Mr. Gambart, and may be content briefly to recall them here. 'The Horse Fair' continues to be the best, and certainly the most interesting, of the works of Rosa Bonheur. The original plate was destroyed, but it has been re-engraved (of a smaller size) by C. G. Lewis. The difference of size constitutes the main distinction between the two, and there are many to whom that will not be a disadvantage. There is a plate still smaller, the engraver of which is W. H. Simmons.

'The Family of Deer' is another of the works of the accomplished lady: a "stag of ten" is crossing a bleak moor, heading his family, one of whom stops to drink at a running stream. It is a fine composition, thoroughly well engraved, by C. G. Lewis. 'Morning in the Highlands' is a group of five Scotch cattle, on a rock covered with heather close to a lake, at early morning watching some companions coming from the distance. In another plate the sheep are

'Changing Pasture,' conveyed across a lake in a crowded boat, rowed by two sturdy peasants, the shepherd at the helm: these two are companions. A third of the same size divides them—'Landais Peasants,' engraved by H. T. Ryall; a heavy country-wagon, that carries the wife and child, the peasant walking on stilts, preceding a flock of sheep over a heath: they move slowly, for the fresh herbage is cropped by the way. 'A Scottish Raid' exhibits a crowded group of angry cattle driven from a dell among the mountains beside a lake—against their will, that is certain; yet they are mastered by two herdsmen, who force them onward by voice and staff. This is accompanied by a very different scene, 'Bouricaïros crossing the Pyrenees:' the mules are without burdens; they will return probably laden—contraband, if we may judge by the features and attitudes of the mule-drivers. The near mountains are beautifully wrought. Every limb of each of some forty animals is carefully studied, the artist picturing the mule in every possible variety, with especial regard to the expression of the heads. 'The Highland Shepherd' is of another character; it represents a solitary shepherd leading his sheep to pasture, the rearguard being his faithful collie, making a companion-plate to 'Huntsman taking Hounds to Cover;' the hounds are resting behind the driver in a "tax cart," while the squire paces slowly by their side. Again, very different is a print from the master-hand of Thomas Landseer, 'Denizens of the Highlands:' it is composed of three cows on the heath where they have been feasting; they are genuine rough-coated Highlanders, no doubt proud of their descent—at least, they look so, as they gaze about them in sturdy independence—monarchs of all they survey. This is an upright plate. 'Deer in Repose' is a small print, very pretty and very pleasant; the mother and her two children rest under the shadow of a huge tree, their natural protector standing on guard. To associate with any or all of these, we have Dubufe's famous portrait of the artist—the greatest in the special style of Art the century, or, indeed, any century, has produced. The bull in the picture was painted by the lady, and the engraving is one of the best works of Samuel Cousins, R.A.

We have thus briefly noticed twelve works by the great artist: it is a large number for one hand to have painted, and certainly for one firm to have issued. They are all works of size, and necessarily costly; but those who love the style and subject-matter count in this country by hundreds of thousands; and their tastes have been well catered for. While as prints these pictures gratify the general public, they entirely satisfy critics—critics whether of the studio or of the field. We can understand a shepherd or a cattle-dealer being thoroughly content. The larger portion have been engraved by Mr. C. G. Lewis; he has caught the spirit of the painter, and happily multiplied the creations of her genius; she has thus been fortunate, and so will those who acquire these prints.

We have now to deal with engravings of another order,—the issues of Messrs. Pilgeram and Lefèvre, or their predecessor, Mr. Gambart. These include a very large number indeed; some, as 'The Derby Day,' 'The Finding of the Saviour in the Temple,' Philip's 'Marriage of the Princess Royal,' 'The Light of the World,' and Ward's *chef-d'œuvre*, 'Louis XVI. and Marie Antoinette in the Prison of the Temple'—perhaps the best engraving of Samuel Cousins—are established favourites: they occupy places of honour in very many British households, valued not only as works of Art, but as works of deep and instructive interest. We believe that in all cases their commercial value has much increased since they were published.

'The Eve of St. Agnes,' by Daniel Maclise, R.A., and 'Isabella, or the Pot of Basil,' by W. Holman Hunt, form a pair—the productions of two of our greatest artists, illustrating the poetry of a sweet poet, Keats. Both are engraved by Auguste Blanchard, who, as an engraver, may take rank with the painters and the poet; for he is as much a man of genius as either, in his art. The story in each is admirably told, very touching, and in the case of Mr. Hunt, very sad; but they are fine themes for painting, and have been dealt with by kindred souls. Maclise's picture will be remembered as one of the leading gems of the Exhibition in 1868: it will perhaps be liked better in black and white than it was with its wonderful "glaze" of colour, obtained from the many tinted panes that scattered what seemed unnatural hues upon the chamber in which the maiden

"Of all its wreathed pearls her hair she frees;
Unclasps her warmed jewels one by one;
Loosens her fragrant bodice; by degrees
Her rich attire creeps rustling to her knees."

Readers of the poet Keats—and they are now many who in his lifetime were few—will recall the mournful story in which the artist has found his theme; the passage specially illustrated is this:—

"And she forgot the stars, the moon, and sun,
And she forgot the blue above the trees,
And she forgot the dells where waters run,
And she forgot the chilly autumn breeze;
She had no knowledge when the day was done,
And the new moon she saw not; but in peace
Hung over her sweet Basil evermore,
And moisten'd it with tears unto the core."

It would be difficult to find two prints better fitted for frames to decorate a refined mansion or the dwelling of any Art-lover of true taste.

'Claudio and Isabella' is a very remarkable work, another example of the genius of Holman Hunt; the theme is painful—it could not be otherwise, for it represents the fair maiden reasoning with her condemned brother in the prison—

"I do fear thee, Claudio, and I quake,
Lest thou a feverous life should entertain,
And six or seven winters more respect
Than a perpetual honour."

The painter has admirably pictured the characters portrayed by the poet; the weak and miserable look and attitude of the brother as he murmurs, "Death is a dreadful thing," and the lofty soul of the sister, as with eyes, as well as lips, she answers, "And shameful life a hateful."

'A Signal on the Horizon' is one of the always-pleasant pictures of J. C. Hook, R.A., engraved by W. T. Davey. A fisherman is on the look-out, setting telescope to eye under the shadow of a wild cliff, against which his rude cottage leans—at Ilfracombe it may be, before that sea-side delight of fair Devon was spoiled

by big brick houses and settlers from "foreign" parts. The fisherman's first-born sees the signal; his youngest, a babe, sleeps in the mother's arms. All the accessories are natural, and therefore effective. 'Song in the Olden Time' is also an engraving from a picture by Mr. Hook; a fair songstress is singing to a pensive and venerable man—her grandfather, probably—to whom the song recalls the olden time; her lover accompanies her on the lute. A pleasanter subject has been rarely found, and very seldom more touchingly treated.

'Patient in Tribulation,' 'Obedient to the Law,' are the titles of two most charming pictures by Frederick Goodall, R.A., engraved by Samuel Cousins, R.A. In lieu of our own criticism, we copy passages from a letter written to the publishers, by the great author, Merle d'Aubigny:—"It is a good and beautiful idea to represent a religious subject—particularly the Mother of Our Saviour—divesting it at the same time of the aureole and all that fable has added, in order to bring it back to nature and to truth. What need has Mary of the luminous 'glory' with which her head is ordinarily surrounded? Romish additions almost rob us of a beautiful representation of that humble woman, whom superstition cruelly injures by the usurped position that it gives her, but whom the Bible has declared to be *blessed among women*. It is often the task of the historian to substitute history for fable. I am pleased to see the painter (and particularly Mr. Goodall) undertaking a similar duty. It is doing a service to religious men who love Art, and do not fear to see it handling Christian subjects, but feel an invincible repugnance to everything that recalls the adoration of the creature—the aureoles of every degree—of saints, of martyrs, and of the Virgin. 'They cast their crowns before the throne of their Lord,' says Scripture." It is to be lamented that so few of our artists resort to Scripture for their themes. Mr. Goodall travelled in the East, and has thus been empowered to add fact to fancy; for customs and costumes in Palestine have been very little changed in eighteen hundred and seventy years.

'The Mother of Moses' and 'The Palm Offering,' two exquisite prints from pictures by Mr. Goodall, we have already noticed; they are also the issues of this firm, and are grand examples of the genius of the artist.

'The Temptation,' 'The Fall,' painted by Edouard Dubufe, engraved by H. T. Ryall. These are large prints, from pictures by one of the distinguished artists of France; they are essentially French in treatment. In the one the woman is tempting him, and he did eat; in the other misery is shown as the consequence of disobedience. In one case the lion crouches beside the first pair in gentle and loving friendship; in the other he is the angry prowler for prey. The landscape in one is rich in flowers; in the other, an arid plain, where the lightning has rent a solitary tree. The pictures are, however, not allegories; they represent the scenes as they might have been.

'Worn Out' is the title of a picture by Thomas Faed, R.A., as touching a work as the artist has ever painted, and that is saying much; for there is no painter of any time who more directly appeals to the heart. A hard-handed artisan, watching beside the bed of his motherless child, is sleeping uneasily, overdone by work—"worn out," the child sleeps, too. It is not a painful subject, for it is clear the child will recover—is, in fact, already fully, or nearly, convalescent; the care of the watcher will be rewarded, and light will yet shine in the cottage of the toiler. It is a most beautifully-painted work; there are numerous accessories, all in perfect truth: the print is right well engraved by Mr. Fred. Stacpoole.

No artist paints children better than Edouard Frère; none, perhaps, so well. 'The Slide' is one of his best works: a group of boys have made the slide, one of whom has had a fall, while two timid girls look on the heedless sport. The engraving, vigorous and yet refined, is by a lady, Madame Tubœuf.

'Evangeline' is one of the pleasantest of the many pleasant works of Henry Lejeune, A.R.A. It is the portrait of a pretty pensive maiden; but it does not realise the ideal of the poet.

We should have been disappointed with the series if there had been no example of the genius of Meissonnier. There are two that will please everybody. The 'Chess-players' are in a hall rich with tapestry: it is at once known which loses and which wins. The marvellous finish of the painter is seen in the engraving; but the engraver is Auguste Blanchard, who now probably takes rank as the head of the craft. The other, 'Les Bons Amis,' engraved by the same artist, represents three men in a cabaret, smoking and drinking while discussing, no doubt, a pleasant subject—so one may judge from their countenances. Among the more recent works of the accomplished engraver is a fine portrait of Gounod: an intellectual head, fit subject for a painter.

We have thus brought under notice between twenty and thirty engravings, nearly all of them of large size, the issues of one firm. It has been a duty, but also a pleasure, to render justice to its enterprise. Messrs. Pilgeram and Lefèvre have amply and most successfully catered to the needs of Art-lovers, who will be, as well they may be, contented with first-class engravings from high-class pictures. It is very gratifying to find publishers who will do this, giving us much of the enjoyment, on comparatively easy terms, that Art can yield for the wealthy. Those who can possess such admirable examples of good Art may be well content.

Messrs. Pilgeram and Lefèvre have other works "in preparation," which we shall be called upon to notice in due course. Notably 'The Vintage Festival,' by L. Alma Tadema; 'A wee bit fractious,' from Mr. Thomas Faed's picture in last year's Royal Academy, engraving by W. H. Simmons; also 'Sunday Afternoon' by the same artist, engraving by Fred. Stacpoole, forming a companion to the 'Wee bit fractious.' Mr. Collinson's 'Absorbed in Robinson Crusoe,' Mr. W. P. Frith's picture of 'Honeywood introducing the Bailiffs to Miss Richland as his Friends,' from Goldsmith's *Good-Natured Man*, is being engraved in line by W. Ridgway. Among these, the most important is the picture by Alma Tadema: a work to which we on a former occasion directed the attention of our readers, as the greatest production of the great artist. We cannot doubt that the engraving will be worthy of the painting; for it will be a production of the burin of Auguste Blanchard.

'The Virgin and two Angels weeping over the Dead Body of Christ,' is being engraved in line by Auguste Blanchard, from the picture by Francia in the National Gallery.

In concluding our notice, we may add that the firm have secured Mr. James Tissot's picture in the present Exhibition of the Royal Academy, 'Les Adieux,' which will be engraved by J. Ballin.

These are among the more prominent of the "announcements" of Messrs. Pilgeram and Lefèvre. We repeat that we have great pleasure in aiding to give them the publicity they merit.

The list of their publications is not only a long list, it supplies evidence of sound judgment in selection, and of great liberality in the treatment of artists, whose "copyrights" they have obtained by just and equitable recompense. As will have been seen, some of the most prominent and most costly of their engravings are from the works of British artists; and the firm is certainly to be regarded as thoroughly an English publishing firm.

We have laid much stress on the fact that nearly all of these works—published or in progress—are line-engravings, the highest style of the art, but one which the craving for things more cheap than good has almost driven from our "school." We have ourselves—as our readers well know—done our best to sustain it. Every month we issue two line-engravings, and all the best professors of that art of the century have aided us in our work; but our prints are necessarily small, and we gladly accord honour to those who issue such as are of sufficient size to be the graces of drawing-rooms—the rooms, that is to say, of those who are not rich enough to procure the originals of which line-engravings are copies.

THE ART-JOURNAL.



LONDON: JULY 1, 1872.

THE MUSEUMS OF ENGLAND,
WITH
SPECIAL REFERENCE TO OBJECTS
OF ART AND ANTIQUITY.

BY LLEWELLYNN JEWITT, F.S.A.

THE ASHMOLEAN MUSEUM, OXFORD.

AS the University of Oxford—the “queen of cities”—is the “mother of learning,” so its Ashmolean Museum is, undoubtedly, the parent of all other museums in the kingdom. The “Ashmolean,” at once the oldest, the best known, and, in many respects, the most interesting of

English provincial museums, has a history attached to it of almost a romantic character; and to this it will be well to devote a short space before proceeding to speak of the treasures it contains.

The collection of curiosities, both in nature and in Art, which formed the nucleus of the Ashmolean Museum, was got together by John Tradescant, who, a Dutchman by birth, came over to England in the latter part of the reign of Queen Elizabeth, and established himself in this country; and by his son, who ably followed in his father's footsteps. John Tradescant the elder was a man of considerable learning and acquirements, especially in horticulture and botany. He at one time held the title of “king's gardener,” and was in the service for a long time of Lord Treasurer Salisbury, Lord Wotton, and the Duke of Buckingham. He travelled much in Europe, reaching as far as Russia, and was sent in a ship to Algiers, where, as well as in Barbary and the islands of the Mediterranean, he collected plants. He formed a large “physic garden” at Lambeth, which flourished for many years after his death; and when, in 1747, then entirely grown over with “weeds and briars,” it was visited by Sir William Watson, he saw there two of the finest arbutus-trees known to be in existence. Tradescant was an enthusiastic lover of “curios” of every description, and with these he so filled his house that it acquired the name of “Tradescant's Ark.” He died “about Easter, 1638;” and his son, John Tradescant the second, whose tastes closely assimilated with those of his father, succeeded him and continued the furnishing of the “Ark,” or museum, of which, in 1656, he prepared a

catalogue under the title of “*Museum Tradescantianum, or a Collection of Rarities preserved at South Lambeth*,” in which are enumerated a large number of objects of natural history (including that singular bird, the dodo, which he calls the “Dodder, from the island Mauritius—it is not able to fly being so big,”—so interesting to naturalists for many years, and of which the head and feet were for a long time the only known remains), geology, mineralogy, gems, and exotic and other woods, fruits, &c.; coins and medals; and numerous paintings, carvings, and miscellaneous articles. The garden, according to the catalogue, contained 1,500 different kinds of plants. This second John Tradescant died in 1662, and his widow erected a monument at Lambeth to commemorate her young son, who “dy'd in his spring,” her husband, and her husband's father. It bore the following curious and highly-interesting inscription:—

“Know, stranger, ere thou pass, beneath this stone
Lie John Tradescant, grandsire, father, son.
The last dy'd in his spring; the other two
Liv'd till they had travelled art and nature thro',
As by their choice collections may appear,
Of what is rare in land, in seas, in air:
Whilst they (as Homer's Iliad in a nut)
A world of wonders in one closet shut.
These famous Antiquarians, that had been
Both gardeners to the Rose and Lilly Queen,
Transplanted now themselves, sleep here; and when
Angels shall with trumpets awaken men,
And fire shall purge the world, these hence shall rise,
And change their garden for a paradise.”

On the death of the second John Tradescant, the collection passed to Elias Ashmole, to whom it was bequeathed. Elias Ashmole, the son of a saddler at Lichfield, was born in



ANGLO-SAXON CINERARY URNS, FROM BRIGHTHAMPTON.

1617, and was brought up to the law, becoming successively a solicitor in chancery, an attorney in common pleas, a gentleman in the ordinance when Oxford was garrisoned by the royal army, an exciseman, a comptroller of the ordinance, a freemason, astrologer, botanist, chemist, anatomist, physician, and, lastly, a very learned herald. He was an able antiquary, became “*Windsor Herald*,” and occasionally officiated as a clergyman in the christening of children. Ashmole for some time lodged in the house or “ark” of Tradescant, and the two having similar tastes and pursuits, so strong an attachment seems to have sprung up between them as to bring about the bequest just alluded to. In one of the entries in his diary, Ashmole thus speaks, under the date of 12th of December, 1659:—“Mr. Tradescant and his wife told me they had long been considering upon whom to bestow their closet of curiosities when they died, and at last resolved to give it unto me.” After some litigation with the widow, who disputed his claim, he obtained possession of the collection in 1674, when he removed it to his own house. Three years later, having in the meantime added considerably to the Museum, Ashmole generously offered it to the University of Oxford, which at once accepted it, and set about erecting the building, wherein it is still located, for its reception. In 1683 the collection was removed to Oxford, and opened to public in-

spection. The building was erected by a local architect named Wood, and under, it is said, the superintendence of Sir Christopher Wren: it is one of the historical monuments of the city.

Since Ashmole's time—who added very greatly to the collection, especially by that of a remarkably curious and valuable library of MSS. and printed books, which are still of vast importance to the historian and genealogist—many very

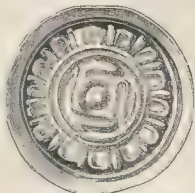
by the addition of the Dugdale, Aubrey, Anthony Wood, and Martin Lister's collections of MSS. and printed books. Of late years the Museum has received important and most valuable additions of antiquities from the researches of J. Y. Akerman, F.S.A., Rev. C. F. Annesley, Rev. Greville Chester, Rev. A. B. Hutchins, Rev. Dr. Plumtre, S. Stone, F.S.A., Rev. Dr. Wilson, W. M. Wylie, F.S.A., and many other zealous archaeologists; and by Sir R. Colt Hoare's gift of the collection of antiquities preserved by the Rev. J. Douglass, and figured in his *Nenia Britannica*. At the end of the last, and beginning of the present, century, “the Museum,” says Mr. Parker, “was but little visited, probably not only from the decay of many of the articles, and others having lost their attractions from the effects of dust and exposure for so many years, but also in a great degree from the neglect of the authorities connected with the Museum. Of this neglect a striking illustration is afforded by the fact that one of the curiosities shown, which was especially attractive to the more ignorant of the visitors, was the leg-bone of an elephant; this was exhibited and labelled as the thigh-bone of a giant; and it was stated that this bone was bought of the clerk of the parish of Baldock, in Hertfordshire, who shewed two stones sixteen feet apart, as the head and foot stones of the giant's grave.” The bone, properly labelled, is now in the New Museum.



BRONZE DAGGER, BLEWBLRY.

important additions have been made by gift and bequest. Among these, in 1683, some important Egyptian antiquities were presented by Dr. Huntington, and other antiquities engraved in Camden, by Captain Bird, in 1693; Borlase's “*Cornwall*,” by Borlase himself; King Alfred's Jewel, in 1718, by Mr. Palmer; and much about the same time the Ashmolean library was enriched

In 1823 Mr. J. S. Duncan was appointed keeper of the Museum, and to this appointment, and that of his brother, who succeeded him, is to be dated the improvement of the Museum, and its consequent increase and usefulness. Great as



FIBULA FROM HOUGHTON P.O.S.

these improvements were, the want of room prevented proper arrangement and classification; for although the natural history specimens were scientifically arranged, there was still a confused mixture of antiquities with natural objects; and, on the building of the Natural Science Museum, the Ashmolean library was transferred to the Bodleian library, together with the collection of coins and medals, to which additions had been made by the late Dr. Ingram and other benefactors. The whole of the objects connected with the natural sciences, including the great magnet, were removed to the New Museum, and considerable alterations were made in the internal arrangements of the building. The upper room, which previously had been the principal Museum, was taken as an additional public examination school, and divided from the Museum, a separate entrance being made to it. The small side-rooms, which had contained the library, were converted to other uses. The basement, which previously had been held by the professor of chemistry, was connected with the Museum, and appropriated to the reception of the Arundel and other marbles; and the middle room was apportioned to the archaeological and ethnological collections. In 1854 Professor Phillips was appointed keeper, and from that time until 1871, when he resigned, he did much towards a proper chronological and ethnological arrangement of the different departments. In 1871 Mr. John Henry Parker, F.S.A., the eminent architectural antiquary, to whom the world owes so much for the energy he has displayed in the preservation and illustration not only of the antiquities of our own country, but of those of Rome, was appointed keeper of the Museum—an appointment which cannot but be of great advantage to the collection, and to its



FIBULA FROM LAIRFORD.

greater development and usefulness. To his son, Mr. James Parker, the well-known publisher, I am indebted for the use of some of the engravings

with which I am enabled to illustrate this article, and equally so to the Council of the Society of Antiquaries for others.

The Ashmolean Museum, denuded, as it has wisely been, of other departments, is now a museum of antiquities and ethnology. Anthony Wood's MSS., Ashmole's MSS., and other kindred collections have been transferred to the Bodleian library; most of the portraits have been removed to the Bodleian Picture-Gallery, the Hope Portrait-Gallery, or to the Taylor and Randolph Buildings; and the natural history objects have been taken to the Museum of Natural Science in the parks.

And now I proceed to call attention to some of the treasures of early Art in the Ashmolean. Among the Egyptian antiquities are two sculptured stones, presented nearly two centuries ago by Dr. Huntington of Merton College, to which considerable interest is attached. They are supposed to have been brought to England (1643-9) by John Greaves, M.A., who went to Egypt to obtain measurements and information regarding the Pyramids. "One has been supposed," says



ANGLO-SAXON BUCKET, BRIGHTAMPTON.

Mr. Parker, "to be a part of a regal tomb: this one has now come into special notice from a recent discovery of a stone tablet, on which are inscribed the names of a long list of kings of Egypt at a very remote time; and it is now stated, on high authority, that this is the oldest known monumental stone to which a date can be assigned, and that it is of a date many centuries previous to that of the great Pyramid." Besides these there are a part of an embalming trough of granite, richly ornamented with hieroglyphics, measuring 7 feet in length and being a ton in weight; several mummies in richly ornamented cases, some of which were presented by the United Service Institution, and by the trustees of the Christy collection; mummies of the ibis, crocodile, &c.; objects in bronze, porcelain, and wood; idols and idolets, &c., &c. There are also some interesting Babylonian and other early remains.

Among the Greek and Etruscan antiquities will be found a fine series of vases and lamps, presented by Mr. Henderson, which are especially deserving of notice.

Of Roman antiquities, there is a goodly assemblage from Herculaneum and Pompeii and other places, including a curious stamp bearing the letters C TEREN MAXI; fragments of tessellated pavements, and wall-painting; bronze figures of Cupid, the Farnese Hercules, Antinous, and others; several elegant fibulae, one of which is in the form of a hare running; styli, keys, rings, lamps, and a variety of other articles, as well as pottery of various kinds.

Relating to our own country, the Museum is

particularly rich in rare examples of the three great periods of Celtic, Romano-British, and Anglo-Saxon, as well as those of mediæval,



FIBULA FROM STANDLAKE.

times. Among the Celtic or ancient British remains are some remarkably fine examples of stone celts of various forms, and of flint implements of the usual varieties; bone pins, and other instruments, spindle-whorls, &c. Among the bronze instruments are some celts and palstaves of good form; and it will interest visitors to know that a few of the examples, especially a remarkably good celt from Ilam, on the borders of Derbyshire, were presented to the Museum by the celebrated Dr. Plott, and figured by him in his "Staffordshire;" others, figured in Borlase's "Cornwall," were presented by the Rev. W. Borlase. Several good examples are valuable as being found in the locality.

For the purposes of comparison, a good typical collection of flint implements from Pressigny (a part of the Christy collection), from Jutland and Zealand, Denmark (presented by the celebrated Robert Rawlinson), are preserved, as are also many other curious objects from nations once savage, but now civilised.

One of the most important assemblages of remains of this period is that from the British village at Standlake, five miles from Witney, in Oxfordshire. Of this village a finely-executed model by the late Mr. Stephen Stone has been placed in the Museum. It consists of a series of thirteen circles, varying from about 60 to 120 feet in diameter, and formed by trenches about 10 or 12 feet in width at the top, of V form, the sloping sides meeting at a depth of from 3 feet 6 inches to 5 or 6 feet from the surface. These trenches were beautifully cut, and had been filled up again with earth, and here and there with fragments of pottery. Within the area of one of the circles thus enclosed were discovered no fewer than eight cinerary urns in a perfect state of preservation, and a large number of



FIBULA FROM LAIRFORD.

others in a decayed or fragmentary condition. These urns were found at a few inches only below the surface. They are preserved in the Museum, and will be seen to be good characteristic examples of the particular form of cinerary urn in

use by the tribes of the Dobuni. The larger urn has a row of indentations around its upper portion, and it measures 10 inches in diameter at the mouth and 12 inches in height; most of the rest are plain. Another of the large ones has a mould line running around it, and by its side was found the so-called "incense cup" shown in our group, but which undoubtedly, as I have before stated, held the ashes of an infant. Along with these urns was found a spiral ring and a flint implement or two.

Among the other British antiquities in this Museum the following may specially be named:—a large and remarkably fine cinerary urn, with four other smaller specimens, and four "incense cups," found in barrows near the Winterslow hut-circles in Wiltshire, the largest of which is one of the finest known examples of its particular type; a series of twenty-seven small studs of amber, and several other articles found in the last-named urn; a fine cinerary urn from a barrow on Wraxall Down; a gold gorget from Ballyshannon, in Ireland; fragments of pottery from various places; cinerary urns from Troed-yr-Aur, in South Wales; &c.

Among the Romano-British remains are fragments of a wooden cist from the Bartlow Hills, lamps, clay, lead and stone *patera*, examples of Samian and most of the known wares from various localities, including *amphora*, cinerary urns, bowls and other domestic vessels, jugs, *patera*, *unguentaria*, flue and other tiles, one inscribed LEG II AVG; part of tessellated pavements from Great Tew, Northleigh, and Stonesfield; fragments of statuary, and a small figure in stone from Duns Tew, &c.

In Anglo-Saxon remains, the Ashmolean is particularly rich, and several of the objects require more than a passing notice. First and foremost among these is the famous King Alfred's Jewel—the veritable head of the sceptre of that great and wise ruler, and the most choice and beautiful example of Anglo-Saxon jewellery and enamel in existence. Of this marvel of Art I am fortunately enabled, through the kindness of Mr. James Parker, to give the accompanying exquisite engravings. This jewel was discovered at Newton Park, near Athelney Abbey—a part of Somersetshire which had been frequently visited by Alfred, and to which he had retreated when worsted by the Danes, A.D. 878—in 1693, and five years later was in possession of Colonel Nathaniel Palmer, of Fairfield, in that county, by whose son, Thomas Palmer, Esq., it was, in 1718, placed in this Museum. The ornament is 2½ inches in length, and is engraved of the exact size of the original. It is formed of gold and enamel, and rock crystal. The back is a plate of gold (lying immediately upon the back of the enamelled miniature), elegantly chased with flowing foliage. The edge is bevelled towards the front, and bears the legend and some exquisitely delicate filigree border-work. The front is a drop-shaped plate of rock crystal, four-tenths of an inch in thickness, lying upon the face of, and through which is seen, the illuminated miniature. The gem terminates in a dolphin's (?) head, into the feruled mouth of which the stem of the sceptre has been inserted and attached by a gold rivet, that still remains. The legend around the edge is

✱ AELFRED MEC HEHT DEUV REAN

"Alfred me ordered to be wrought," or "Alfred ordered me to be made." It has been thus described by Mr. Way:—"The face is formed of a

piece of rock crystal four-tenths of an inch in thickness, under which is placed a singularly enamelled subject, of which no satisfactory explanation has hitherto been given: it has been supposed to be a representation of the Saviour, St. Neot, St. Cuthbert, or of Alfred himself.



KING ALFRED'S JEWEL.

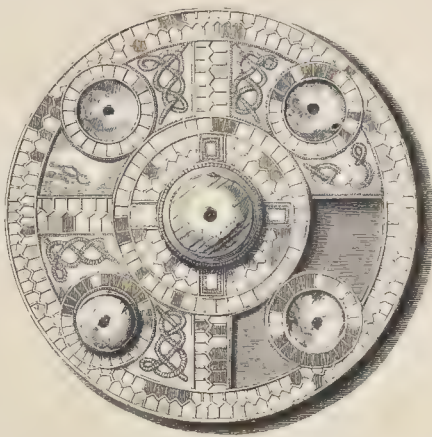
The workmanship is very curious; the design was first traced out in filigree attached to the face of the plate of gold; the intervening spaces were then filled up with vitreous pastes of different colours, so that at first sight the work appears to resemble a mosaic, but there can be



KING ALFRED'S JEWEL.



little doubt that the colours were fixed to the plate by fusion. The ground is of a rich blue, coloured probably by means of cobalt; the face and arms are white, slightly shaded; the portions which in the small wood-cut are shaded diagonally, are of a pale translucent green, and



FIBULA FROM MILTON, BERKSHIRE.

those which are hatched with perpendicular lines are of a reddish brown. The vitreous pastes are semi-transparent, and of a crystalline crackly appearance, resembling some specimens of quartz.

The collection of articles from barrows opened by the Rev. James Douglass, and figured in his

Nenia Britannica, are too well-known to require any lengthy notice here. They were presented to the Museum by Sir R. C. Hoare in 1829, with the following inscribed tablet:—"Museo Ashmoleano (Johanne Duncan, Armig. Curante) Hasce Reliquas a reverendo viro

Jacobi Douglas, ex tumulis in agro Sussexensi effossas donum dat Richardus Colt Hoare de Stourhead, Baronnetus, anno 1829;" and consist of a marvellously fine assemblage of beads of rock crystal, amber, amethyst, glass of various colours, and clay of different kinds; buckles and clasps, *armille* of ivory, bronze, glass, and other materials; cups and other vessels of glass, &c.; a crystal ball, silver mounted, attached to two pendant rings; *fibula* of various forms; girdle ornaments, and other personal decorations; swords, knives, arrow-heads, and daggers; tweezers, pins, and rings; portion of a *speculum*, crystal and other pendants, pottery, bronze figures, bronze celts, lamps and other remains from barrows on Chatham Lines, at Ash, on Salisbury Plain, at King's-Holm, on Burham Downs, and other localities.

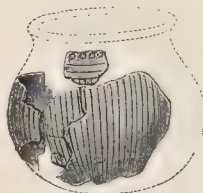
Of the same general character as one of the circular *fibula* in the Douglass collection is the remarkably fine, and in some respects unique, example here engraved. It is nearly three inches in diameter, set with small pieces of garnet-coloured glass, laid on gold foil, in five circular compartments, having in the centre of each a boss of ivory or bone, the intermediate space ornamented with rich filigree of pure gold; it was found in Milton North Field, near Abingdon, on the breast of a skeleton, with several other objects.

Another very important assemblage of Anglo-Saxon antiquities is the product of excavations and researches

made at Bighampton and Standlake, in Oxfordshire, by Mr. J. Y. Akerman and Mr. S. Stone; the researches being conducted by those gentlemen under the condition that whatever might be discovered should be deposited in the Ashmolean Museum; the cost of excavations being defrayed by subscription. The remains were found in a series of upwards of fifty graves, the more noticeable articles found with each skeleton being as follows:—No 1, a dish-shaped *fibula*, six beads, and a set of toilet implements; 2, portions of spear, a brass-bound vessel, pair of tweezers, &c.; 3, a knife, and two spears; 4, two dish-shaped *fibula*, and a knife; 5, a small knife and a purse-guard; 6, knife, buckle, and umbone of a shield; 7, iron buckle; 9, five beads and coins; 10, thirteen paste beads; 12, at the neck beads of amber and paste, a circular *fibula* on the breast; 13, the umbone and four studs of a shield, a knife and buckle, a *fibula* and some amber beads, &c.; 14, an iron knife; 15, sword and knife, and ornament of sword knot; 16, near the neck two amber beads and a set of toilette implements of bronze, on the shoulders two circular *fibula* and a coin; 17, ten glass beads, three coins pierced for suspension, and a hair-pin, with pendant plate and ring; 18, bronze pin, ring, and tweezers; 20, two bronze *fibula*, and some amber beads; 22, remains of a wooden vessel at the feet; four silver rings on the right breast; a number of beads and

ten Roman silver coins of Caracalla, Maximus, Gordianus, Philipus, senior and junior, and Hostilianus, in the lap; on one finger a white metal ring; two dish-shaped *fibula* on the breast; a knife with a delicately ornamented metal-mounted sheath, a crystal spindle-whorl cut in *facets*, a ring of ivory, and another of

bronze, and the silver mounting of a purse, beautifully chased, by the left hip; 23, amber and crystal beads, two dish-shaped *fibulae*, and a bodkin; 24, an urn of black pottery; 25, bronze bracelet, knife, and iron buckle; 27, an urn of black pottery; 29, two flat circular *fibulae*, and two iron rings; 30, a knife and iron buckle; 31, on the left hand of the skeleton (which measured 6 feet 7 inches in height) lay a sword, near which was a knife and a head of amber; at the right shoulder a spear-head; at the head a beautiful and elaborately ornamented bucket; among the ornaments of the sword-scabard were a *cross-patée* of silver, and several studs; 35, twenty-eight beads of glass and paste, one of them double; 38, a knife and a bronze ring; 39, a knife, and other relics; 40, two *fibulae*, one cruciform, the other dish-shaped; 42, a knife, *tweezers*, and an iron buckle; 43, an iron buckle on the left shoulder, and at the head two cinerary urns; 44, at the left side a sword and two amber beads, from the sword-knot, between the knees a knife; 45, two circular *fibulae*, seven amber and paste beads, and a knife; 46, two dish-shaped *fibulae*, six large amber beads, and a knife; 47, a large green-glass spindle-whorl, an iron knife, and two beads; 48, a brass circular



CINERARY URN, BRIGHTHAMPTON.

stud, and a knife; 49, a large spindle-whorl of crystal, in the pelvis; a knife on the breast; two dish-shaped *fibulae* on the shoulders; between the right arm and the body an ivory ring 5 inches in diameter, within which lay two bronze rings, a perforated stone, a key, and a knife, and some beads; 50, a girdle-tag by the waist; a remarkably fine and large *fibula*, of cruciform shape, and a knife on the right breast; two flat circular *fibulae* on the shoulders; and an amber bead near the right hand; 53, a knife and a number of fragments of pottery. Besides these the excavations produced several cinerary urns, and other relics. The sword from No. 31 is remarkably fine, and is 37½ inches in length. The *chape* is of bronze, inlaid with figures of animals in gold: the guard is beautifully ornamented with scroll-work, and the silver *cross-patée* and studs are very curious.

From the same locality, and from Yelford and other places in the neighbourhood, are also many curious Anglo-Saxon relics: among them a pendant bead of amethystine quartz, and a circular bone-ornament with remains of metal-mountings, and to which portions of linen are still attached, are engraved in the *Archæologia*.

Another marvellously fine assemblage of re-

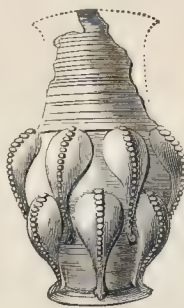


HAIR PIN, BROUGHTON POGGS.

the usual type, spear-heads of angular and leaf-shaped types, of both of which there are several good examples; knives, and umbones, and bosses of shields.

Other Anglo-Saxon remains in the Museum are four spear-heads from Broughton Poggs, Meon Hill, the Thames near Wittenham Hills, and other places; a bucket from Crawley; a massive gold ring found at Rossington, near Stockbridge, bearing a head and the inscription *NOMEN ELLA FID IN XPO*; umbones of shields from Oxford, Hinkley, and other places; *fibulae* from Abingdon, Oxford, &c.; beads, *armilla* from various localities, and other objects.

mains of Anglo-Saxon Art are the antiquities discovered at Fairford, in Gloucestershire, by Mr. W. M. Wylie, F.S.A., and presented by him to the Museum. They are described by Mr. Wylie in his useful volume entitled "Fairford Graves," and among them are some extremely valuable and curious relics. The *fibulae* in this Fairford series are numerous and remarkably interesting, and exhibit many excellent examples of the circular concave, or dish-shaped, type so characteristic of the West Saxons. Many of them are elaborately ornamented and gilt. Besides these there are two remarkably fine and large examples of what are usually called the cruciform type, one of which measures nearly 7 inches in length, and is 3 inches in breadth at the top; they are of bronze gilt, and are richly ornamented. There are also several other *fibulae* of various forms, including ring-shaped with loose needles, flat circular plates, flat circular rings and others, and one in form of a bird. Other personal ornaments are hair-pins with pendants, girdle-fasteners and hangers, rings of various



GLASS CUP, FROM FAIRFORD.

forms, ear-rings, tooth-picks, ear-picks, and *tweezers*, *armilla*, &c.

A good example of a bucket will be noticed, and remains of others, from various interments, are also preserved. The bucket is of the same general form as others which have from time to time been discovered in this country: the wood itself in great part remained, and the metal mountings were in a very tolerably perfect state. Two bronze culinary vessels of unusual character, a number of knives, shears, &c., are also worth careful attention.

In pottery not much is contained in the Fairford collection, but what there is, is characteristic. In glass, the finest example—and, indeed, one of the best in any collection—is the portion of a drinking cup here engraved. It is of yellowish glass, and has a series of leaf-like attachments standing out clear from the cup itself, covering its lower half, and encircling lines around its upper portion. In glass, too, as well as in other materials, are a number of beads of various sizes, some of which are ribbed, and others variegated with patterns in rich colours.

The arms from Fairford embrace swords of

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF T. WILLIAMS, ESQ., ST. JOHN'S WOOD.

GOLDSMITH ON HIS TRAVELS.

E. M. Ward, R.A., Painter. W. Greatbach, Engraver.

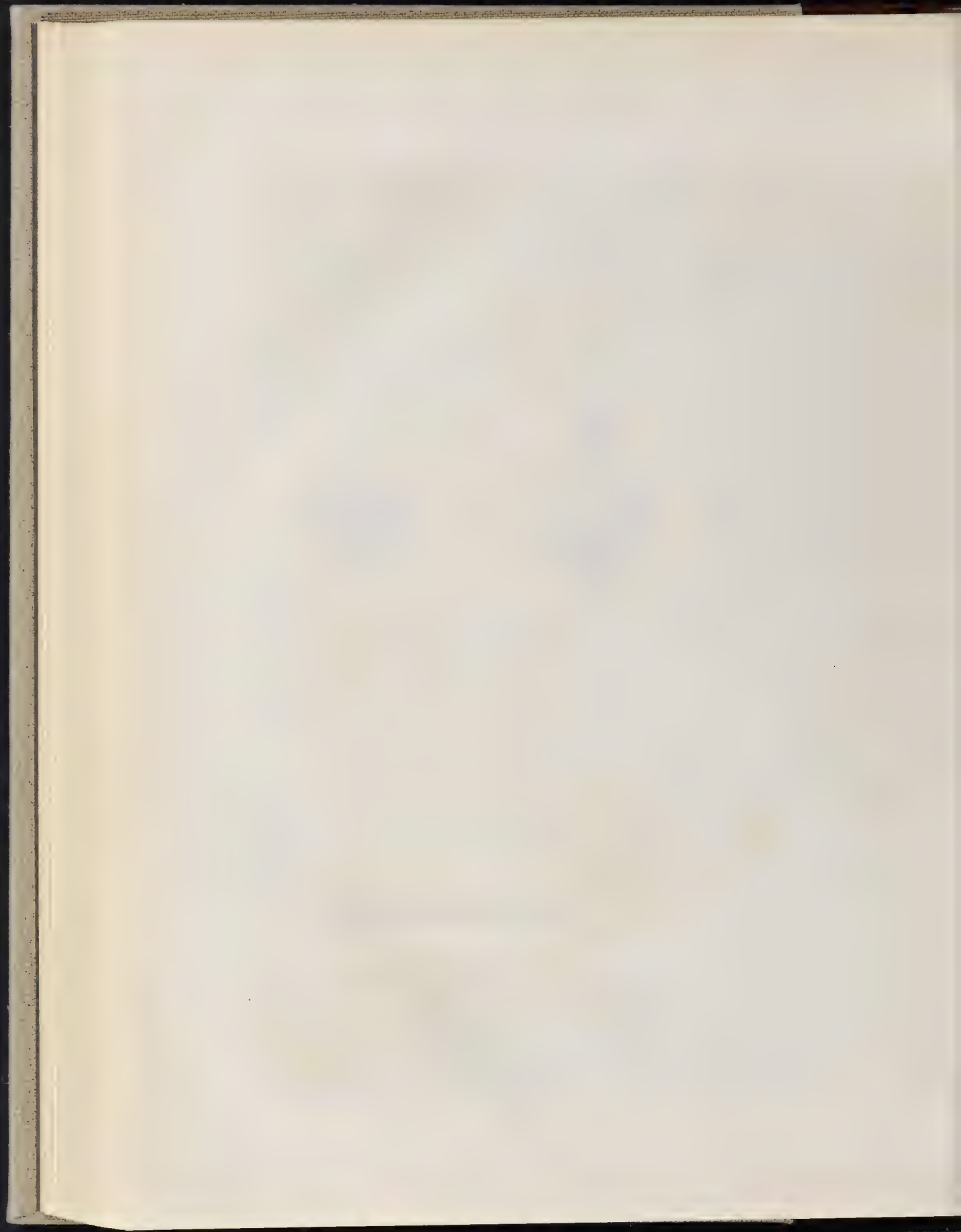
THIS picture is one of the earliest productions of an artist who long has taken his place in the highest rank of our historical painters. It was exhibited at the Royal Academy in 1844, and may thus be regarded as the first fruit of a most abundant harvest; for since that date and the present time how many works has not Mr. Ward sent forth from his studio; all more or less contributing to maintain the honour of the English school in the most important department of Art; for even this comparatively juvenile essay offers an assurance of what was to come in the future.

There are not many authors whose writings have supplied our artists with a larger and more attractive store of subjects than the eccentric, unwise, yet large-hearted man of genius, Oliver Goldsmith, whose early life, at least, was marked by singularity of conduct—unstable in all he undertook. It was after he had studied chemistry and anatomy in the University of Leyden, with the view of practising medicine, that he set out to make a tour of Europe on foot, having with him, as is said, only one clean shirt, and no money; and trusting to his wits for support. The following passage in the "Vicar of Wakefield" is supposed to describe his own travels:—"I had some knowledge of music, and now turned what was once my amusement into a pleasant means of subsistence. Whenever I approached a peasant's house towards nightfall I played one of my most merry tunes, and that not only procured me a lodging, but subsistence for the next day." By means of this and other expedients he worked his way through Flanders, parts of France and Germany, Switzerland, where he composed a portion of his poem "The Traveller," and the north of Italy.

The passage from some life of Goldsmith, quoted by Mr. Ward as suggesting his picture, is this:—"He was a tolerable proficient in the French language, and played on the German flute with a degree of taste above mediocrity. Thus qualified, he travelled on, anxious to gratify his curiosity, and doubtful of the means of subsistence; his classical knowledge, however, afforded him occasional entertainment in the religious houses, while his musical talents continued to feed and lodge him among the merry poor of Flanders," &c.

And here we see the "wandering Irish minstrel" at the door of a Fleming's dwelling, endeavouring to earn his supper and bed for the night by playing one of the beautiful melodies of his country, in all probability, on his flute: its music attracts the whole family, which is found to consist of three generations; the table is spread with refreshment, and a man, who stands with his back to the spectator, is preparing, as it seems, to hand a smoking dish to the musician. It is a pleasant out-of-door scene, this family-gathering when the day's work is done; the arrangement of the figures is artistic, while the action of all is perfectly natural, even to that of the dog, which appears, however, not a little inclined to howl an accompaniment to the fustian. Were we disposed to be critical, exception might be taken to Goldsmith's dress, which certainly does not look as if it had been subjected to much wear and tear on his protracted journey.







THE ROYAL ACADEMY.

THE ONE HUNDRED AND FOURTH EXHIBITION.*

It will be observed that, beyond a certain point, works of importance diminish in number, but this does not imply any diminution of the responsibilities of criticism, on which devolves the duty of inquiring with increased earnestness into the merits of the mass of pictures that find places in the great display, since among them are found the keystones of future reputations.

To continue and terminate the notice of the works in GALLERY No. V. but a few more remain to be mentioned. The most conspicuous on these walls, as rich in suggestion and prolific in allusion, is Sir EDWIN LANDSEER'S 'The Lion and the Lamb' (409), which by its treatment is removed at once out of the department of animal-painting. This picture originated, we understand, purely from the accident of a lamb having placed itself near the model of the Trafalgar Square lions, a suggestion which appeared to Sir Edwin Landseer, too good to be lost. It is obvious enough that the painting has not the firmness and completeness of finish, that have been so much admired in others of his works, but this is fully compensated by the idea, which no amount of finish could enhance. To all who are familiar with the conceptions of Sir Edwin Landseer, this will appear the slightest record of an idea. Hence it will be understood that the entire field, supposing completeness, would be filled by attributes perfecting a symbolism consistent with the text.

Mr. FRITH, R.A., in a very remarkable instance, diverges widely from that class of subject with which he has so signally identified himself. 'Henry VIII. and Anne Boleyn Deer-shooting in Windsor Forest' (suggested by Froude's History) (470), is so entirely different in everything from what we usually see from the easel of Mr. Frith, that in no single point does it remind us of him. The king and the lady stand beneath a spreading tree, while the former adjusts an arrow to her crossbow. It is perhaps the likeness of the king in this picture that will be criticised most closely, as being so little in harmony with the well-known portraits by Holbein. It appears to us that Henry here is represented too young, for he must have been forty years of age, or upwards, at the time of this incident.

'Holyrood, 26th of May, 1563' (479), is a very elaborately worked picture by G. G. KILBURN, to which, for the better intelligence of his narrative, he adds the following lines:—

"She waited not for guard nor groom,
But stepped into the hall;
Around her were the four Maries
Herself the rose of all."

On this occasion Queen Mary, attended by her ladies opened the sessions at the Tolbooth in person, having laid aside for this ceremony her widow's mourning, which she must have worn for about three years. It is impossible to say too much of the care with which this picture has been got up, although very little can be offered in favour of the composition, in which the ladies in waiting are placed so distributively as to appear scattered; an arrangement whereby the whole is so much enfeebled that the Queen and her damsels do not appear to be of the same party. The work in the picture is unexceptionable, but there is too decided a leaning to prettiness at the sacrifice of force and substance.

* Continued from p. 156.

In 'Kissing Relics in Spain' (466), J. B. BURGESS, shows a continued predilection for church and sacred interiors. We see here the priests of a church or convent exposing relics to a small company of devotees, an *agroupment* of figures which, *per se*, is more perfect as to study and composition than any other passage we remember of Mr. Burgess' works. The relics are exposed on a white cloth, and the devotees, with a deep religious feeling, are pressing forward to kiss them. It is doubtless a faithful picture of the religious sentiment of certain classes in Spain.

'Playing at Work' (480), by C. E. PERUGINI, is really very harmonious in colour, and soft and broad in execution. It is remarkable for the entire absence of any disturbing element. The canvas is perhaps too large for the subject, as giving undue importance to incident which had been more agreeably represented on a smaller scale. The scene is a garden, wherein ladies appear to be amusing themselves as supplementary gardeners. It is worthy of attention, as alone in the entire collection representing a style of art long gone by, and conveying the impression that the manner of the painter is based on the practice of fresco.

It were impossible to recognise Mr. W. Q. ORCHARDSON, A., in the 'Forest Pet' (481), in which is found a lady caressing a hind, the painting and feeling of which differ so widely from every thing to which this artist's name has hitherto been attached.

In looking round this room for what is commonly called originality, nothing strikes the inquirer more forcibly than 'An Interesting Story' (389), J. TISSOT. It is characterized by that kind of enterprise which results either in splendid triumph or egregious failure. It shows simply a disposition of three figures telling against the light panes of a large bay-window. There are two women and a man; one of the former reads, while the last, with a map spread before him on the table, follows out the situations of the narrative. We have never seen anything more daring conducted to an issue so felicitous. All the small expedients of relief are whistled down the wind, and the simple oppositions are left to stand on their own merits. It is a picture which would tell in any gallery.

Another work, differing entirely in character though assimilating in certain ideal points, is a picture (443) by P. H. CALDERON, R.A., having, in the place of a title, the lines from Shelley—

"A high-born maiden
In a palace tower
Soothing her love-laden
Soul in secret hour"

With music sweet as love, which overflows her bower."

The maiden rests upon a kind of couch, and is singing to a guitar-accompaniment; an arrangement so common, it may be said, as to have been painted times out of number, but in the fulfilment of the proposition there is an unaffected grace and elegance which it is only within the province of true genius to feel and to confer. The subject is ordinary, but derives infinite value from the manner of its treatment. 'Paying the Legacies' (405), G. SMITH, is an extremely elaborate production—lucid in its details, business-like in its proceedings, and appropriate in its sentiment. The persons introduced are very numerous, representing principally those who have reason to be satisfied with the provisions of the will—yet there is one individual, the observed of all observers, who has formed great expectations from it, but is evidently disappointed by the result. The figures are well drawn and carefully

painted, and this is the best that can be said of the work; which, as it never rises above the dulness of a scene interesting only to those whom it may concern, falls, somewhat flat, on the whole, like a semi-official newspaper paragraph. On the other hand, few things are more profitably suggestive than 'From Generation to Generation' (415), C. CALTHROP, in which appears a group consisting of an aged cavalier, bent by the weight of years, led by a youth yet in his teens, through a gallery hung with the portraits of a long family-line. The contrast between the youth and the old man, with the histories of those who have passed away recorded in their portraits and proud heraldic insignia, speaks of the past and the present with a solemnity that calls in question the value of earthly distinctions. It is an admirable picture—beyond the common class of incident, and carrying out very cleverly the idea it proposes.

The free, easy tone of 'As jolly as a Sand-boy' by J. C. HOOK, R.A., (390), would lead us to expect anything but a marine-view of much excellence. To dispose of the embarrassing allusion, it points to two boys, a donkey, and a dog; the last is struggling to wrest from the hands of one of the boys a fragment of old net, and herein is the jollity of the piece. But the essence of the picture is its substance and charming simplicity. The locality is only a small section of coast-scenery with a falling tide and an afternoon-aspect. The water is cool, fresh, and transparent, and as to colour and movement, is described in terms peculiar only to this artist. It is, however, to be regretted that there is a weakness—which is that the cresting of the waves is so crudely white as not to harmonize with the general mass of the water; it should at least have been three tones lower; at present the white foam is not of the water to which it is presumed to belong. In the 'Quarrel between Captain Absolute and Lydia Languish' (432), E. M. WARD, R.A., interprets one of the most effective scenes in Sheridan's play *The Rivals*. Captain Absolute holds the portrait before him, as saying,—"Here—here is Miss Lydia Languish; what a difference—there is the heavenly assenting smile," &c., and such are the dispositions, that it would appear Mr. Ward confides the force of his argument to the expression of the characters only, and his confidence is amply justified.

Miss L. STARR exhibits a portrait of B. H. Hodgson, Esq., which is bright in colour and animated in expression (388), and in everything in direct contrast with her 'Scene from the *Merchant of Venice*, whereof nothing is so striking as the manner. The matter in question is the letter (Scene 2, Act 3) in which Portia says—

"There are some shrewd contents in yon same paper
That steal the colour from Bassanio's cheek," &c.

The scene is one which under the most effective treatment could say but little for itself, the action being simply that of Portia, who desires to know the purport of the missive. Next to her anxious solicitation, the most telling point in the situation would be the blanching of the cheek of Bassanio; but this must be shown without any taint of vulgarity, and to such end the figure should have been substantially painted, which it is not. Much has been sacrificed to manner. Whether it be so or not, the entire surface seems to have been finished with a stipple, which veils all the most important work. We have been led to these observations by the admirable quality of the portrait—painted with a feeling very different from that which directed the execution of the other.

Some of the smaller pictures are remarkable for spirit and finish, as 'Curiosities' (472), W. C. SYMONS; 'The Ladye and her Pets' (473), F. SLOCOMBE; and 'Still-Life' (474), W. FOSTER. And to turn to animal-life, a pleasant party is formed of 'Master Pochin and his Friends' (392), R. ANSDALL, R.A., the dog and the woolly mother and her twins are up to the best quality of Mr. Ansdall's performances. 'The Bather's Attendant' (464), E. DOUGLAS, contains a superb example of a dog's head. The animal lies under a sea-cliff in charge of his mistress' dress, a little girl who is supposed to be bathing. The circumstances are plain enough, but under any conditions the intelligence and expression of the animal would fix the attention. In 'Lucy and Puck' (416), G. D. LESLIE, A., the latter is also a dog, but however well he may be represented, he is superseded by other points of interest. Lucy, Puck's companion, is rendered charming by her simplicity and absence of affectation. This may be a portrait, but nevertheless it is a picture in excellent taste and of high pretensions, inasmuch that the artist cannot be too sincerely complimented on such a result. 'Annucina' (417) is a study, life-size, of an Italian peasant-child, a well-chosen type of the class. It is by R. LEHMANN, by whom also there is a 'Confession' (461), a version of that too frequently recurring scene between the priest and the penitent, in the rendering of which little else is left to the painter than to show the Confessor appalled by the relation of crime that is poured into his ear. 'A painful Necessity' (427), A. JOHNSTON, introduces us into a pawnbroker's shop, where a poor woman, one of the class who has "seen better days," is about to pledge her wedding-ring to get bread for her child. It is painted with all the clearness and firmness usual in the works of this artist.

Such a landscape as 'Homewards' (471), P. GRAHAM, may disappoint those who have nerved themselves to encounter nothing from the easel of this painter save the wild and weird phenomena of Nature. Here we have simply an aged field-labourer, returning home in the evening after his toil, mounted on one of his horses and crossing a shallow river. The means of noting the time and of retailing the circumstance are so simple that it is marvellous it should be so little practised. It is a lesson on a principle of Dutch Art which unsays much that is insisted on around it; but even as a quiet evening it is deficient in the impressive tone that Mr. Graham has conveyed into other works.

Such a scene as 'Over Sands' (414) does not expand effectively in the hands of Birket Foster. This is a large oil-painting of a piece of flat coast-scenery, such as we observe on the Welsh or Lancashire coast. Mr. Foster has taught us to look for depth, transparency, and atmosphere, in such of these subjects as he has exhibited in water-colour; and as it is impossible to avoid comparing him here with himself elsewhere, the absence of such properties is a disappointment. He has attained to such a degree of perfection in his water-colour practice that the public will be impatient of any shortcomings in his oil-pictures. Again, 'Repairing the Old Boat' (South Coast' (406), J. W. OAKES, contains no feature illustrative of the peculiar power of this artist, who, years ago, entered the arena accredited as a giant in the painting of flat scenery; since which time he has done ample honour to his credentials. By unconditional reiterations, an artist leaves himself nothing but the fragments of a

shattered reputation; yet it is the province of even a modicum of genius so effectually to vary its means of expression as ever to present itself with at least the semblance of novelty. An equally remarkable instance of ignoble self-sacrifice is 'At Pont-y-pair: Bettws-y-Coed, North Wales' (404), F. W. HULME; a kind of landscape entirely foreign to the practice and feeling of Mr. Hulme, who has painted the lancescenery and wooded nooks of Surrey with a sweetness never to be surpassed. These works are characterised by a grace and sentiment which might well have been proposed as the salt of more ambitious landscape, and have rendered quite unnecessary any resort to such a piece of scenery as that in the picture in question, which is a study of rocks. Another surprise is 'Wild Wales' (151), B. W. LEADER, the leading feature of which is a fall of water churned into a passage of foam. On the other side of the river the scene with its cottages shows the title to be somewhat exaggerated. The words 'Wild Wales,' as prefacing a picture, would lead us to expect a 'romantic epitome embodying much of the sublime and beautiful in Nature. Mr. Leader has worked very successfully and won much and well-merited praise, but this is not a line of material whereby he will sustain his reputation.

'Haying and Playing' (455), W. LINNELL, strikes the observer at once as black beyond all necessity; the shadows and intervals having been worked in with black, the result of which is a heaviness defying the power of any relief. It may be necessary to explain that the title is applied to a landscape of which the foreground is a hay-field, with rustic figures variously engaged; and from this site the eye is carried over an expanse of wooded scenery extending to remote distance. It would seem to have been painted with the view of showing how much of raw black can be used in a picture to the suppression of all other colour.

These are principally the works which, with an unexampled intensity of irony, would appear to have been selected to point a comment on the singular inconstancy that guides the studies of painters. There may have been, on the part of the hangers, no such virtuously didactic resolve, but under all the circumstances here is a coincidence fruitful of a forcible moral.

Other studies meriting notice are 'The Wheatfield' (402), J. C. ADAMS; 'The Home of the Ibex' (421), A. D. COOPER, a snowy desolation on the crests of the high Alps. 'Moonlight' (423), J. MACWHIRTER, painted with much tenderness of feeling, but appertaining rather to daylight than to moonlight. 'Portsmouth Dockyard' (437), H. DAWSON, Jun., commends itself by its sky and water rather than by any remarkable local feature. 'Dunbar Castle' (469), G. C. STANFIELD, is certainly not so picturesque as his views on the Meuse and Moselle, and somewhat harder in execution.

GALLERY VI. is in its own way a study teaching us not so much what to do as what not to do. The contemplative student will experience many surprises in considering the contents of these galleries, but all these will be as nought when he comes face to face with Mr. POYNTER'S 'Perseus and Andromeda' (505). The applause which greets Mr. Poynter on the score of this performance will resound through a long hereafter, not for any high quality in the art or happiness in his reading of the story, but simply because he has undertaken the

subject at all. The enterprise has, of course, been entered on under convictions that the story never has been painted, and this conclusion assures us that it will never be executed again on such a scale. Our memories of this scene are a fair young woman bound to a rock, a monster rising from the sea, and Perseus descending in rapid flight from mid-air, brandishing the weapon wherewith the nondescript creature is to be dispatched. These circumstances vary but little; indeed, it appears in most cases, that the subject has been taken as affording an opportunity of making a nude study. As in the instances alluded to, Andromeda is chained to the rock, and the monster being almost within reach of his prey, is attacked by Perseus, and here is the great weakness of the picture. The sea-dragon is of proportions so vast as to reduce the frame of Perseus to an appearance utterly incapable of coping with the beast; besides, his plan of attack would be entirely ineffectual against so fearful a creature. It matters nothing that he is the son of Jupiter, and that he cut off the head of the Medusa at one blow: if he does not look already a victor he is morally and physically a failure.

Again our sympathies are challenged, but this time in favour of Ariadne. 'The Lament of Ariadne' (498), W. B. RICHMOND, a suggestion from Mr. Theodore Martin's translation of the "Epithalamium Pelei et Thetidos"—

"No hope, no succour, no escape—none, none to hear,
All dark and drear and desolate, and death—death—
everywhere."

She is on the sea-shore giving vent to her grief after her abandonment by Theseus. Her action is violent, the right arm being raised above the head; and hence it is permitted to infer that the voice is raised in proportion. In the development of the idea there is nothing to tell us the particular motive that induced the adoption of the subject, in which passion rather than action should have prevailed. The style of the figure and its drapery is peculiar, being comparable to nothing in the better taste of Greek composition.

'The Arrest of Anne Boleyn' (497), D. W. WYNFIELD, seems to have been studied very carefully, with the view of rescuing the composition from the charge of commonplace—and with much success; for there is a refinement in the dispositions which separates it from the mass of pictures containing only a throng of characters. The arrest took place while the Queen and her ladies were yet at table, having just concluded their dinner. Scarcely had the cloth been removed, when the Duke of Norfolk and one or two Lords of the Council entered the room, accompanied by Sir W. Kingston, Constable of the Tower. At the sight of the last, the Queen started up in terror, and this is precisely the instant which the artist has chosen. The alarm of the Queen, the mute terror of her attendants, and the ceremonious entry of the Commissioners, with the Constable in armour, are sufficiently intelligible; but the importance of these circumstances is entirely superseded by the removal of the table-cloth by the pages, to which the rest is only subsidiary. The feeling that has led to this arrangement is the prevalent reverence for the unschooled simplicities of early Art, and hence Mr. Wynfield achieves the individuality he desires; and if we are surprised that so little use should be made here of gradations and shade, much more so are we in another picture, wherein shade might, without question, have been the rule: this is 'Daniel' (539), B. RIVIERE, wherein we see the prophet

standing with his hands tied behind him before a row of crouching lions and lionesses. When it is asserted that this picture is painted on the broadest principle of fact, this is all that can be said of it, and the collateral points we have not space to discuss, although the rejection of the expedients of effect would suggest many observations. 'Apples of Gold in Pictures of Silver' (487), W. GALE, presents an eastern woman with a basket of fruit on her head—a successful study, though somewhat like a Caryatid.

The numbers and variety of studies from Oriental life with which all exhibitions are now teeming render us critical in the matter of nationalities; hence it is difficult unconditionally to accept Mr. WYBURN'S odalisques, in 'The Harem' (488), as Orientals, and there is no authority for receiving them as Europeans. The care and finish of the picture are exemplary. As a contrast to this may be instanced 'The Bedouin Mother and Child—Afterglow' (531), a magnificent production, by F. GOODALL, R.A., splendid in colour, life-like in expression, and unquestionably truthful in its description of race. Mr. Goodall has reproduced this idea in different forms, all of which are most successful.

'The Forest-scene from *As You Like It*' (490), by A. HUGHES, must be regarded as a vehicle for a display of sylvan scenery; for, after all, the persons enact parts secondary to those of the trees and foliage. The amount of care bestowed on the realisation of leafage, boles, and branches brings these forward with an interest which transcends that we should feel in the actors in the scene. The subject is taken from the end of the seventh scene of the second act, the persons present being the Duke, Amiens, and others. Orlando brings in Adam, and Amiens sings:—

"Blow, blow, thou wintry wind;
Thou art not so unkind
As man's ingratitude;"

but there is no link of action to concentrate the interest. As a representation of a forest-glade, it is very masterly, and it would seem that this has been the painter's utmost ambition.

Mrs. E. M. WARD distinguishes herself by a picture called 'The Queen's Lodge, Windsor' (510), the incident of which has been suggested by the 'Letters and Correspondence of Mrs. Delaney,' edited by Lady Llanover—being simply a visit paid by Mrs. Delaney to the King and Queen in the retirement of their family-circle. The persons present are the King and Queen, the Princess Royal, the Princess Sophia, the Princesses Mary and Amelia, and Mrs. Delaney, who speaks of her Majesty as "graceful and genteel," and whose sweetness of manner soon made her perfectly at ease. Thus Mrs. Delaney is in conversation with the Queen, the Princesses are all occupied, and the King is on his hands and knees playing with the Princess Amelia. Mrs. Ward has been very happy in the selection of her subject, as it is not only admirably adapted to call into play the powers she possesses in such an eminent degree, but may be received as a truthful instance of the every-day life of George III., his queen, and the female portion of his family-circle; and such is the genuine quality of the impersonations, that they could never be received as other than those of the royal family of England. The picture, besides being a brilliant performance, is otherwise a piece of work as masterly as anything that has lately been picked up on the margin of history. As a representation of royal social life it is the most perfect essay we remember to have seen.

In painting from Bunyan, R. THORBURN, A., will never earn the reputation he achieved as a miniature-painter, although the production here noted is the best he has exhibited since entering the field as a painter in oil. It is 'Great-heart, with the Pilgrims, Christiana, her children, and Mercy, arrive at the Porter's Lodge' (501). It is not often that we find examples of quasi-portraiture put forward as pictures; we have, however, in F. LEIGHTON'S 'A Condottiere' (518) one of the most beautiful life-sized figures that have ever been painted. It refers us at once to the Venetians, and we tax our memories of Titian, Giorgione, Paul Veronese—of those who professed and of others who did not profess portraiture, for a favourable or unfavourable comparison; but the conclusion is that this figure has never been surpassed either in ancient or modern Art. From nothing that ALMA TADEMA has hitherto exhibited might it be supposed that he could be so sarcastically literal as he is in 'The Mummy—Roman Period' (524). In all that has hitherto borne the name of this eminent and very original painter, he has been careful that there should be some link of feeling between the present and the past; but this is so dry that, but for the authority of the catalogue, we should hesitate to assign it to him: as far as it declares itself, it represents the packing of a mummy in one of the Egyptian temples. 'Viola,' as being extremely difficult of translation to canvas, may be ranked in the same category as Ophelia. There is, however, in W. S. HERICK'S conception (530) a measure of success consistent with her utterance of—

"My father had a daughter loved a man,
As it might be, perhaps, were I a woman,
I should, your lordship."

This impersonation of a retiring and self-consuming temperament has in it all the sensibility which would at once yield to the cloud of sorrow or the gleam of joy. 'The Chalk and Fire-stone Rocks, forming part of the Undercliff, Isle of Wight' (540), E. W. COOKE, R.A., is a sacrifice to science so marvellously worked out, that it would serve to illustrate a geological lecture.

There is much to admire in 'Shakspeare Reading before Queen Elizabeth' (560), L. J. POTT. The arrangement and working are highly commendable, and perhaps it is these qualities that make us feel the Shakspeare of the piece is wanting in the dignity which should enable it to impart true impressions of the reader and his work. The respective artists are also rewarded for their labour and study, by a certain measure of success in 'A Quartette-Party' (525), F. D. HARDY; 'The Happy Mother' (532), H. CAMPO-TOSTO; 'The Armourer and the Glee Maiden' (535), R. HILLINGFORD; 'Out of School' (509), E. CROWE; 'On the Mill-stream' (570), H. LE JEUNE, A.; 'House of the Mufti Sheikh el Mahdi, Cairo' (572), F. DILLON. 'Goats in Distress—Mountains of Mont Doré, Auvergne, France' (504), A. F. A. SCHENCK, showing a flock all but lost in a snowstorm, is very circumstantial in its description. Another animal-study, very spirited, is 'A Sale of New Forest Ponies at Lyndhurst, 1871' (551), G. B. GODDARD; and excellent results are found under the titles, 'The Priory, Eastbourne Old Town' (549), E. H. FAHEY; 'Pets' (547), J. MORGAN; and in 'Trespassers, beware!' (548), T. G. COOPER.

'Dewy Eve' (550), VICAT COLE, A., possesses, as a homestead-study, as much of poetic tone as can be given to such a passage. The objects are trees and houses;

but in the forms of both is a significance which removes them beyond all common character. It is twilight, but everything is distinct, and the description is perfect. It is observable that the tranquillity is disturbed by no human presence; as we hear the grasshopper in this artist's 'Noon' (110), so we hear the cricket in these poplars. It is a production of the highest class. With much less of poetic zest and more of domestic allusion, we meet Mr. BIRKET FOSTER again in the field of landscape-painting in oil: his picture is 'The Ford' (511), wherein appears a peasant-family crossing a stream as returning from market; and here the artist restricts himself as usual to a record of the simplest facts without proposing any speculation as to the unseen. It is beautifully harmonious in colour, and the sky and horizon sustain Mr. Foster's power in these parts of his works. This picture recalls the best of Gainsborough's landscapes.

The sweetest landscape of the Linnell school that has been lately exhibited is 'English Coast' (555), J. T. LINNELL—a piece of sea-cliff pasture, with its fleecy population thankfully enjoying the plentiful bounty of its grassy uplands. It is a production of rare excellence. We cannot help comparing Mr. JOHNSON'S 'Waiting at the Lock' (553) with studies of a similar kind which he exhibits in water-colours. With all the nice adjustments and unimpeachable propriety of this oil-picture, it is much inferior to his manner of realisation in water-colours. As essays also of different degrees of excellence must be noted, 'Rapids' (500), E. GILL; 'To Win or Die' (502), R. COLLINSON; 'From Labour to Worship' (503), W. HOLYOAKE; 'Friar Lawrence' (542), F. SMALLFIELD; 'Gwynant Lake, North Wales' (559), R. P. RICHARDS.

The remarkable portraits in this Gallery are those of 'The Marquis of Westminster' (567), J. E. MILLAIS, R.A.; 'The Right Hon. Sir John McNeill, G.C.B.' (545), F. GOODALL, R.A.; of 'A Lady' (492), W. Q. ORCHARDSON, A.; and of 'Mrs. Alexander Dunsinure' (512), D. MACNEE, R.S.A.

Very conspicuous in GALLERY NO. VII. is Mr. WATT'S diploma picture, 'My Punishment is greater than I can bear' (658), which embodies the story of Cain, from the two altars to the expulsion. It is very large, and has as much the appearance of fresco as a work in oil can have. The representation of the vagabond and the outcast is very forcible. He appears beneath a cloud, on which are borne the avenging angels who drive him forth. Thence it appears that the conception is Sin and Death as the firstborn of the first human pair; and to the expression of this idea the artist adheres, throwing aside all the mincing *finesse* of conventional technicality. The picture may be said to stand alone in this gallery as representing what is called "highest tone of painting," as the other subjects generally culled from the upper sources are wanting in justice to their origin. Technical skill amounting even to painful elaboration is everywhere apparent, but it is squandered upon incident of the most drivelling kind—a fact which we continually deplore as proving that facile manipulation is held as the *summum bonum* of painting, while mental culture is entirely disregarded. To turn to exceptions to this rule, 'A Review at Chelsea' (578), A. STOCKS, represents the best order of contingency, to which so large a proportion of pictures of the minor classes owe their origin. Here we have an old soldier amus-

ing his young friends by parading their toy-soldiers. There is a force and a completeness about the picture which are very attractive.

In his passages from the seasons Mr. BOUGHTON refers us to a manner of painting that prevailed a hundred years ago, but pins his faith rather to the sentiment than the execution of his works. His propositions are 'Spring Time' (579), 'The Flight of the Birds' (580), and 'The Coming of Winter' (581), in which he treats his themes severally with much appropriate tact. There is in them an individuality which distinguishes them amid their surroundings. 'Marbles' (593), J. MORGAN, is very successful as an instance of executive power—and more than this, remarkable for its variety of expression. It shows a company of boys playing at marbles. 'Mrs. Cazalet' (610), P. H. CALDERON, R.A., is a portrait circumstanced as a picture. It is a showy performance, but in addition to this, it is of great interest. It is difficult to understand how the title 'Oranges and Lemons' (615), Miss A. WELLS, can apply to a composition that describes the game, "Follow my leader," or "Through the needle's eye." The dispositions are well carried out—in deed, the piece is of the best class of ladies' work. There is so little of real point in 'Scene from *As You Like It*' by J. PETTIE, A., that it would be interesting to know what induced him to take it up. The situation he develops is that implied in the first line of the fifth scene of the third act—the supplication of Silvius addressed to Phebe—

"Sweet Phebe, do not scorn me—do not, Phebe."

(627), as she turns her back on him and walks away. Beyond this the picture has no interest. To 'Les Adieux' (644), J. TISSON, much praise is due for its firmness and perspicuity. It is a leave-taking between two young people, a youth and maiden, between whom interposes an iron railing. Mr. S. SOLOMON's group, 'Judith and her Attendant going to the Assyrian Camp' (665), refers very distinctly to the situation proposed. The particular circumstance here illustrating 'The Fall of Rienzi, the last Roman Tribune' (674), F. W. W. TOPHAM, has not been judiciously selected, for it introduces Rienzi in a very undignified situation, as the bearer of a mass of household material to assist him in escaping from his enemies.

To advert to the landscape, marine, and other impersonal compositions, we turn at once to 'The Ford' (664), J. LINNELL, sen., which is altogether the least agreeable picture Mr. Linnell has of late years exhibited. With the exception of the foreground, the rest of the painting is singularly hard. On the other hand, we have a word of praise for an artist whose pictures too frequently show this quality, but who, in his view of 'The Bass Rock, from North Berwick' (590), compensates for many shortcomings—this is by Mr. G. C. STANFIELD. Another sea-piece, 'A Misty Morning' (608), H. DAWSON, presents a magnificent sunrise, draped and veiled with the morning mist in a manner to suggest many mysterious passages of sky, land, and water; and again, 'The Tower from, London Bridge' (626), by the same painter, exhibits one of the most perfect pieces of Thames scenery below bridge that has ever been produced. 'The Valley of the Anio, near Tivoli' (639), C. H. POINGDESTRE, shows an extent of the Campagna, coloured with more of freshness than are Italian landscapes generally.

GALLERY NO. VIII., being entirely devoted to water-colour drawings, we postpone its examination, and continue our explorations in GALLERY NO. IX.

It appears that of the Foreign Honorary Academicians one only has contributed to this exhibition—that is M. GALLAIT—and although his three pictures are equal to anything he has ever painted, yet are they relegated to Galleries IX. and X. It cannot be denied that a wide distribution of the works of our most eminent men has been acquiesced in, but it must be stated that in such cases one, or perhaps more, of their works enjoy the distinction of places in the vantage ground of the exhibition; for after all there is a preference which ever tends to the earlier numbers in the catalogue. It is undesirable to set up any invidious comparisons, the mere quality of M. Gallait's works, and his position, sufficiently show that he has not been fairly dealt with. His 'La Paix' (1,005) and 'La Guerre' (1,006), in Gallery X., are very important compositions, discoursing to us more touchingly of the blessings of peace and the horrors of war than anything we have seen as allusive to late troubles. Peace contains a family group consisting of a mother and her three children, one at the breast, the other two older. These are relieved by an open scene, the farm-home of the little party, which is everywhere shown to be a tract of land well cultivated and grateful in its ample return. The family-party is supremely happy; the dog of the family has joined them, and shares their hilarity; and the picture of Peace is completed by a lamb which lies at the children's feet. One of the little ones is waving a handful of flowers as indicating the proximity or approach of her father. There is no useless accessory in the work, every object has something to say to aid the narrative. But let us turn to the reverse, which bespeaks nothing but death and destruction. The happy home is now desolate; the mother lies dead, with her children yet clinging to her. The husband and father has also been slain, as appears by the hand and arm of the dead man, which just comes into the picture; and such, doubtless, is the beginning and end of many a war-episode. The story is so complete and clear that these two chapters cannot be separated. The third contribution of M. Gallait is a portrait of his granddaughter (908), wherein he proposes with the fairest pretensions to break a lance with Velasquez, and not without a right to do so. It is a work of great and touching beauty, the production of a master.

A work of rare excellence is 'The Elevation of the Host' (936), K. HALSWELLE. The scene is the interior of an Italian church, wherein the admiration of the observer is challenged by a group of peasant-devotees kneeling in fervent adoration. We are weary of the Italian peasant's dress, but it is not paraded here beyond what is necessary for the establishment of nationality. There is a seriousness of purpose, even an elevation of motive, which, be our creed what it may, engages the best feelings in the ceremony, and here is served one of the great ends of Art—the conveyance of the best impressions which the painted idea is capable of imparting. Again we profit by the lesson we learn from the representation of another solemn ceremony (954), by F. HOLL, based on the text, "I am the resurrection and the life, saith the Lord; He that believeth in me, though he were dead, yet shall he live; and whosoever liveth and believeth in me shall never die." Here we have the funeral of a person of a condition of life so humble that the procession

will be found wanting in the complementary decencies of the occasion. The absence, however, of the vanities of the ceremony is amply compensated by its impressive solemnity. The painter has worked out his subject in the proper feeling; the manner of the painting is most commendable.

As a relief to this train of thought, we turn to a passage of the ultra-grotesque from Molière's comedy of *Monsieur de Pourceaugnac* (896); that, too, in which Monsieur finds himself in the hands of two physicians and an apothecary, to whose inquiries he replies in a manner to prove that there is nothing the matter with him. The action and expression are highly appropriate; the artist is W. M. EGLEY. 'Absent without Leave' (900), T. F. MARSHALL, is a very elaborately constructed composition full of figures; but the argument is by no means clear, although the title is accompanied by a rather copious extract. Again, the episodes proposed in 'Links in the Chain of Life' (907), J. HAYLLAR, are somewhat obscure, yet are intended to be similarly explained.

On the provoking eccentricities of the hanging we have not yet remarked, although there are many excellent pictures placed so high that no discriminating opinion can be ventured on them. 'La Marchande de Fleurs' (905), J. H. S. MANN, may be instance as an example which courts a scrutiny that others on the line will not bear. For instance, that by J. ISRAELS, (973), 'Age and Infancy,' would have been seen to greater advantage in a higher place, as being modelled on a powerful Rembrandt-like effect. We have a high respect for M. Israels, but it must be said that the mere *croucherie* of portions of his work is not worthy of his reputation.

'Howard succouring the Galley-Slaves at Venice, A.D., 1778' (909), E. CROWE, opens up a train of reflection, bearing rather on Art than on philanthropy, which cannot here be entertained. In any examination of the picture, the galley always comes forward as the subject (rather than the charity of Howard); such however as it is, it is admirably worked out. Travel far beyond the bounds of Art-civilisation is frequently proposed as a substitute for originality; hence the scene from Lord Lytton's "Last of the Barons," 'Adam Warner hooted as a Wizard' (959), H. B. ROBERTS, is not only devoid of historical or pictorial interest, but may have been forgotten by the great majority of those who remember the main events of the novel. In 'The harvest of Spring' (915), V. C. PRINSEP, a luxuriant crop of roses is, perhaps, intended as an accompaniment to the portraits (if such they are) of two young ladies; but the composition is weakened by the uniform mass of colour of the flowers. As a result of mature study there is nothing in the room more elegant than 'Kiss me, Mother' (917), G. E. HICKS; a mother and child, the latter on the lap of the former, and looking up for the coveted salute; so charming in expression, and chaste in arrangement, is this group that it would tell extremely well in sculpture. In Miss OSBORN'S picture 'In the Twilight' (921), there is much good painting, with results not correspondingly profitable. There is by Miss S. DE RIBBING, but without any title (964), a group of three rustic children, of rare excellence in expression, and the most commendable qualities of painting; and how clearly does such an issue indicate the sound principles on which the studies of the artist have been conducted.

The occurrence of certain sources of subject-matter excites more than usual attention and critical inquiry. One instance is the

'Song of Solomon,' the mysteries of which have never been successfully translated on canvas; a picture so called (974), F. DICEY, has been painted from the text, "Come, my beloved, let us go forth into the field; let us lodge in the villages. Let us get up early to the vineyards; let us see if the vine flourish, whether the tender grape appear." The conception is a group of two figures, too classic in character for any rendering that would now be expected from the "Song of Solomon," which, to be treated at all successfully, cannot be interpreted literally. The group is well drawn and painted—a graceful tribute to the genius of Greek Art.

Other works of various degrees of excellence are 'Abraham and Isaac on the way to sacrifice' (916), W. GALE; 'What's this? it never belonged to me' (922), H. B. ROBERTS; 'Who shall say' (923), C. B. BARBER; 'A Fair Customer' (931), J. E. HODGSON; 'The Doctor's Visit' (940), E. CRAWFORD; 'Arrangement in grey and black: portrait of the Painter's Mother' (941), J. A. M. WHISTLER; 'Petra' (942), E. LEAR; 'Un Gitano rico' (948), J. B. BURGESS; 'The Ante-chamber' (972), R. HILLINGFORD.

In landscape, sea-views, and other subjects, these pictures are more or less conspicuous: 'Herring Trawlers' (899), C. HUNTER; 'Sunset after storm, on the Riviera del Levante' (895), G. E. HERING; 'The Auld Peat Hobs o' Drumevaich, Perthshire' (910), J. SMART, A.R.S.A., a flat view which the artist with masterly skill has wrought into a landscape of much interest; 'November' (930), J. MCENTEE, representing an expanse of cultivated land, extremely difficult to paint, but here so exquisitely soft and broad as to constitute a scene of much beauty. 'A Winter Gale in the Channel' (933), H. MOORE, is a most effective description of a raging sea flinging its masses of foaming water on a flat shore; a really grand piece of natural painting. There are also 'Moonrise' (939), T. O. HUME; 'The principal Entrance to the Alhambra' (953), R. ANSDALL, R.A., and, by the same artist, 'An Alhambra Water-carrier' (963).

Two of the most conspicuously excellent works in GALLERY X. have been already noticed—those of M. Gallati, 'La Paix' and 'La Guerre.' The contents of this room present certainly an improvement on those of some of the preceding galleries. The large picture (997), 'Fair, Quiet, and Sweet Rest,' S. L. FILDES, purports to be suggested by Tennyson's "Lotus Eaters." It is a water-party in a boat moored at the brink of a river abounding with aquatic vegetation. There are four persons, lovers, if you please, whose moods and sentiments may be determined by the source of the theme. The near parts of the composition are so well-defined that the scene would have derived advantage by more work in the background; however, as it is, the picture is really a very brilliant performance, which destroys the pretensions of everything near it.

The public must be weary of French comedy, yet Molière continues to be served up in every degree of the ultra-grotesque, as instanced in 'Le Malade Imaginaire' (993), D. T. WHITE. Among the works in this room is one by Mr. E. H. CORBOULD, which loudly disclaims him as a painter in oil. His vein is as ever the romantic, and his topic a passage from Tennyson's "Pelleas and Ettarre" (998), that in which the lady is described as taking the hand of Pelleas, and promising her love under certain conditions. It is clear enough, that as a gay caval-

cade, the scene is by a practised hand, and to this all else is sacrificed. Mr. Corbould is essentially a water-colour painter. In contradistinction to this, and as exemplifying a piece of intelligible and straightforward narrative, may be instanced 'Columbus at the Monastery of La Rabida, A.D. 1471' (1,020), C. LUCY, where he expounded to Juan Peres his theories for the discovery of the New World. This is an admirable picture; we are disposed to designate it the best Mr. Lucy ever painted. 'The Recruits of the League' (1,007), A. H. TOURRIER, would afford a fine field for the exercise of ingenuity in a variety of probable incident and plausible dispositions, but the artist has not felt the value of his subject. M. Tourrier's rendering is limited to a compact company of Benedictine monks practising pike-exercise.

'The Méele: Charge of Prussian White Cuirassiers and Chasseurs d'Afrique, near Vionville, 15th August, 1870' (1,008), T. J. BARKER, has much in common with all battle-scenes. There are in the front a few combatants desperately engaged, beyond whom all is inexplicable confusion. Another military subject, but of a very different tendency, is called 'The Poison Test' (1,037), C. GREEN, in which appears a Prussian hussar holding a pistol to an old man's head to compel him to drink some of the water drawn from a well to prove that it has not been poisoned. The point of the incident is very distinct. In 'Carnival' (1,048), N. TAYLER, we have the usual variety of dresses and characters, without the introduction of any novelty, so frequently has the scene been described. Another very crowded composition is called 'A Winter Day's Recreation' (1,063), J. O. BANKS, which presents only an assemblage of holiday-makers on the ice, without any other striking or attractive feature. 'Fanchette' (1,069), E. LONG, is a highly meritorious life-sized study; the arm and hand, however, are somewhat heavy for the figure. 'A Jacobite's Farewell' (1,081), T. GREEN, suggested by "Paul Hentzner's Journey into England, 1757," is, in the manner of its realisation, a very curious composition. On London Bridge, at this time, was a tower, on the summit of which the heads of those who had been executed for high treason were placed upon iron spikes; and the point of the title is made out by a presumed Jacobite waving his farewell to the grim heads of some of his friends who have been less fortunate than himself.

'The Signal—Breakers on the Bar: Keep Outside' (982), A. H. MARSH, represents a scene not of unfrequent occurrence upon our coasts: a group of fishermen and boatmen anxiously signal to some vessel about to come into harbour; but she is thus warned that the entrance would be attended with danger. The figures are perfectly well-drawn and painted, and their purpose is sufficiently obvious. 'Maidenhod' (1,014), A. JOHNSTON, is a very firmly painted figure—the face especially commendable. 'Pleasing Reflections' (1,015), T. BROOKS, is in execution a play upon the title. It represents one of those water-parties which we have more than once deprecated; being a company of young ladies in a boat contemplating the reflections of their own features in the water.

'Dorcas Visiting the Poor' (1,034), W. W. OULESS, affords an example of that kind of feeling which formed our Renaissance, until the prevalent reversion to the sentiment of early religious painting became the *sine qua non* in what is called high Art. It is an excellent example—a successful result of profitable study of the best standard

compositions. To reverse the medal, 'Rhoda' (1,043), G. E. HICKS, all but refers us to the substantive nationality of those rare old northern professors who maintained that the life of Art was Dutch nature. But Rhoda is an important person, "As Peter knocked at the door of the gate; a damsel came to hearken, named Rhoda, and when she knew Peter's voice she opened not the gate for gladness." It is a valuable conception very forcibly set forth. Other examples of personal incident, more or less interesting, which we have not space to describe, are 'Work and Play' (1,013), J. A. VINTER; 'Fisherwomen Waiting for the Boats—East Coast of Scotland' (1,032), J. P. FRASER; 'Among the Roses—Eastern Women in a Rose-Garden' (1,035), W. GALE; 'The Village Well' (1,036), H. CAMERON, R.S.A.; 'Gathering Drift-Wood' (1,070), J. DUN; 'Fairy Tales' (1,079), G. G. KILBURN; 'Women's Work' (1,082), J. D. WATSON; and 'The Sand Cart—Gathering Storm, Brittany' (1,073), R. BEAVIS.

We approach with unmixed pleasure 'The Cradle of the Sea-Bird' (1,055), P. GRAHAM, as it confirms the impression that this artist gives importance to everything he touches. The cradle is a lofty perpendicular black sea-wall, the very learned aspect of which will betray geologists into disquisitions on things palæozoic. This vast and imposing sea-barrier is carried into, and disappears in, a misty distance, and very properly suggests that the sea-bird enjoys undisturbed possession of his stupendously castellated home. The sentiment is much aided by the solitude of the place; and had the retiring tide not yet left the base of the precipice the idea of security had would have much enhanced. 'The Opening Scene in *Ivanhoe*: Gurth and Wamba descry the Cavalcade' (1,027), J. PEEL, as a piece of dark sylvan scenery, is highly praiseworthy. The characters may be recognised, but the value of the picture will always centre in its wood-craft. 'Old York Gate—Adelphi—Ten Years Ago' (1,019), J. O. CONNOR, cannot be surpassed as an example of Thames-side painting. It shows with great tact the most effective manner of dealing with our unpicturesque water-side tenements; which, however, are here made to play the part of valuable elements in the composition. 'Towards the Close of Day: the Canada Timber Docks, Liverpool' (1,038), by R. DUDLEY, is a most elaborate production—very successfully worked out. Of the miscellaneous contributions these are noteworthy: 'Newark Castle, on the Yarrow' (986), W. B. BROWNE, A.R.S.A.; 'The Drove Road, Braes o' Doune, Perthshire' (988), J. SMART, A.R.S.A., a very agreeable landscape, referring to nature in every touch; 'Lambs' (994), the late F. W. KEVL; 'Spring Blossoms—Two Miles from Hyde Park Corner' (996), A. J. LEWIS; 'Sketch of St. Mark's, Venice' (1,033), K. HALSWELLE; 'Sailing Free' (1,044), C. HUNTER; 'A Summer Storm amongst the Welsh Hills' (1,049), H. MOORE; 'Winton House, East Lothian—a Frosty Morning' (1,071), S. BOUGH; and a very excellent representation of 'The Camp of His Royal Highness the Prince of Wales, Bramshill Park, September, 1871' (1,045), A. S. WILLIAMS.

Among the portraits in this room are those of the Rev. J. Hannah, D.C.L., Vicar of Brighton' (999), D. MACNEE, R.S.A.; 'Mrs. J. E. Pfeiffer' (1,010), Miss L. STARR; 'John Wilson, D.D., F.R.S., &c.' (1,026), N. MACBETH, A.R.S.A.; 'Portrait of a Gentleman' (1,031), C. GOW; 'The Rev. Professor Cheetham, of King's College' (1,029), H. W. PICKERSGILL, R.A.; 'Sir

W. Robert Grove' (1,042), J. E. COLLINS; and 'Miss Mary Eastlake, daughter of W. Eastlake, Esq.' (1,065), E. OPIE.

The consideration due to a gathering of more than fifteen hundred works of Art which courtesy and the usages of the Royal Academy 'compel us to call select, would seem to be incomplete in the space here devoted to it. It is not for us to plead the general mediocrity of the exhibition, for a bad picture is very frequently a better text for a discourse than a good one. There are in the mass many splendid productions to which it may be felt that a lengthened essay is justly due; and we deprecate the judgment that would estimate the merits of a picture by the small space here given to a description of it, since many of those which are noted only by their titles are distinguished by qualities of the highest order. To a few of these we advert with a feeling of regret that we can neither enlarge on their good points, nor designate others also worthy of more than mere mention. That of the 'Lord Mayor' (18), J. E. WILLIAMS, certainly ranks as one of the best official portraits of the season. 'At Fulham—Moonlight' (72), G. F. TENISWOOD, is one of the very charming effects which this artist works out with so much truth. Many of his small works are gems, inasmuch that it will be conceded he does himself an injustice not to paint them larger. 'Articles of Virtù' (68), Miss F. WARD, are selected with much taste, and painted with surprising reality. Simple as "still-life" painting may seem, it is nevertheless a gift; hence do we see so few such compositions worth notice. In this study of Miss Ward's are recognised all the qualifications for a painter of still-life so that we cannot eulogise it too highly. Mr. P. R. MORRIS, the painter of 'Calvary,' describes 'A Highland Pastoral' (101) with much beauty of sentiment. In 'The White Cactus' (119), Miss A. F. MUTRIE, and 'In the Flower Market' (188), Miss M. D. MUTRIE, these ladies still maintain that brilliant individuality which has won them so high a reputation. 'From the Window of a Welsh Inn' (229), Sir R. COLLIER, is a difficult enterprise, but it is dealt with here with much success. In 'A Study of Oaks in Sherwood Forest' (311) we turn to a passage of nature which has found in Mr. F. BADEN POWELL a loving and a skilful exponent. Mr. T. HEAPHY hits upon a very telling incident in 'Lizzie Farren, afterwards Countess of Derby, waiting at the prison bars with her Father's Breakfast of Hot Milk' (439). The commendation of the work rests in its perfect simplicity. As a painter of water-falls Mr. E. GILL stands alone; this is amply attested by his admirable 'Rapids' (500). We remark 'From Bethany to Jerusalem' (526), and 'Marbles' (593), both by J. MORGAN, in order to observe that it is rare to see such powers of execution applied to themes so widely different. 'Sunny Memories' (671), and 'C'est lui' (947), both by T. BROOKS, are animated by a sweeter sentiment than that which prevails commonly in his works. 'Summer Evening—Penlester, Arran' (621), W. H. PATON, R.S.A., is a highly praiseworthy study; and not less attractive is 'The Old Rookery' Dowland's Avenue' (211), G. CHESTER. Mr. DESANGES's portrait of 'Miss Edith Soames' (944) is graceful and elegant far beyond the ordinary qualities of such works. Another portrait, that of 'Mrs. Thornycroft' (976), by Miss A. M. THORNYCROFT, is conspicuous as a resemblance, and excellent as a finished painting.

(To be continued.)

THE DUBLIN EXHIBITION OF ARTS, INDUSTRIES, AND MANUFACTURES.

FIVE months have scarcely passed since the idea of this Exhibition was projected. When this is borne in mind, and also the fact that, like the Exhibition in Dublin in 1853, it has been promoted and sustained, almost solely, by private munificence—the munificence of two eminent citizens, Sir Arthur and Mr. Edward Cecil Guinness—the wonder is that its shortcomings are so trifling. All exhibitions at their opening are proverbially incomplete: indeed this seems almost a matter of necessity, and that of which we now write is no exception. But things insensibly fall into their places; in a few days matters get all right, and one can, despite of imperfect catalogues, form a fair estimate of the whole.

Our readers will remember that, in 1865, an enterprising company constructed, in the neighbourhood of Stephen's Green, a fine mass of buildings in which the Dublin International Exhibition of that year was held. For a full description of this structure we refer to the columns of our Journal of that year. The history of this building is not calculated to inspire very cheering thoughts of the progress or prosperity of Irish undertakings. The Exhibition over, the "Winter-garden,"—the great object for which the place was intended,—became speedily a failure. The company was bankrupt, the government declined to purchase the premises, and at length it passed into the hands of the two gentlemen to whose patriotism and liberality the present Exhibition is mainly due.

In December last they placed the building at the disposal of a committee of noblemen and gentlemen, for the purpose of holding an "Exhibition of Arts, Industries, and Manufactures." The principal object in view was to illustrate and promote the resources of Ireland—in the words of the Council, to afford "to Ireland the same great advantages the late Prince Consort's design gave to England; and by increasing the means of technical and general education, to extend the influence of Science and Art upon productive industry." A sounder principle than this, let us observe, was never propounded for Ireland; with great genius and great resources, her Art-education is defective, and nothing could better conduce to stimulate and advance it, than the establishment of an institution, which the government should liberally aid, similar to that now existing at South Kensington. It is creditable and hopeful that the present attempt has been appreciated, and that all classes have cheerfully lent their assistance. From her Majesty and the Duke of Edinburgh, and the Lord Lieutenant, to the various private owners, all have generously contributed from their collections, to form, on the whole, a most interesting and valuable display of Art and Industry. As we look upon this movement as one of paramount importance, we desire to give special prominence to "The Loan Museum." With great judgment the Exhibition Authorities placed this department under the able management of Mr. W. Chaffers. By his exertions many precious objects were secured for exhibition, which were readily confided to his especial care. Let us put the bewildering catalogue aside, and go through the principal room of the Loan Museum in the order of the cases. In the first, marked A, we find contributions of

her Majesty; among them the well-known Shield of Achilles, wrought in silver-gilt by Rundell and Bridge from Flaxman's design; two exquisitely chased silver-gilt fire-dogs; the Armada Flagon, and the beautiful statuette of Godiva. Here, too, is a most interesting collection of Irish plate, all with the Dublin Hall-mark, such as has never been brought together before; containing among them a rare display of early plate, including a fine cup, the property of the Earl of Desart, made out of the great seal of Ireland in 1604, when Adam Loftus was Lord Chancellor. In another large case Earl Spencer liberally contributes the massive gold and silver service presented by Queen Anne to the Duke of Marlborough, all of London manufacture of the years 1700 and 1701, with and other splendid examples of plate.

In the second, Case B, is Earl Spencer's magnificent collection of china, brought over under the special charge of Mr. Chaffers, from Althorp Hall. An idea of the value of this collection may be formed from one of the articles, a ship in Sèvres china, which is estimated at £3,000, with beautifully executed scenes from subjects by Teniers. Then there is a fine display of Chelsea vases from 1740 to 1760; next comes in continuation the Derby-Chelsea manufacture; then the Bow manufacture; thus exhibiting the progress of the Ceramic manufacture of England for over a century. Nor should we pass over a beautiful Harlequin service of Sèvres, a ewer and basin bought at the Marryat sale, and some remarkably fine specimens of Italian and Dresden ware.

Lord James Butler contributes china, bronzes, and other works of Art. Lord Enniskillen sends, through Mr. Chaffers, some good specimens of Chelsea china, and so do Lord Gort and the Hon. J. P. Vereker; while Surgeon Hamilton, Mr. Hamlet Thompson, and others, exhibit fine articles of Wedgwood-ware, and other specimens of fictile art.

In Case C are beautiful Limoges enamels, altar-pieces with scriptural subjects carved in ivory, with figures wrought in silver and tortoise-shell, carvings in coral and bronzes, fine Italian candlesticks, ewers and basins, brass Renaissance of exquisite workmanship. A cameo likeness of Queen Elizabeth, of enormous size and fine workmanship, has been sent by the Earl of Charlemont. One of the most attractive and interesting objects in this case is a magnificent model of the pagoda at Nankin, sent by Viscount Gough. It is made out of the silver medals struck by the Emperor of China to commemorate the anticipated victory over the Fan-qui (white devils), who were to be driven into the sea—a design which the gallant old warrior frustrated by his conquest. Here, too, is a collection of Indian ornaments belonging to the late Earl of Mayo, which exhibit the taste and ingenuity of Indian artificers. They consist of gold damascene work on steel, of exquisite pattern and workmanship; a magnificent Chowrie handle of gold, set profusely with diamonds; a cup and saucer of gold enamelled with views of the tombs of the kings of Delhi, bordered with diamonds; a spoon, the handle of which is covered with diamonds, and the bowl a large emerald of immense value; and a beautiful essence-sprinkler, of solid gold, set with diamonds. A series of table ornaments wrought in silver, at Cashmere, is the contribution of Sir Arthur Cunynghame. Superb statuettes in gold, being an emu and kangaroo, the supporters to the Australian arms, and standing on bases of Malachite, silver-gilt, are the loan of Lord

Lisgar. An equestrian statue of George IV., is contributed by the Marquis of Conyngham.

In Case D we have one of the most valuable contributions, in an artistic and educational point of view, to be found in the Exhibition. We allude to the fine series of Ceramic Art contributed by Sir Arthur Guinness, illustrating its progress in England from its rudest forms to its present state of high Art development, enhanced by the paintings of Chamberlain, Baker, and Bott. Two plates in this series, on which Bott has, with a master-hand, illustrated scenes from Dante, are incomparably beautiful. The side-cases in this room are rich in contributions. Among them is the boxwood cradle, made long since for the Queen by Rogers, beautifully carved; contributions from the Duke of Edinburgh—a magnificent silver hookah, and the dress he wore when presented to the Queen of Otaheite. A Chinese sleeping apartment of hardwood, having carved panels inlaid with box-work, is an object of attraction; this belongs to Viscount Gough, who also has lent a most valuable and beautiful collection of his father's well-earned honours,—presentation swords, snuff-boxes, orders, and medals; among which is conspicuous the sword given to him by Runjeet Sing, mounted in gold, and set with precious stones.

Around the walls of this apartment are portraits of British sovereigns, from Henry VIII. to our present Queen. Historically interesting, they are artistically of very varied importance. Passing from this room we come to the contributions of the South Kensington Museum, which we regret are neither as liberal or important as might have been expected. We have electrotypes of the Regalia, some modern porcelain imitations of Palissy, and specimens of English, French, Spanish, and Italian earthenware and pottery. The ladies' portion of the Loan Museum is remarkable for a magnificent collection of fans and lace. Among the former is a fan of the Empress Eugenie, of great value and beauty, and one with figures by Angelica Kaufmann; but the finest in the collection are those on Vernis Martin and exquisitely painted, belonging to her Majesty and the Baroness Rothschild. The most exquisite lace, and there is much of great beauty in the Exhibition, is that contributed by Lady Charlemont, consisting of Italian point, and rose-point which belonged to Marie Antoinette, with some exquisite examples of Italian point exhibited by Lady Drake. We may also mention that Lady Wyatt alone sends upwards of one hundred fans. Before passing from the Loan Museum we have to express our surprise and regret that the Royal Irish Academy has lent nothing from their rich stores of Irish antiquarian Art. The liberality of Trinity College has, to some extent, supplied this deficiency from the objects in its museum. Taking it as a whole, the Loan Museum is a success. In it is congregated a mass of objects of high Art, such as have been rarely, if ever, brought together, and of a value exceeding a million of money. When so many of these have been sent in from Irish owners there is good reason to believe that there are ample materials for a Dublin South Kensington.

In the Sculpture gallery we recognise many familiar objects. The contributions of Sir Arthur and Mr. Guinness are valuable and numerous. Among those of the former, conspicuously meritorious, are two fine statues by Lombardi, 'Susanna' and the 'Sposa di Cantici.' In outline, *pose*, grace, and poetry they are charming. 'The Vintage,' by the same master, is excellent;

and Bottinelli's 'Vanity' and 'Autumn' have great merit. Mr. E. Cecil Guinness, however, owns the rarest and most precious works in the hall: Miss Hosmer's incomparable 'Sleeping Faun,' worthy to be placed amongst the works of the great masters of antiquity; Magni's 'Socrates' and 'Andromeda,'—noble, classic works, and the 'Reading Girl,' with its wondrous charm of simplicity and grace. From the antique there are three fine works: a 'Faun' and a 'Venus,' sent by Lord Cloncurry; and a 'Shepherd Boy,' by Sir Arthur Guinness. We could have wished to see more works of Irish artists. 'A Goathead,' by Hogan; statuettes of 'Burke' and 'Goldsmith,' by Foley; a 'Pieta,' by Joseph Farrell, a work of great merit, and some good examples of Kirk, nearly sum the native contributions.

The central picture-gallery is occupied by works of the ancient masters. Here, indeed, we are met by old familiar faces, for, with very rare exceptions, they are all the contributions of Irish owners, and most of them have appeared in former exhibitions. It is highly creditable to the country, and very hopeful for the future of Irish Art, that such treasures belong to the land.

Italy is, of course, well represented; so is the English school.

Two rooms are devoted to the display of the works of modern masters, and one may spend an hour pleasantly enough looking over them.

The water-colour paintings are on the whole fair as a representative class. The Duke of Edinburgh most liberally sent his collection of water-colour sketches illustrating his cruises in the *Galatea* in 1867-8, by O. W. Brierly, and in 1869-70, by N. Chevalier.

The most interesting and instructive gallery in the Exhibition is the series of national portraits, and the loan portrait-gallery. In these are collected portraits of all notable persons, whether Irish or connected with Irish history. To deal with these fittingly would far exceed our limits; to do so partially would but mar the whole. It is a wonderfully rich illustration, comprising about 300 portraits, collected, we believe, entirely in Ireland, and forms its best 'Pictorial History.' Sovereigns, statesmen, warriors, men of letters, courtiers, and high-born dames, all figure here, 'lifeless but lifelike.' We cannot pass over a very happy translation which Sir Bernard Burke has given of the lines attached to the portrait of Sir Arthur Savage, Vice-Treasurer of Ireland, and addressed to the sovereign—

"Nec minor contra te
Nec me inermem terres."

"Armed though I be, 'gainst thee I am not armed,
Yet by thy terrors I am not alarmed."

We are much mistaken if this gallery become not one of the favourite haunts of the visitors to the Exhibition, and we hope to revert to it more fully on a future occasion.

We have left ourselves but little space to speak of the works of industry and manufactures. One hall (the Leinster) is devoted wholly to such as are strictly Irish. There is a most creditable display of Belleek pottery, which is now attaining to such high excellence. The works in marble, too, are good in design and execution, and the Irish marbles form a very conspicuous feature. Mr. Thomas Panter displays some excellent wall-decorations of the Louis XIV. style. Arnott & Co. exhibit among their furniture a splendid oak sideboard. Mr. Sibthorpe's wall-decorations and marbles are very attractive, especially clustered columns of various Irish marbles

with caps carved in natural foliage, and a font in carved stone, with shafts composed of varieties of Irish marble. We were particularly struck by a very beautiful and ingenious cabinet-secretary, exquisitely carved in walnut, by a working cabinet-maker of the name of Wallace, who resides in the little town of Ennis. The principal Hall is allotted to English manufactures, exhibited through Irish agents, which, however excellent, have not the same interest as native manufacture. There is a good display of textile fabrics and lace, and, in the gallery is a most encouraging display of manufacture of furniture, clothes, and other articles made at the Reformatory School, Glencree, at the Industrial School, Artane, and the Richmond Lunatic Asylum.

We would mention with especial commendation some fine painting on glass by Messrs. Early and Powell of Camden Street. There are fair exhibitions of carriages, saddlery, and jewellery, and the liberality with which exhibitors are allowed space gratuitously will probably induce fresh accessions of the products of industry and manufacture.

Every day additions of most valuable and interesting objects of Arts and manufactures are finding their way into the rooms of the Exhibition. We hope in a future number to notice these and other matters which the small space at present at our disposal compel us now to omit.

PICTURE-SALES.

We resume our notice of the sale of the pictures belonging to the late Mr. Gillott, for which we could not find room last month.

On May 3rd, Messrs. Christie submitted the paintings by the old masters to competition. They were fifty-eight in number, the principal being:—*'The Prodigal Son feeding the Swine,'* Bloemart, 108 gs. (Colnaghi); *'The Sleeping Herdsman,'* A. Cuyp, 115 gs. (Sedelmeyer); *'A Bird's-eye View in Holland,'* P. De Konig, 575 gs. (New York Museum); *'Domestic Felicity,'* J. B. Greuze, 240 gs. (New York Museum); *'Forest-Scene,'* M. Hobbema, 220 gs. (Captain Lowther); *'The Family of Rubens,'* Rubens, originally in the Balbi Palace, Genoa, 1,230 gs. (Colnaghi); *'View in Guelderland,'* Ruysdael, 300 gs. (Jones); *'The Alchemist,'* D. Teniers, 380 gs. (Betts); *'The Fortune Teller,'* P. Wouwermans, 600 gs. (Tayleure); *'Landscape,'* J. Wynants, with figures and cattle on a road, by A. Van de Velde, 185 gs. (M. Colnaghi). The amount realised by the whole of this day's sale was £6,564 12s.

The last portion of this important collection, consisting entirely of water-colour drawings, was sold on the 4th of May. Of these works there were no fewer than one hundred and sixty examples, by many of our most distinguished artists. We can find room to point out only a few, but they are the most important.

'Brittany Sheep,' Rosa Bonheur, 200 gs. (Pilgram and Lefevre); *'The Farewell,'* G. Cattermole, 210 gs. (Grundy); *'Milking-Time,'* D. Cox, £99 (Agnew); *'Lancaster Sands,'* with a farmer on horseback, and fishermen, D. Cox, £120 (Tooth); *'A Rocky River-Scene,'* with angler, D. Cox, 180 gs. (Betts); *'Ploughing,'* D. Cox, 160 gs. (Agnew); *'Lake-Scene,'* with sheep and figures, D. Cox, 265 gs. (Agnew); *'The Farm,'* D. Cox, very small, 430 gs. (Grundy); *'Scheveling Shore,'* E. W. Cooke, R.A., 108 gs. (Tooth); *'A Bird's-eye View over a River,'* P. Dewint, 300 gs. (Agnew); *'Bringing home the Calf,'* Birket Foster, 163 gs. (Smith).

The drawings by W. Hunt were twenty-six in number, of these a few are figure-subjects, the principal being *'The Restless Sitter,'* 390 gs. (Addington); and *'Wayfarers,'* 250 gs. (Rhodes). The remainder consist of what of late years were

Hunt's favourite subjects, birds' nests, fruit, wild flowers, &c.; the lowest price realised by these was 'Black Grapes and Apple,' 43 gs. (Permain); the highest, 'Spring Gatherings,' 950 gs. (Agnew); three of the others sold for about 250 gs. each.

'Fort Rouge, Calais,' C. Stanfield, R.A., 360 gs. (Lane); 'Barnaby Rudge and his Mother,' F. W. Topham, 110 gs. (Heugh); this drawing was in the collection of the late Charles Dickens, to whom the artist presented it: 'The Return from the Hunt,' F. T aylor, 140 gs. (Cox).

The great feature of the day's sale were twelve drawings by J. M. W. Turner, R.A.; the competition for the majority of these was great, as the following prices testify:—

'A Rocky River-Scene,' 140 gs. (Agnew); 'View on the Thames,' 450 gs. (Agnew); 'Source of the Tamar,' 350 gs. (Agnew); 'Paterdale,' 810 gs. (Agnew); 'Powis Castle,' 1,210 gs. (Agnew); 'Windermere,' 1,950 gs. (Lane); 'Brentburn Priory,' 1,060 gs. (Cox);—these last four are engraved in the "England and Wales" series—'Zurich,' 710 gs. (Vokins); 'Hastings Beach—the Fish-Market,' 1,100 gs. (Vokins); 'Heidelberg,' 2,650 gs. (Lane); 'Ehrenbreitstein,' 2,650 gs. (Agnew); 'Barnborough Castle,' 3,150 gs. (Lane). The total amount of the day's sale was £27,423, 17s.

And thus was dispersed the finest collection, it may be assumed, of pictures by British artists ever got together by a single individual: the sums paid for many of the works seem almost incredible; and the sale of the Gillott collection will be a marked era in the Art-history of the country: the sum total it realised was £173,310. Were it possible to ascertain the prices paid by the late owner for his pictures individually, and the sum for which each was knocked down at Messrs. Christie's, the result would show a curious revelation.

Other notices, in preparation, of subsequent sales, are unavoidably postponed for the present.

A BACCHANTE.

FROM THE GROUP OF SCULPTURE BY
A. CARRIER-BELLEUSE.

THEY who can recognise in a work of sculptured figures no beauty, if it departs in any degree from the severe simplicity of the famous old Greek artists, will not fail to have their feelings more than usually outraged by this group from the hands of a very popular modern French sculptor; for it undoubtedly carries florid sculpture to its extreme limits. Yet we may assume it will find favour with those whose eyes and minds have not been thoroughly trained to an appreciation of the pure classic style of Art; and these are—and especially in our time—the far larger majority of mankind, even where sculpture and painting, and all other Arts, are presumed to have attained to a high condition; and are, consequently, held in great value.

Poetic sculpture, like poetical writings, admits variety: it may be epic and grand, it may be descriptive, and it may be picturesque: the Bacchante and her juvenile companions must be classed with the last. Crowned with a wreath of vine-leaves, and playing the cymbal, she appears to be dancing to her own music; regardless, too, of the vase of wine which, in her excitement, lies overturned at her feet, pouring its contents over the ground. The Cupidons, one of whom holds a branch of the vine, and the other a cup in its uplifted hand, bear a symbolical wreath gracefully before her as they keep measured time to the music. The works of M. Carrier-Belleuse, even to his ideal busts, are mostly of a similar florid character to this group; they testify to a poetic imagination, and considerable skill in modelling and arrangement.

ART IN CONTINENTAL STATES.

THE FRENCH EXHIBITION FOR 1872.

NEARLY three most inauspicious years of War and Communism arrested the course of the great annual Paris Exhibitions, and many apprehended that a prolonged interval would be required to attain their moderately effective restoration. The ill omen, however, has not been realised, and the 10th of May cheered the visitors to the *Palais de l'Industrie* with an ample, and, upon the whole, satisfactory display of new works in painting, sculpture, &c. It is true that the catalogue, on this occasion, offered somewhat less than half the items of that of 1869—but this difference was, in part, caused by the occupation of a portion of the accustomed exhibition ground for government purposes, which necessarily curtailed the entry of works that had been prepared for competition. Again, some diminution may have arisen from government interference to restrict the introduction of works having a too significant reference to the late war, and capable of exciting untoward irritation. At all events, it will be admitted that two thousand works (selected, too, by a severe jury) are sufficient evidence of the present condition of the French School. To question that it has displayed a high spirit of courage under deep depression, a hearty *en avant* impulse, would require most ungenerous hypercriticism. Some of the most popular members of the profession—such, for instance, as Meissonnier, Rosa Bonheur, Gérôme, Robert Fleury (Tony), have not re-appeared; but there is a full rally of the honoured "*Hors Concours*" body, and the juniors push forward zealously to compete for the honours which come liberally within their grasp.

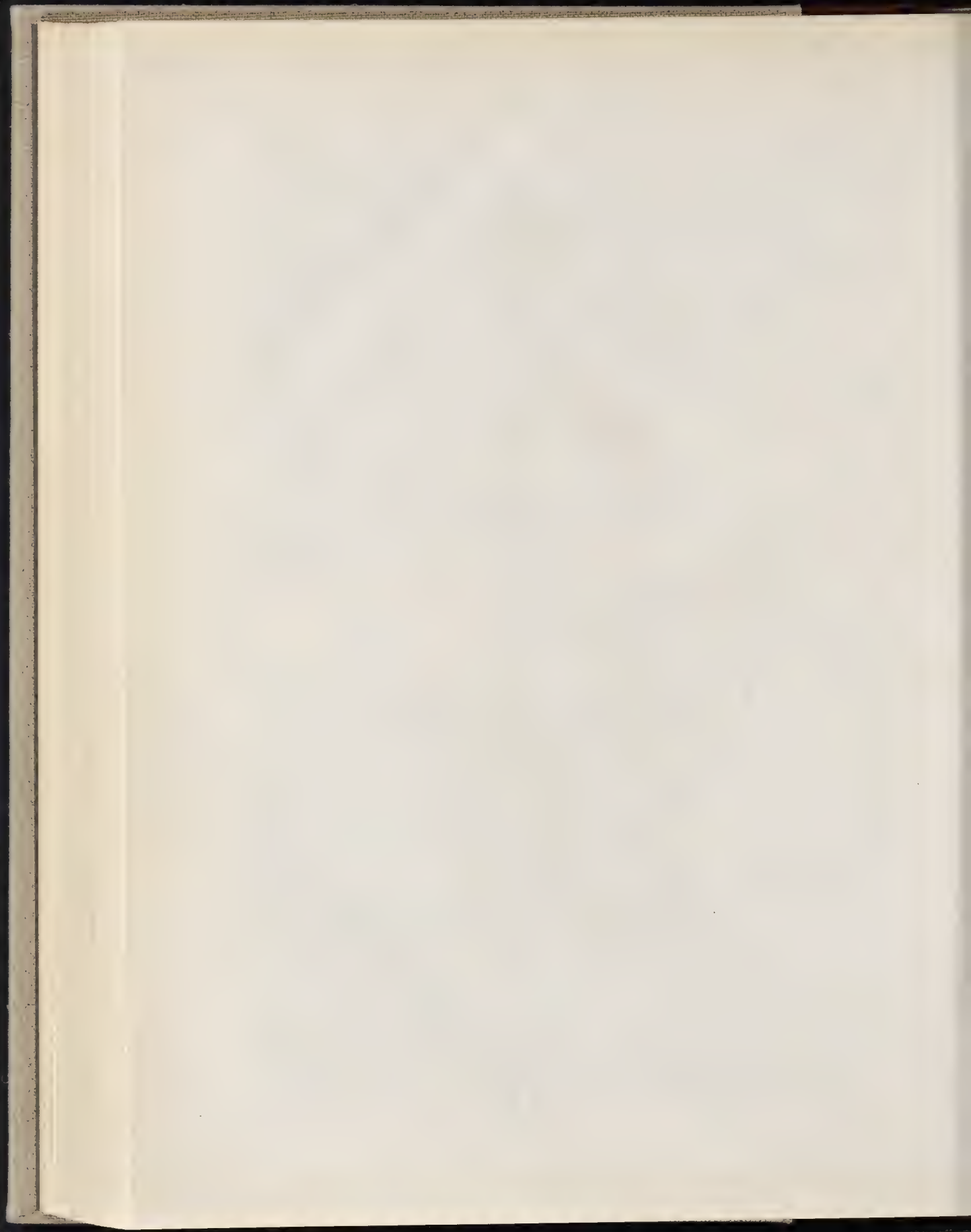
The place of honour in the chief saloon has been assigned to a portrait of M. President Thiers, from the pencil of that excellent artist, Mlle. Nélie Jacquemart. Unfortunately, however, that lady's pencil has, in this instance, recurred to its normal feminine quality, and while softening the distinctive rigidity—the true "old hickory" characteristics of the head, has further imparted to it a delicately rich mellow tint, very much akin to prettiness, but not true to the man. Baudry's portrait of About—cabinet size—offers in style and in truth a choicer emulation of the great old schools. Henner, also, in his full-length of a youth attired in black from top to toe, is happily Titianesque. The two female figures, in M. Henner's cabinet picture 'The Idyl,' show also that he aims, and successfully, at the attainment of flesh-tint. The names of Madame Browne, J. E. Delaunay, Jalabert, Tommeyraek, and Radakowski, also come prominently forward in this class. A special note is due to M. Duran (*Hors Concours*) for two unique presentations of portraiture. These are of the largest dimensions, and each represents a dame close upon the grand climacteric, and of richly redundant *physique*. There are other meritorious portrait-painters in this review, to whose names our restricted space does not permit justice to be done.

We have here proof that the French landscape-painters continue to devote themselves to a deep study from nature—one of the felicitous revolutions effected across the Channel. This is indicated very strikingly in a canvas of M. Lavastre—'The Shores of the Mediterranean.' From an upland cliff, on the verdant level of which stands a centurial oak, one of a forest seen at hand, the eye descends rapidly on the right down to the bright blue waters of the sea. All is at once grand and glowing—sublime and beautiful. Contrasted with this is a full forest-scene of M. François—'Daphnis and Chloe'; and the more solid, dense, woodland solitude of M. Louis Cabat, in the overshadowed recesses of which is piled the rugged slab of rock—Nature's own altar—from which streams down the Druid's fount. A beautiful small landscape, from the pencil of Ranvier, all light and lightness—a tracery of myriad graceful branches, sparkling with flickering foliage, bears witness to Nature's further variety. From this we pass to Villafroy's 'Forest of Fontainebleau,' a mass of rugged trunks shrouded in autumn's golden foliage, and

abounding in lofty fern, where the deer hold council. In M. Tournemine's 'African Swamp,' different game is illustrated in the bounding attack of lion and lioness upon the terrified elephant. The scene is well understood. We turn with admiration to the sterling style in which 'The Grand Canal of Venice' is painted. Here is no imitation of Canaletti, but of nature—aerial nature in full midday. Also we may note a small and very pretty 'Reminiscence of Rotten Row,' by Claude. Many other landscapes of interest will be found in the gallery.

There are but few subjects here from the higher, either sacred or historic, range. M. Doré, who has not, as yet, proved himself a very successful master of his palette, has made a vast effort in 'The Murder of the Innocents,' but it is not happy: it presents a heavy wrestling struggle against a wall of some most ponderous ruffians, with some very frail women. There is nothing in the picture to indicate the man of high genius. His 'Alsace,' typified as a most melancholy maiden, is in a much better vein. A picture by M. Rodakowski (Austrian), representing a scene in which King Sigismund of Poland concedes, in sombre state, a constitution to his discontented nobles—like our Lackland—is well-conceived and spiritedly painted. A very large work by M. Siroy of 'Fortune,' moving on her wheel and flinging her tantalising gifts to crowds that struggle round and under her wheel, gets a place of conspicuous distinction. The form of the nude deity is delicately drawn and painted. The ruck below struggling for any bonus, from a crown to a centime, is not massed with much feeling for *chiaro-scuro*. The 'Enlèvement du Palladium,' by M. Blanc, is, in all respects, a higher work in the grand vein. From these vain things we turn with satisfaction to the range of cabinet-pictures, whether of the ambiguous *genre* class, or wider imaginative circle. These are, in truth, the great strength of the exhibition; but we can touch upon them only in cursory detail. Let us commence with a charming picture by Bouguereau—'Harvest Time.' Simply a young mother seated on something more soft than stubble, and playfully toying with a young child at her side. In every quality this is a masterwork. M. Alma Tadema has two small pictures—'A Roman Emperor' and a 'Home Festival'—we confess that both are as mysteriously baffling as the Sybiline leaves. On the other hand, the proximate work of M. Berne Bellecour, 'The Shot Fired' from a battery, is just as simple and unmistakably eloquent. Near it the eye rests on a large canvas subject, 'The Martyr's Widow' is the theme, and we see a mother and young child decorating the father's tomb in the catacombs. The drawing and expression are both most artistic—the *alto-relievo* effect of both figures singular: M. Becker, the painter, is a pupil of Gérôme. So also is M. Lecomte du Nouÿ, whose Egyptian illustration of 'Les Porteurs de Mauvaises Nouvelles,' and a small picture of 'Demosthenes on the Sea-shore' are in very truth gems. Breton has two landscapes with full-sized rustic girls in the foreground of each, and they seem to live and have a being. 'During the Duel,' by Jouin, presents a lady of Lady Macbeth-like tragic aspect, who in a woodland scene covertly watches the course of an encounter with great power. A 'St. John,' by Humbert; a 'Young Girl with Fruit,' by E. Levy; and Leleux's 'Young Mother,' a chamber-scene, are each and all firmly worked out. Rousseau, in Fruit and Flowers, is not to be surpassed; Cabanel sustains his high name in his sweetly expressive girl 'Giacomina'; and Viger's 'Unexpected Return' of an officer to his beloved one is effective in the like vein; Lambert is in his finest of drollery, in presenting kittens playing in the jaws of a tiger-skin; while Cartre's 'Japanese Bazaar,' and Sainton's 'Two Augusts' are also humorous in the nicest sense. Schlesinger's 'Labour Lost,' where a city lady endeavours to win a sweet country-girl to give up her rustic life for a town life, is full of beauty and significance. To many other ornaments in the lesser lore of painting, which give an ample interest to this exhibition, we could refer, had not the general matter of our Journal been, at this period, especially redundant.

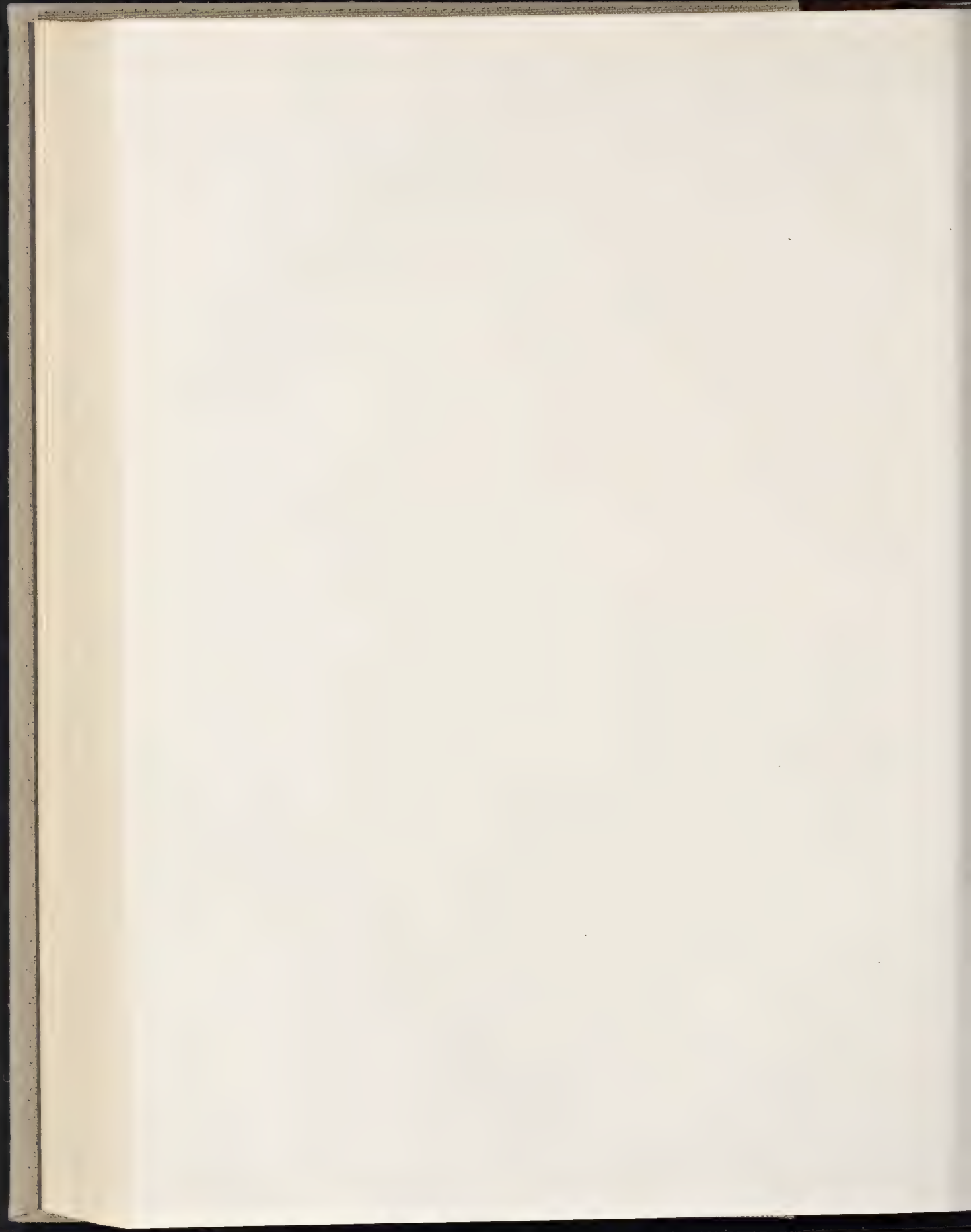






A BACCHANTE

ENGRAVED BY E. STOLART FROM THE GROUP OF SCULPTURE BY M. CARRIER-BELLEUSE



FLAXMAN AS A DESIGNER.

BY G. F. TENISWOOD, F.S.A.

No. I.—DANTE.

BETWEEN creative genius and adaptive talent lies the gulf that for ever separates the artist from the manipulator. Invention and imitation demand for their respective exercise powers as diverse in rank as the results they compass are in value. The surest indication of artistic power is the possession of that creative instinct, belonging to those only whom nature has destined to be the representatives of her highest gifts, gifts by which are evoked from out the varied conditions of being new types of feeling and emotion,—revelations of beauty and grandeur that shall remain "a joy for ever." The services rendered to the human intellect and affections by the exercise of such endowments claim our highest homage. By their penetrative, sympathetic power, mind is brought into communion with kindred mind; the spark of spirit once struck, flashes with lightning speed through the ranges of human passion, awakening into life and being the germs it vivifies by its presence. If, according to the Chinese proverb, a sage is the instructor of a hundred ages, so an artist is the teacher of all times succeeding his own; and as the strains of Homer, after holding the admiration of the world for upwards of three thousand years, are still quoted as the model of heroic verse, so the lessons spoken from the cartoons of Raffaele possess to this day the same interpretable moral as in the hour of their first utterance.

On such grounds is claimed for Flaxman's designs from the poets a position which, with but one exception, is without a rival. From the time of Michael Angelo nothing has been produced that can be accepted in competition with them. In the whole extent of illustrated thought is not to be found so continuous a series of conceptions wrought with the unity of purpose and feeling they display, as in any one of the authors whose words he has translated into *Form*. Their grasp of subject, sublimity of conception, pathetic beauty, and simplicity of means employed, place them at a measureless distance beyond all modern works of similar aim. Sculptural in style, they exhibit the correct severity of that Art, and in the powerful effect they realise we marvel at the apparent slightness of their constructive material. Adventitious aid he casts aside, but seizing the vital points of his subject, realises a more truthful and vigorous result than the employment of the most complicated machinery of characters and incident could in other hands effect. Than Flaxman, no one better knew the value of suggestiveness; and, spurning elaboration as the refuge of servile mechanism, concentrated in a single figure the history of a life, and described the lineaments of beauty or terror in a single line.

In such spirit is the series of designs from the great Florentine poet approached. By them we are at once transported from the range of ordinary thought and sensation. Dante and Virgil are no longer our only guides; Flaxman completes the trio by whom we are conducted through those visions of sight and sound, from the horror of which we turn shudderingly away, or by whose brilliance we are blinded as "with excessive light."

Into the peculiarities of the genius of

Dante, or the detail of his life, it is not proposed to enter. All are familiar with his history, his partisanship with the Guelphs against the Ghibellines, and the story of Beatrice; as also with the political intrigues of the time, chequering his thoughtful life and influencing the conception of this wondrous poem, chiefly written during his bitter exile, and the motives leading to

the introduction of certain personages in the various regions there described as appeared, to him, the due reward for their acts in life. Hence was it he made hell, purgatory, and paradise, the arenas whereon to exhibit those whose crimes or virtues had, in his view, made them objects of opprobrium or regard.

Of the mighty triad whose minds have



Fig. 1.—CHARON'S BOAT.

exercised the most potent influence over the universal family of mankind, Dante, in addition to having given a tone and colour to the poetry and Art of modern Europe, ranks as the representative of mediæval faith and feelings, with Homer as the exponent of a classic age, and Shakspeare as that of modern time. Standing to us midway between the antique past and modern

present, and belonging to an era so opposite in principle as that of Attic date, it is but consistent he should appear to exhibit the ascetic Gothicism of the thirteenth century in contrast to the picturesque redundancy of polytheistic belief, which found a Deity in every attribute of man, and divinity in each aspect of nature.

"The Vision of Dante," or, as more

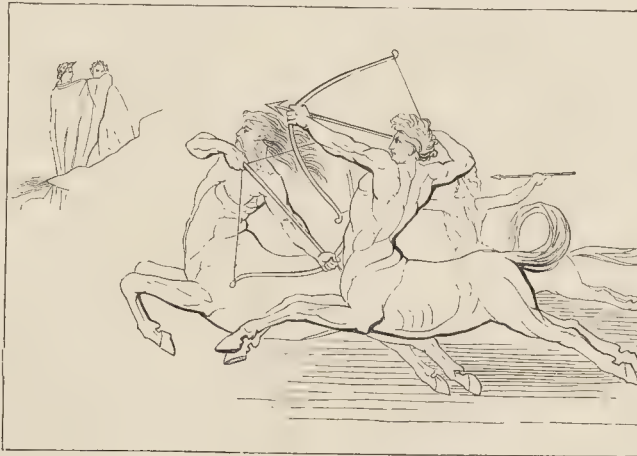


Fig. 2.—ENCOUNTER WITH THE CENTAURS.

generally termed, and by himself styled, "La Divina Commedia," consists of three parts—"L'Inferno," "Il Purgatorio," and "Il Paradiso." Flaxman's designs from the first part comprise thirty-eight; from the second, the same number; from the last, thirty-three. After the first interview with Virgil, who promises to show him the tortures of hell and purgatory, and that he

shall be conducted to heaven by Beatrice, Dante witnesses a cargo of condemned souls ferried by Charon across the fatal river:—

Meanwhile,
Those spirits, faint and naked, colour changed,
And gnashed their teeth, soon as the cruel words
They heard."

c. Canto III.

This composition, as shown in the accom-

panying illustration (Fig. 1), is grandly terrible, and must be classed among the finest of the series, if not fully entitled to be considered the most powerful. The superhuman aspect of the savage ferryman,

"hoary white with old,"

hurrying on his doomed crew wailing in agony or gnashing their teeth in blasphemous imprecation, betokens the versatility of Flaxman's genius in realising, with such vivid terror, a subject differing in character so widely from the general aspect of his conceptions. The variety and intensity of passion overwhelming the occupants of the boat, from the deadened prostration of hopelessness to the wildness of demoniac frenzy, wherein clenched hands and writhing frames express the terror of their souls, is a picture of despair unique in design. The flying drapery of Charon tells the speed with which he hurries on his wretched freight, while the numbers already landed on the opposite shore are driven in wild confusion to where they know not, but from whence there is no return.

In 'The Meeting of Virgil and Beatrice,' an exquisitely drawn conception of the latter figure occurs, typical of the tender beauty of Flaxman's female forms in general, and a grateful contrast to the terrors of Charon and his crew. 'Christ's Descent into Limbo' shows a number of suffering forms supplicating for release, and others floating through the air. The story of Paolo and Francesco (more than once alluded to by Dante) forms the subject of two designs—their love on earth, and future punishment. The victims in the gripe of three-headed Cerberus amid storms of hail and snow, is a terrific picture, showing how

"Ever and anon the savage rends
Some wandering wretch."

Canto VI.

Following the designs of the 'Region of Plato' and 'The Pool of Envy,' is that of 'The Furies,' in the centre stands Tisiphone, on the left Megæra, and to the right Alecto. This drawing is finely conceived, the central figure especially; realising the savage character of the subject.

In many of the illustrations to the "Inferno" a Gothic spirit, in keeping with the aspect of the poetry of the time, and Dantesque in feeling, prevails. That the opportunity of manifesting his tendency for early Gothic Art, a taste acquired by Flaxman after the formation of his style on classic models, should be embraced by him when employed on a subject so penetrated by its influence, is not surprising, when it is remembered with what interest he viewed the revival in this country of works of that date and character. Among the drawings most marked in this respect are 'The Fiery Sepulchres,' 'The Tomb of Anastatus,' 'The Forest of Harpies,' 'Mabelbolge,' 'The Lake of Pitch,' and 'The Schismatics.' 'The Hypocrites,' though partaking somewhat of this character, is a most remarkable rendering of the punishment reserved to that class of sinners. They march in procession two and two, cloaked and hooded, and in their restless round each has to pass over the body of Caiaphas, lying fixed on a cross stretched along the way. In the 'Encounter with the Centaurs' (Fig. 2) Flaxman has embodied that part of the thirteenth canto where Dante and Virgil are opposed by three of these creatures, one of whom subsequently carries them over the river of blood, tenanted by murderers, &c., telling them who are punished therein; among those he mentions is Azzolino of Padua, who died in 1260; his atrocities formed the subject of a Latin

tragedy, by Mussato; also Obizzo of Este; and of names of former times—Alexander and Dionysius. The human and equine forms, as seen in our engraving, are so combined as evidently to suggest the appearance of strength and fleetness. The foremost figure in the act of preparing to draw his bow is of unusual power, and is a noble conception of such an imaginary

creation. To the same class belongs 'The Flight of Cacus.' 'The Death of Ugolino,'

"Groveling among the dead, of sight-deprived,"

realises by its 'graphic horror the situation of the poem. The father, blind, crawling among his dead children in prison, supplies a composition of singular simplicity



Fig. 3.—THE DELIVERANCE OF HIRONACON.

and power, and shows how fully the artist has sustained the invention of the poet. Ranging with this last subject may be placed 'The Vale of Disease,' a picture portraying the noisome sights of the Lazar House. Plague-stricken and imbecile, the tainted wretches crawl over each other in helpless, hopeless misery.

The influence of Blake seems to have

been present in the drawings of 'Lucifer' and 'The Giants.' If the charge of extravagance may, in any instance throughout this series, be advanced against Flaxman, it can refer to the former of these two drawings only. But in justification it must be urged, that the weirdly imaginative tone of certain parts of the poem is such as to make us marvel at his not having, in other instances,



Fig. 4.—THE DESCENT OF BEATRICE.

more palpably laid himself open to such a reflection. In the region set apart for the punishment of evil counsellors, we see the soul of Guido de Montefeltro seized upon by a demon, who throws himself upon his victim and bears him off to Minos, as St. Francis was appearing to claim him. Thus, for every class of crime Dante has assigned its special punishment, in the deepening

circles of the infernal abyss; and 'The Fiery Serpents,' 'The Frozen Lake,' 'The Fiery Gulph,' and 'The Rain of Fire,' &c., bespeak the means of torment employed in those instances. In Canto xxi., where Virgil and Dante are threatened by demons at the bridge, Flaxman has drawn, with extraordinary power and action, a group of floating figures, conveying a sense of rapid move-

ment through the air. In such respects it is one of the finest efforts in the book; but, in addition, the figure of Virgil, there introduced, is, perhaps, the most dignified and graceful rendering of the Tuscan poet throughout the whole work. "The Demons hemmed me round," he says, but though pronged weapons are pointed at him he stands grandly indifferent and immovable.

The design of 'The Statue of Four Metals' is a conception of purely Flaxmanic power. Imaginative in the last degree, but, lacking those elements of suffering and terror common to the subjects hitherto considered throughout the "Inferno," it presents a combination of grandeur and sublimity of the highest order; and, whether or not to be accepted as figurative of Time, it possesses a

sition and forms present much beauty; between the angelic guide floating with his charge through the air, and the disappointed fiend below, a powerful contrast is formed.

Among the finest subjects of this division is 'The Gate of Purgatory'; the design is impressive and powerful. Dante and Virgil, preceded by an angel, ascend the steps to the open gate. The punishment for various crimes is, in some instances, rendered with a tinge of the Gothic feeling before noticed. The Proud, the Envious, the Selfish, the Avaricious, the Intemperate, the Sensual, and the Slothful are seen undergoing the respective torments Dante assigned to them. The 'Babes escaping from the Jaws of Death,' though teeming with exquisite beauty of infantile form, forcibly recalls the manner of Blake in the huge grim skull; from the jaws of which the infant troop is fleeing. The 'Descent of the Rebel Angels' is pervaded by a similar feeling. 'The Descent of Beatrice' (Fig. 4), from Heaven to rebuke the poet, is of the most charming feeling in conception. Groups of figures in the upper sphere strew flowers for her downward flight, and the poet, kneeling and abashed, receives her admonition—

"Weep not for him, but for thyself, my friend."
Canto XXX.

The figure of Beatrice would of itself stamp the conception as that of Flaxman, being moulded in the refined grace and elegance of his female forms. Of the same exquisite type is 'Matilda' (Canto xxviii.), gathering flowers. In 'The River Eunoe' Dante prepares to ascend to the sphere of the stars by drinking of its waters; herein also the drawing of the female forms is of the most tender character. Separating the 'Purgatory' from the 'Paradise' is an allegoric composition of 'Faith, Hope, and Charity,' deeply religious in sentiment and pure in form.

The opening design of the 'Paradiso' shows the ascent of Dante with Beatrice to the first Heaven. The second canto describes 'The Lunar Sphere,' wherein the poet, bent before Beatrice, blesses Heaven at having reached the celestial region. 'The Active Good,'

"Who by the general flame
Of honour, fired to win a deathless name,"
Canto VI.

here engraved (Fig. 5), together with 'The Triumph of Christ,' forms two of the finest subjects in this division of the work, and, of their character, in the whole series. Nothing can surpass the elegance of the principal figure as she glides, robed and star-crowned, through the shining space. Angelic, but yet majestic with uplifted arms, her flowing robes covering, but not concealing, the exquisite form beneath, the figure constitutes a conception and design we may look for in vain from any other mind or hand than that of its producer. In 'The Triumph of Christ' (Fig. 6) the Redeemer, as in the act of ascending through Heaven, is surrounded by Cherubim and Seraphim, who, amidst the Hallelujahs of angelic choirs, proclaim his glory through spheres of light in trumpet-tongued strains of resounding praise. The composition is the culmination of this portion of the poem; celestial splendour and heavenly multitudes crowd the design, and in each separate figure is a grace and beauty in keeping with and sustaining the original conception. 'The Church,' 'The Hierarchies,' 'The Church Militant,' 'The Terrors of Guilt,' 'The Sun,' and 'The Return of Cunissa,' are other subjects, wherein in ethereal forms and starry splendour refresh the soul and eye after the dark journeys through the realms of torture.



Fig. 5.—THE ACTIVE GOOD.

poetical significance raising it far above the rank of a mere gigantic figure.

"Of finest gold
His head is shaped, pure silver are the breast
And arms, thence to the middle is of brass,
And downward all beneath well-tempered steel."
Canto XIV.

The head rises from out of the clouds, as though soaring above the age of misty fable,

the hands rest on the tops of Mount Ida; Achéron, Styx, and Phlegethon having their sources in the tears dripping from its fissures.

Turning from the fiercer terrors of the regions through which the poet and artist have conducted us to the spheres resounding with the plaints of its suffering but hopeful



Fig. 6.—THE TRIUMPH OF CHRIST.

occupants in the 'Purgatorio,' we find the intensity of character subsiding into feeling and expression more in consonance with the range of human sensation. Hence the embodiments of the artist, while equally reflecting the spirit and meaning of the text, are proportionately of a less absorbing, thrilling character. The simplicity of Flaxman's art becomes the more apparent

in the series now considered, opening with the appearance of the spirit of Cato of Utica to the poet and his guide, on the 'Mountain of Probation,' followed by 'The Bark of Purgatory' and 'The Benediction.' 'Casella's Song' of heavenly love touched the soul of Dante. 'The Deliverance of Buonaconti' from an evil spirit by an angel, is here engraved (Fig. 3). The compo-

A GARDEN.*

MR. SMEE has given a very modest title to a book containing a vast amount of information on the subject of horticulture and whatever appertains to that science. He lives in London, but has a garden—probably, too, a residence also, though this does not appear to be stated—

at Wallington Bridge, near Beddington, in Surrey, and only a few miles from the metropolis. The purpose of his volume, of more than 600 pages, is to describe the most important plants of every kind growing in this garden, and the manner in which they are treated; while it discusses all objects connected with it, even to the animal-world that help to make or mar its beauty, and to the tools with which it is culti-

and any one possessing a garden, whether large or small, may profit by studying them.

The title-page notes that the book is illustrated with many hundreds of engravings, these consist principally of the productions of the garden—fruits, flowers, trees, shrubs, insects, fish, reptiles, &c., besides some charming bits of scenery as head and tail-pieces to the several chapters, and a few larger subjects; these last are drawn by Mr. H. K. Robertson, an excellent water-colour painter—whose drawings, by the way, in the Royal Academy this year are especially noticeable—Mr. W. J. Palmer being the engraver: we are able, by the courtesy of the publishers, Messrs. Bell and Daldy, to give two specimens of these beautiful wood-cuts.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

THE RUSTIC BRIDGE.

Birkett Foster, Painter. C. Cousen, Engraver.



MOONLIGHT ON THE LAKE FROM THE FRONT OF THE ORCHARD HOUSE.

vated. He says it "is an experimental garden, designed to obtain information; and it is also a practical garden, from which my residence in London is exclusively supplied with vegetables (*sic*), fruit, and flowers." And certainly, from the report before us, his "ground bringeth forth good things."

In laying it out he has not followed the

ordinary notion that gardens should be planned to produce one general effect; and so his "vegetables, flowers, and fruit-trees are blended together in one harmonious whole: a plot of carrots and a row of flowering peas are beautiful objects in themselves, and hence plots of vegetables and fruit-trees alternate with rosaries, ferneries, alpineries, and flower-beds."



VIEW FROM THE SOUTH BANK ACROSS THE LAKE.

We have said that "My Garden" is a book containing much information; and this is of a

* MY GARDEN; its Plan and Culture; together with a General Description of its Geology, Botany, and Natural History. By ALFRED SMEE, F.R.S., &c. &c. Illustrated with 1250 Engravings. Published by BELL AND DALDY.

kind that will be found of great value to those who possess ground of a like character to that at Wallington Bridge; for it will be obvious that there must be similar conditions of soil and atmosphere to produce similar results; what will thrive luxuriously in one place will utterly fail in another. Still, there is very much in Mr. Smees pages which is of general application;

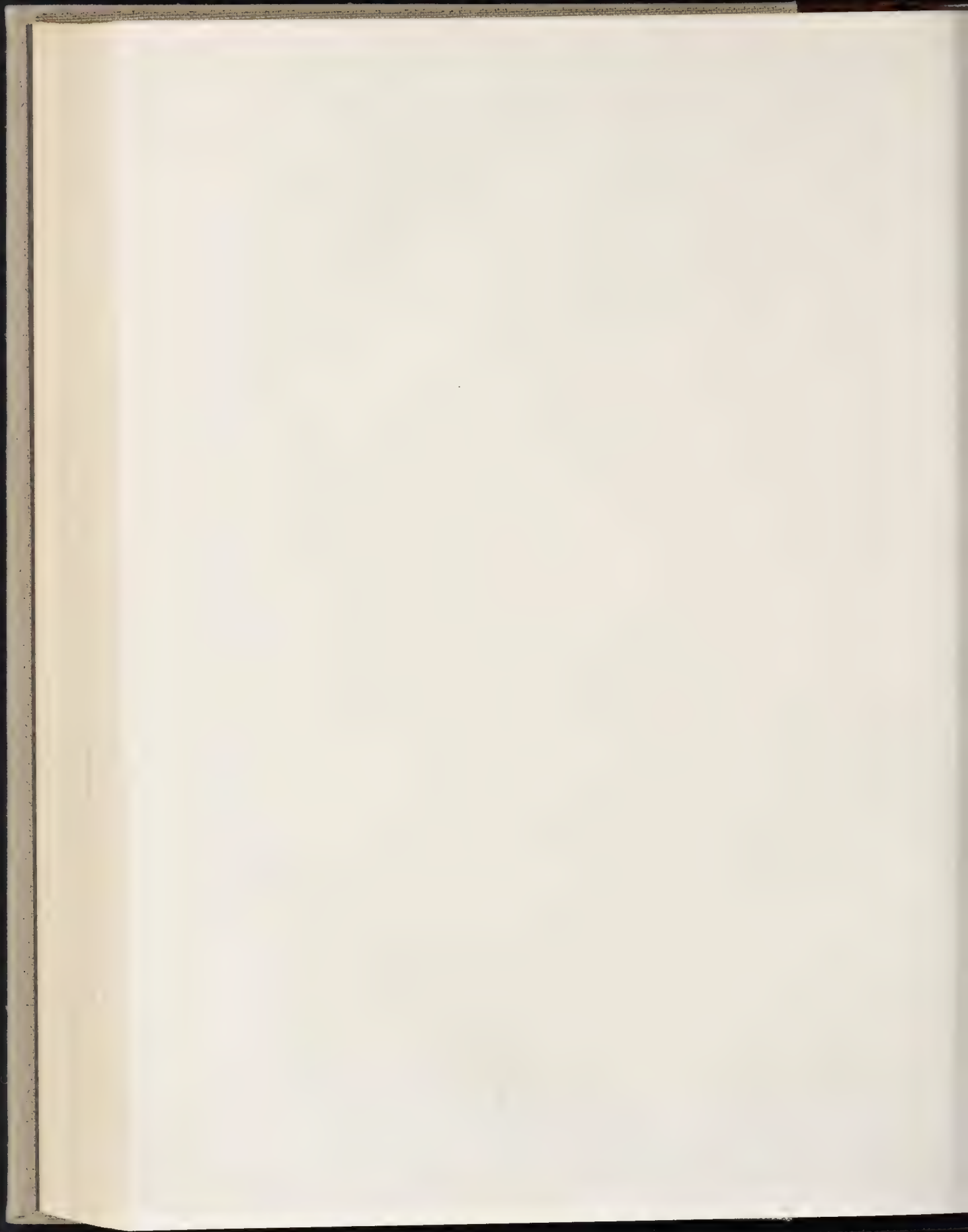
The arrangement of the composition is excellent: especially noticeable is the foreshortening, as it may be called, of the half-sandy, half-grassy pathway which occupies the central section of the picture; its approximate length may be almost determined by the size of the few sheep almost at the top of the rising ground, beyond which the over-hanging trees meet, yet leave a speck of open ground beyond. In the left foreground a boy, whose occupation 'is, doubtless, that of minding the flock, has scrambled down the bank of briars and long grasses to search for some treasure in the little brook; the operation is intently watched by the children on the rustic bridge: note the attitude of the younger of the three; how true it is to life; even the child's sock, "down-at-heel," almost has its value in a study of "rustic costume." The trees at the back of these figures are exquisitely painted, and are just the kind one generally sees in hollows of damp ground; the alder being conspicuous among them. It is a close subject, little space being left for sky; but the picture is full of sunlight, and is a water-colour drawing of great beauty. In works executed in this medium it is that the artist has made his high reputation: latterly he has been turning his attention to oil-pictures, but, they will, it may be assumed, never be held in such esteem as his water-colour productions.

With such artists to paint the rural life and scenery of England as Mr. Foster and others, we never need fear of seeing ample justice done to it, and in a manner devoid of the affectations in which some painters indulge, as if they meant to give a character to nature she could never recognise as her own.









ART IN SCOTLAND AND THE PROVINCES.

GLASGOW.—A work by Mr. Brodie, R.S.A., just erected in George Square, is a gift to the city from Mr. Young, of Keilly. It is a statue in bronze of the late Dr. Thomas Graham, Master of the Mint, and occupies the corner at the south-east side of the square, corresponding with that of James Watt, by Chantrey, in the south-west. Dr. Graham is represented in his official robes, as a D.C.L. of Oxford, and the likeness has been taken, we believe, from a portrait painted by Mr. Watts, R.A.; it is said, by those who knew the great chemist well, to be an excellent likeness of the man in his more thoughtful mood. The statue, which was cast by Messrs. Masfield, of Chelsea, is, in all respects, a satisfactory one, and forms not the least attraction of the many works of Art which adorn this, almost the only open space in Glasgow. How is it, by the way, that Thomas Campbell is still unremembered in bronze or marble in his native city? And Robert Burns, too? It is discreditable to so wealthy a city that no memorial exists of either poet.

It is a favourable symptom of a growing taste for Art in a commercial community when it is brought into requisition for the adornment of their public and business edifices. The City of Glasgow Life Assurance Company has recently erected a handsome suite of offices in one of the leading thoroughfares of this busy hive of industry, from designs by Mr. Peddie, of Edinburgh. In niches prepared for their reception at each end of the building are two colossal statues in freestone, respectively by Mr. Brodie, R.S.A., and Mr. George E. Ewing; the first representing St. Andrew; and the second St. Mungo, the patron saint of Glasgow. Both works are forcibly and firmly modelled, and the artists have been happy in avoiding conventionality in the treatment of their respective subjects. Mr. Ewing, indeed, has carried this to an extent in his St. Mungo which some may think excessive. Beyond the pastoral crook clasped in the left hand, the right being raised in the act of benediction, there is nothing to indicate the ecclesiastical character of the subject. The carefully disposed drapery, the flowing beard, and expressive head, slightly thrown back and firmly placed upon the shoulders, are, however, carefully executed, and creditable to an artist who has hitherto shown too little what he can do out of the domain of portrait-busts, which, as a rule, afford little scope for any play of the imagination. The present effort should give Mr. Ewing courage to try a bolder flight. The St. Andrew of Mr. Brodie is well worthy of this artist's well-earned reputation for care and intelligence. The pose of the figure is admirable in conception and execution, and the mingled expression of pathos and suffering depicted in the countenance of the martyr, as he slightly leans upon his cross, is told with almost dramatic fidelity and force.

BARROW-IN-FURNESS.—A bronze statue, by Mr. M. Noble, of Mr. Ramsden, mayor of the town, was recently unveiled here by the Duke of Devonshire, amid greivous rejoicings. Mr. Ramsden has been a most liberal benefactor to Barrow, and on this special occasion he presented to the Corporation the baths he had erected at a cost of £2,000. A portrait of him, by Mr. J. P. Knight, R.A., is shortly to be hung in the Town-hall.

CAMBRIDGE.—A meeting, which was attended by many of the principal dignitaries of the University, has been held to raise a fund for a memorial of the late Professor Maurice. It was unanimously agreed to place a bust of the deceased gentleman in the University, the work to be executed by Mr. Woolnoth, than whom a sculptor more competent does not exist.

GLOUCESTER.—The Freemasons of Gloucestershire have undertaken, at their own sole charge, the restoration of the reredos in Gloucester Cathedral, the cost of which is estimated at £1,000. Of this amount the greater portion has been already subscribed. The restoration of the reredos owes its initiation to Sir Michael Hicks Beach, Bart., one of the county representatives, and a Past Grand Senior Warden of the craft.

KIDDERMINSTER.—Subscriptions are being collected for erecting a statue of Richard Baxter in the town where this famous semi-Nonconformist divine preached for many years during the Commonwealth and in the reign of Charles II., and where most of his great religious and controversial books were written. The sum of £3,000, it is stated, will be required for the statue and its accompaniments.

RYDE.—Mr. Vivian Webber delivered a lecture, on the 6th of June, at the Town-hall of this place; taking for his subject "The Unity of Art." The lecture was the first of a series proposed to be given by Mr. Webber, who is president of the Ryde School of Art, which, under his auspices, is making good progress. This gentleman presented some time back three large pictures, by a local artist, Mr. A. G. Fowles, to the corporation; and, we hear, intends to make a gift of another, commemorative of the recovery of the Prince of Wales.

WINCHESTER.—It is proposed to have a Fine Art Exhibition next year in this city; any surplus funds arising out of it to be handed over to the Royal Hampshire County Hospital.

GUSTAVE DORÉ'S

'CHRIST LEAVING THE PRÆTORIUM.'

THE Doré Gallery, No. 35, New Bond Street, has recently been altered and enlarged for the reception of a picture to which Mr. Doré has devoted his utmost energy, and which is, in all respects, the most remarkable work he has produced. Indeed, it is a painting which so powerfully, as well as so favourably, affects the imagination, that we hesitate to commit the *Art-Journal* to the opinion we are disposed to form; at least until it shall have been sanctioned by the results of repeated visits, and of mature reflection. We may, therefore, better serve our readers by giving a slight analysis of the work, than by a general *ex cathedra* criticism.

It will be no surprise to many persons to be told that M. Doré has been long educating himself for the execution of this great work. He was first known in this country, we may almost say, by the weird and fantastic scenes of the Wandering Jew. In this powerfully imaginative series, the incidents immediately preceding the Crucifixion are so repeatedly brought before the view as to show they had deeply affected the mind of the artist. Then followed the great work of the illustration of the Old and New Testament, which Messrs. Cassell have brought before the public in so splendid a form, and which that spirited firm is now endeavouring to place within the reach of persons of the most moderate income. While so large a series of imaginative illustrations necessarily contains pictures of unequal merit, the value of this work, as a whole, has not been elsewhere approached. In some of the scenes, as for instance in that of the 'Death of the Old Prophet,' in the Book of Judges, and in 'The Parable of the Pharisee and the Publican,' the bold originality, no less than the beauty, of the treatment, is of the highest order. Thus, lingering among the scenes trodden by Christ on earth, and pondering the depth of His Passion, Gustave Doré has been long attuning his mind for his present task.

It cannot for a moment be doubted that the selection of the incident, commemorated by the picture under notice, evinces a rare instinct of genius. From that early questioning in the Temple, which Holman Hunt has so tenderly and nobly imagined, to the moment of the glorious ascension from Olivet, no incident of the divine life can be selected which is characterised by an equal amount of pathos and of grandeur. The Transfiguration is a subject in depicting which no great artist can desire to measure himself against Raffaele. The Resurrection and the Ascension have been often, if never quite successfully, attempted. At no moment preceding that in which Pilate delivered the Great Victim to his enemies, would the pathos, the sorrow, and the surprise, have been so great.

At no other period of the trial, the condemnation or the execution, could the Sufferer have been represented under circumstances that would not detract from his apparent dignity, or harrow the feelings with the definition of physical pain or inflicted humiliation. The noble French version of the New Testament has led the artist to the appropriate use of the Latin word, which is less happily rendered in our English translation. Thus, before a line was laid upon canvas, there was the conception of a grand picture indicated by the very title of 'Christ leaving the Prætorium.'

The figure that descends the steps is one without precedent or parallel in treatment. A simple white robe, the garment without a seam, drapes a majestic form, which comes upon the eye as if with a visible motion, and long prevents the attention from wandering to the surrounding details of the scene. We call the attention of visitors to the fact that the proper position from which to view the picture is exactly that which (at the time we are writing) is occupied by M. Carrière-Belleuse's bust of Doré; that is to say, the centre of the room, at a distance of 60 feet from the canvas. This is in accordance with the rule of Leonardo da Vinci; and will be found to be the spot from which the numerous details of the scene can best be successively reviewed, and the general effect most clearly grasped. There are some marks of want of finish apparent on a nearer inspection, which do not seem when examined from this standpoint to be altogether undesigned or defective.

Masses of Roman architecture fill the background to the right and to the left; while a *vestibule* opens between to a hill, crowned with buildings, and fading into a deep blue sky. The aerial perspective is magical. Pilate stands at the head of the long flight of steps, a noble figure, waving off the sacerdotal group that addresses him. His gesture is such as he may have used who said, "What I have written, I have written." Behind this distant knot of figures a veil of volcanic shower thickening the air betokens the coming on of the mysterious darkness revealed by the sacred historians. Nearer the spectator, and close behind Christ, are three of the chief priests, malignantly triumphant. A group of figures, chiefly seated, to the right, is remarkable for wonderful brilliancy and harmony of colour, no less than for grouping and expression. One man, who turns his head over his shoulder with an intense expression of cruel enjoyment, will be especially remarked here. Below these figures is a small group of the friends of Christ—the women who remained faithful when one of the chosen twelve betrayed, and another denied, Him. The most remarkable figure in this group is that of Mary, the mother of the Lord—a grand and touching conception, and is a poem in itself. On the left are more ignoble elements—the malefactors who bear the Cross, the thankless mob, and the arch-traitor himself, shrinking from the presence of his victim. Between these two groups stern Roman soldiers clear the way. The shadow of the Cross falls on the path which Christ has to tread.

In the gallery may be seen a series of sketches which are of great interest, as showing how the idea of the picture gradually matured and transformed itself in the mind of the artist. A great technical difficulty opposed the introduction of the Cross in the foreground, which has been encountered again and again in different modes. In the earlier studies a band of soldiers follows the central figure; the staves and points of their spears giving much life and action to the scene; but the arrangement falling far short of the grandeur of the solitary figure in the actual painting. Again, a fainting woman—one of the elements of the picture that will not bear inspection from a nearer point of view than the one indicated above—was in the earlier studies intended for the Virgin; the noble and pathetic form in blue and white having been a much later addition to the group. To be enabled to trace the progress of this great work through so many stages is a rare advantage.

We cannot doubt that this picture will prove a remarkable attraction. No one who is able to pay a visit to the gallery should fail to do so.

CORRESPONDENCE.

To the Editor of "THE ART-JOURNAL."
DESIGNS FOR FOUNTAINS.

SIR,—How many really good designs for fountains are there in existence?—How many in which the principles of good taste, in my humble way of thinking, are not lost sight of? Even at the risk of being considered presumptuous, I would invite the attention of sculptors to this subject. I know that some of my opinions on Art-matters do not coincide with those expressed by many eminent authorities, and I certainly do not for a moment think of setting myself up as an authority. But a suggestion may possibly be offered by a humble thinker, and lead to elaboration by greater minds, and possibly to some good result. My simple opinion is that true Art is opposed to that which is inconsistent with nature, and that the first consideration is *finesse* for the purpose in view. Impressed with this idea, I am heathen enough to object to a gas-burner taking the form of a flower, to a drinking-cup bearing resemblance to the human figure, and to many other designs which are of frequent occurrence. A flame should not issue from a *corolla* or from the *spathe* of an arum-plant, for example; because fire, consuming and devastating, is at direct variance with the delicate tissue of a blossom, and a stream of water should not pour from the petals of a lily. These are simply outrages against propriety. But the grossest offence that I know is persistently reproduced in fountains. It is one so absolutely offensive in its suggestion, that I wonder it ever was conceived in an artist's mind: it is that of making the stream emanate from the gaping jaws of the heads of lions or men. The act is one of the most disagreeable in nature. Why should it be so constantly presented? Some strange fancies were carried out in the quaint gurgoyles of our cathedrals and old churches, and their queerness is their only recommendation. Living mouths do not discharge water; and the designer of a fountain which does represent a natural function was right in his principle, though indelicate in its realisation. A stream may appropriately rush from the urn of a reclining old river-god; and a modern sculptor has given a good conception in his figure of a nymph, who pours water from a vase resting on her knee. To jets spouting from the nostrils of the conventional dolphins, too, there can be no serious objection, because we have the reality in nature produced by the blow-holes of the whales. It has occurred to me that sculptors need not, however, adhere to river-gods, nymphs, and dolphins; and that if they will only take the trouble to watch the first lot of boys whom they catch bathing, they will see that the human figure may, in its nude state, be admirably used in fountains in varied attitudes of exceeding grace. Stooping, with one or both hands down between the knees, as in the act of lustration depicted on some of the old monuments in Rome; inclining to one side, with one arm bent round and lifted, and the other dashing the water upwards; some assailing, some defending themselves with arms lifted before their faces; the boys, in splashing each other with the up-thrown myriads of glistening drops, might be copied in stone just as they are, and the water-pipes be so conducted to the hands and the surface of the water as to make the acts of hurling and splashing in the war of liquid closely imitated. Beauty of limb and grace of attitude might in this manner be combined, without offending good taste, and in accordance with the teaching of our great mother, Nature.

Pontypool.

W. H. GREENE.

[The matter referred to in the above communication, certainly merits consideration with a view to amendment. His objections are founded upon reasons of common decency, not to say anything of good taste. The practice alluded to is an abomination. With respect to what he suggests as a substitute, we are not so clear: his idea, however, may be turned to some account, we should presume.—ED. A.-J.]

THE EAST LONDON MUSEUM.

THE new East London Museum is situated in the Cambridge Road, a little above the spot where that thoroughfare intersects the Bethnal Green Road. But little can be said for the building externally. It is of dark red brick, with a façade of three gables, and is lit by thirteen windows on the north side, and the same number on the south. Over each window is a mosaic designed by the lady-students at the South Kensington School. Those on the north exemplify Science and Art, those on the south, Agriculture and Commerce. But they are placed too high to be effective, and consequently contribute less to the dignity of the building, than a plain white stone coping might have done. There is a considerable enclosure of ground before the front porch. This will presently be laid out with a carriage-drive and ornamental flower-beds, and will receive as a centre Minton's great majolica fountain, designed by Thomas, the sculptor, for the Exhibition of 1862, and which has since stood in the Horticultural Gardens, Kensington.

Entering the building, the visitor finds himself in a hall, lit by an arched window at either end. It is paved with a simple greyish white and black mosaic of "scrap marble," a most economical and useful material for such a purpose. This hall will be used as the sculpture-gallery. On either side of it are two aisles, whose wooden flooring is raised some steps above the mosaic pavement of the hall. One of these is occupied by a collection illustrating the nature and property of food, with the various processes of preparation, adulteration, &c. The other contains specimens of animal products and their application to manufacture. Beneath these aisles are two semi-subterranean passages which are, however, sufficiently light and airy to serve their purpose admirably. The whole building is surrounded by a spacious and handsome gallery, reached by wide teak staircases. This gallery will be devoted to pictures and Art-furniture and ornaments. For the first year, it will be occupied by the magnificent collection of Sir Richard Wallace, generously lent by him for that period. As the museum is situated amid a population of artisans, it is believed that his splendid specimens of Art-furniture will be keenly appreciated, and will prove highly useful in the education of taste. This slight sketch of the building and its purposes is scarcely the place to allude to the glorious paintings which Sir Richard's liberality has here made free to the poorest. Suffice it to say that they embrace the best examples of all the schools—Italian, Spanish, French, English, and Flemish. Many an Art-lover will surely come from the farthest west-end to revel in a gallery which boasts of Velasquez, Canaletto, Titian, Murillo, Carlo Dolci, Domenichino, Del Sarto, Rembrandt, Rubens, Velde, Terburg, Teniers, Vandyck, Wouverman, Reynolds, Lawrence, Gainsborough, Delarocche, Ary Scheffer, Meissonnier, and Bonheur, who are all richly represented here, in their best and most characteristic moods. Before the portraits by Velasquez, Vandyck, Rembrandt, and our own Lawrence, Gainsborough, and Reynolds, one is specially tempted to linger, spell-bound by the fascinations of a lost art. Which is it that is vanished?—the race of gentlemen and ladies, or the peculiar artistic gift that gave breeding to a shadow on canvas, and behind the pictured features, showed the interpreting soul?

This museum will be a great boon to its surrounding district—a blessing to its mind and perhaps to its morals, as great as is the blessing of Victoria Park to its lungs and limbs. Thanks to the truly liberal spirit now pervading the nobility and wealth of England, its Art-galleries are certain to continue replenished with "loan" collections. Sir Antonio Brady and the Rev. Mr. Hansard, with whom the idea of the Museum first originated, may rest profoundly satisfied with the success of their benevolent project. All honour to them for the good work they have called into existence, and which, we trust, may long continue and flourish.

MINOR TOPICS OF THE MONTH.

THE VIENNA INTERNATIONAL EXHIBITION.—A large number of the leading Art-manufacturers of England are already making preparations for a display at this Exhibition; we believe it is so also as regards the Art-Industries of France. It is, indeed, rumoured that the French manufacturers will, in 1873, altogether desert their Annexe at South Kensington; probably it will be the same with the Belgian Annexe, which, in 1872, does very little to uphold the renown of that Art-producing kingdom. We may not therefore be far wrong if we anticipate that the "third division" of the "International Exhibition" will be postponed till 1874, and the third and fourth be held together. If the third does take place, it will assuredly yield us no materials for an illustrated report; we shall therefore direct our attention to Vienna, furnishing details in due course.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.—The annual dinner of this Society was held at Willis's Rooms, St. James's, on the 18th of May, the Marquis of Lorne presiding. Especial mention was made during the evening of the liberal aid given to the Institution by Mr. John Heugh, who replied in an appropriate and feeling speech. The subscriptions after the banquet amounted to the sum of £2,552, including a donation of £500 from a gentleman present at the table, but whose name was not announced.

ART-UNION OF LONDON.—The principal pictures selected by prize-holders this season are:—'Repairing the Old Boat—South Coast,' J. W. Oakes, 250 gs; 'A Love-Spell,' F. Chester, £200; 'Through the Coverts of the Deer,' W. Luker, £150. These were selected from the Royal Academy. From the Society of British Artists was chosen 'Mill on the Lowther, Cumberland,' J. Peel, £100.

ROYAL ACADEMY EXHIBITION.—We have been requested to correct a misnomer in our notice, last month, of this Exhibition. The picture, 'A Winter's Day—the Hall-Fire,' ascribed to J. Carter, is by J. Charlton. The mistake, however, is not ours, but that of the compiler of the Academy catalogue, the first edition, which we took for our guide, giving the name of Carter.

AMERICAN INTERNATIONAL EXHIBITION.—The exhibition to be held in Philadelphia in 1876 to celebrate the centenary of the United States Declaration of Independence, is to be opened on April 19. An invitation is extended to every nation of the earth to be represented by its Arts, industries, progress, and developments. At a meeting of the Commission on the 24th of May, the latest time for acceptance by the various nations of the invitation to participate in the exhibition was fixed at March 4, 1874. Applications for space within the building and grounds must be made prior to March 4, 1875. All articles intended for exhibition must be in Philadelphia by January 1, 1876.

PHOTOSCULPTURAL VIEWS OF POMPEII.—It is to be hoped that the more popular attractions of the Crystal Palace will not induce visitors to overlook the interesting series of photosculptural views of Pompeii, which some time since found notice in our columns. It seems "a fairy tale of science" for the sun to make pictures of the lost city that was buried from sunshine for eighteen hundred years. Signor Giacomo Luzzati, the Italian artist under whose management these pictures were produced, has done his work well. The manner of their display is in itself

a novelty, and very pleasing in its easy simplicity. They are shown in a darkened corridor, with small windows at either side, through which the visitor looks out upon Italian sunshine, or lurid eruption glare, as the case may be; the effect of reality is perfect. The views are fifty in number. It is hard to point out the most interesting—those which are simply representations of the city as now excavated, or the “restorations” which (elaborated from local plans, and faithful interpretation of architectural remains) give no faint idea of what the city was, in the days of its glory. In almost every picture we can trace that antique directness of idea, from which moderns might learn so much; and the pleasing effect of the warmth of colouring employed in both indoor and outdoor decoration, may give a valuable hint to those who spend fortunes to build dim-grey and dust-yellow mansions in our land of mist and rain. There are several views of excavated villas, their solid and lasting workmanship vindicating itself against time and change, like ideas whose original grandeur no unworthy rendering can altogether destroy. Among the most interesting are the “restored” view of “The House of the Fawn,” the largest and fairest among the many “great and fair” homes of Pompeii, and the two pictures of the excavated “Villa of Diomedes,” and “House of the Tragic Poet;” the first with its cloistered garden, and weird memories of the doomed fugitives whose skeletons were found in its vaults; and the latter, which, as “The House of Glaucus,” a gifted English pen has peopled with the shades of living and loving humanity. Where so much is attractive, particular attention may be directed to No. 38, being the mosaic found in the “House of the Fawn,” and said to be the largest and finest known specimen of this Art. It represents the battle between Alexander and Darius. Its beauty and perfection, after a cruel burial of many centuries, is highly suggestive of the fitness of this means of embodying grand facts of creeds or national history, not with fading colours on decaying canvas, but “graven in a rock for ever.” Apart from its deep antiquarian interest, this unassuming exhibition would be worthy of a visit for its two wonderful representations of the last eruption of Vesuvius, which, with a bird’s-eye view of excavated Pompeii, appropriately close the series of subjects.

SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS.—Mr. George Browning, honorary secretary of this society, delivered a lecture on the Poetry of Germany at the room in Conduit Street on the 30th of May. Sir Digby Wyatt occupied the chair. The lecture had a numerous and appreciative audience.

MR. CHARLES MERCIER’S very striking and very able portrait of Mr. Ashbury, the famous yachtsman, is in the hands of the excellent engraver, Mr. Davey. In his studio there is another portrait, that of Col. Gourlay, M.P. for Sunderland. He stands erect on board his yacht, a fine, manly, intelligent model of an Englishman, on the element which it is not a fiction to say Britannia still rules. The work is admirably painted; not only the portrait, but all the accessories. No doubt that also will be engraved.

MEIZMACHER’S ‘CHERRIES RIPE.’—A correspondent has directed our attention to the subject of this picture, engraved in the *Art-Journal* for April. He informs us that the scene represented is from Rousseau’s “Confessions,” in which the author pleasantly relates his little adventure with the two young ladies, when he gathered

cherries for them, and tried to throw the fruit into their laps. One of these ladies was Mdlle. Grappengiesser, afterwards wife of M. Necker, and mother of Madame de Stael. We may add that the owner of the picture could give us no clue to the subject, nor even to its original title.

THE DENMARK EXHIBITION.—“The Scandinavian Exhibition of Industries and Art” is now open at Copenhagen. “There are,” we are told, “four thousand exhibitors,” and the exhibition is “a decided success.” For the present, that is all the information we can give to our readers.

MECHANICAL WOOD-ENGRAVING.—The *Mechanics Magazine* reports a process introduced in Paris by M. H. A. Lanteigne, 6, Rue Thérèse. “It is adapted to all kinds of wood, the harder and drier the better, and consists in passing the wood through rolls or matrix cylinders, whereby any desired pattern is impressed upon the surface with a delicacy and effect that compare favourably with the work of skilled carvers, and at a cost almost nominal. The process is rapid, as ten superficial feet of finished work can be produced per second. Thus any design for ornamentation with wooden surfaces can be carried out economically, whether in intaglio or in relief.”

DESIGNS FOR FOUNTAINS.—Messrs. Handyside & Co., of 32, Walbrook, London, having recently offered three prizes, of £30, £10, and £5, for the three best designs for fountains to be made of cast iron, and of a cost under £400; upwards of thirty drawings were sent in competition—many of them of considerable merit, though, in some, excessive elaboration of detail was substituted for originality or fitness of idea. The first prize has been most justly awarded to the chaste and beautiful design of Mr. Hugh Prout, sculptor, and the others have been respectively won by Mr. G. A. Illston, of Masbro’, and Messrs. Battel and Edwards of Derby. The prize designs become the property of Messrs. Handyside, who will utilize them in their extensive works.

MESSRS. FRADELLE AND MARSHALL, of 230, Regent Street, have recently opened an exceedingly interesting gallery of “photo-mezzotint” portraits. They are so described because the artist has aimed, and successfully, to obtain that delicacy of half-tints and transparency of shadow which distinguish mezzotint-engraving. But these photographs are remarkable for more than superior mechanical skill. The “subjects” have not been treated as mere lay figures. There is harmony between the character of the face and the attitude of the figure, and consequently there is individuality in every picture. We happily search in vain for the common tricks of the studio, such as the weary repetition of a *pose*. The gallery includes political, medical, literary, and dramatic celebrities, and all are so good that it is difficult to name any above the rest; but we may mention as specimens the portraits of Sir Roundell Palmer, Sir John Trelawny, Mr. R. Neville Grenville, member for Mid-Somerset, and Mr. John Jones, member for Caermarthen; Dr. Lowe, of Lynn; Archbishop Manning; Mr. John Hullah, Mr. Maybrick, Mr. John Clarke, Mr. Irving, and Mr. Kendall. Among the ladies’ portraits is one of Miss Litton, full of quiet, tender grace; and one of Mrs. Scott Siddons, instinct with fire and life. Messrs. Fradelle and Marshall may be congratulated on their success, and not less on that devotion to their art by which they have earned it.

REVIEWS.

FOUR ENGRAVINGS FROM PAINTINGS BY GAINSBOROUGH: One from a Picture by SIR JOSHUA REYNOLDS. Engraved by ROBERT GRAVES, A.R.A. Published by HENRY GRAVES & CO.

It is as refreshing as a cool drink on a hot summer-day, to examine these five prints engraved in the *line manner*—a style of Art that, we have long been lamenting, is gradually, yet too surely, departing from our school. We thank Mr. Graves, therefore, for reviving hope in us, giving us to know that collectors may again make valuable additions to their portfolios, and derive enjoyment from fine copies of fine pictures, produced by men to whom engraving is not merely a mode of multiplying fast and cheap. Mr. Robert Graves has attained a very high position in his profession. Himself a thorough artist, he comprehends the special requirements requisite to produce perfect transcripts of pictures, so far as that can be done in black and white, giving not only the “texture” of the painter, but his feeling and expression—doing in fact that which the latter would have done, if he had rejected the aid of colour. Many years have gone since Mr. Graves began a career from which he has never been seduced by easier modes of making money: he established his reputation early, and he has sustained it for—we care not to say how long. We believe these engravings from Gainsborough’s masterpieces to be strictly labours of love; they are touched with vigour, yet refinement, somewhat free in sentiment—too free, it may be, for those who demand high finish; but the mind and eye of a true artist are obvious in all these prints, of one who felt as well as worked, and well understood the effect of every touch of his *burin*. The five engravings are, therefore, rare acquisitions to all who love and appreciate Art, and can be nearly, if not quite, as well satisfied with fine copies of pictures that are of vast value, as well as of unsurpassed excellence. These are all full-sized portraits, the famous ‘Blue Boy’ leading; the other three examples of Gainsborough are of graceful women, well-known as the *chefs-d’œuvre* of the great master, costumed in the dresses of the last century, yet in no degree awkward. The artist seems to have foreseen the changes that time would inevitably bring to woman’s dress, and to have prepared accordingly. One is of Mrs. Graham, bequeathed by the husband of the lady to the National Gallery of Scotland; another is of Mrs. Beaufoy; another is of “the beautiful Duchess” of Devonshire; the finest, after Reynolds, is of Mrs. Lloyd. These are pictures as well as portraits; perfect as works of Art, but deriving additional value from the accessories which Nature gives in palatial gardens. We trust Messrs. Graves will receive for these important publications such success as will justify them in continuing the series.

THE CHROMO-LITHOGRAPHS OF L. PRANG & Co., of Boston, U.S. Published by ACKERMANN, London.

There are many things in which the New World surpasses the old; but Art, as yet, is not one of them, although many painters of America hold the very highest professional rank, and claim prominent place by the side of the best artists of the European schools; it is in the book of the future, perhaps, that we shall concede their supremacy. When we have examined photographic views better than any produced in England, we have attributed much of their excellence to the climate. We can have no such solace if we fall short of the Americans in the production of chromo-lithographs: whatever appliances they have, we have; the advantage of longer experience is with us; they can obtain no aids from colours and pigments that we cannot command; cost is no more a consideration with us than it is with them, and certainly our original pictures are very much superior to theirs. How is it, then, that these numerous Art-issues of a famous establishment in New York startle us by their merit, and dispose us to admit that they go beyond those of the most eminent

publishers of England? Certainly they do so, where they profess to be imitations of oil-paintings; although as certainly they lack the refinement and accuracy of copies, of which we have had so many, after Birket Foster.

Without instituting comparisons, we are bound to describe the chromo-lithographs of Messrs. Prang, of Boston, as of very great excellence; broad, artistic, true, and singularly effective; indeed, they may stand in the stead of paintings in any room, and pass muster as valuable examples of Art.

The list contains the titles of several hundred works; some of them after the old masters (notably the famous *Virgin* by Murillo, in the Madrid Gallery), some after English painters; the greater number, however, being from drawings and paintings by American artists, some of whom are familiar to us; with others, we thus make acquaintance for the first time. It is probable that the best only have been submitted to us, and from these we form our opinion; more especially as concerns four prints—two pairs—which imitate paintings, and so closely as, at first, to deceive any observer into a belief that hand-paintings they undoubtedly are, and that of a high order.

A pair, entitled 'Sunset on the Coast' and 'The Launching of the Life-Boat,' the former by DE HAAS, "well-known as one of the best of American marine-painters," the other by E. MORAN, who also holds foremost rank in that department of Art, claim our attention. They are happy contrasts: in the one the sun is setting calmly over an abandoned wreck; in the other the ocean is yet raging in its fury, the boat is pulling off to the storm-beaten vessel, while eager crowds await the almost hopeless struggle between life and death.

Another pair is 'The Joy of Autumn,' after WILLIAM HART, and 'Prairie Flowers,' after JEROME THOMPSON. In the one we have the peculiar tints of the foliage; "the Indian summer costume which the trees put on in America, and nowhere else; gorgeous in brilliancy before they snuff their leaves, and rest until spring shall summon them to new life and beauty." Mr. Thompson's picture is akin to it in character: conveying a very charming idea of the attractions of the prairie when nature has adorned it with its choicest gifts of wealth.

It would be difficult to find in the whole range of modern Art four prints so entirely satisfactory as these.

There are many other of Messrs. Prang's numerous publications that demand notice at our hands; this month, however, we have so great demand on our columns that we must postpone the duty of bringing them before our readers. Messrs. Prang have a right to claim frequent attention at our hands, and they shall have it, from time to time, as occasion offers.

BUXTON; a Series of Forty-five Photographic Views. By P. B. W. BENTLEY. Published by BENTLEY, Buxton.

There are few—if there be any—places in the kingdom so attractive as Buxton; first, it is proverbially health-giving; from the days of the Romans to our own, its baths and waters have been famous for cures of many ailments—rheumatism more especially; their power has not been weakened by time; there are thousands of rich and poor who owe a deep debt of gratitude to the balmy airs and refreshing waters of this long-favoured resort of the ailing. It is cheerful without being gay; there are always amusements enough, yet regular hours and temperate habits are essential aids to cures. Moreover, it is in the heart of picturesque Derbyshire; a hundred sources of pleasure, from landscape beauties, wild and grand, or richly cultivated, are within easy reach; the best of the dales are at "driving distances," some may be visited by easy walks; the "Duke's Drive," that skirts the town, is unsurpassed for a rare combination of wild magnificence with tree-clad beauties. Add to these attractions that princely Chatsworth and romantic Haddon are less than a score of miles off, and that public and private conveyances conduct daily to these delights of the tourist. Buxton is not only a lure

to the invalid, the convalescent can visit no place in England that presents so many temptations.

But the venerable, interesting, and picturesque town itself has abundant charms, as all will admit who examine these admirable photographs; its terrace, gardens, promenades, bridges, cascades, fern-clad rocks, and umbrageous walks, lined with "Patrician trees and Plebeian underwood." They seem like creations of fancy, instead of copies of actual facts, and cannot fail to tempt many who see them to make their summer or autumn holidays in this long renowned and most charming "watering-place." Mr. Bentley has certainly conferred an obligation on the town, and we hope its authorities have appreciated his merits and recompensed him according to his deserts. As mere photographs they rank with the very best that have been produced anywhere by any artist; but skill and knowledge have been manifested in the selection of subjects. A more attractive series of views does not exist; it is difficult to understand that they are all of "bits" in the town, or immediately adjacent to it.

HOOD; Illustrated by BIRKET FOSTER. Published by MOXON, SON, & CO.

There are thirteen of the poems of Thomas Hood in this very beautiful and attractive volume, including "The Dream of Eugene Aram" and the "Flea of the Midsummer Fairies;" many special favourites are absent, the copyrights, we presume, not being with Messrs. Moxon, but there is enough in the charming book to do honour to the memory of one of the sweetest and most powerful poets of the century. There are also thirteen engravings from the delicate pencil of Birket Foster; these are, in almost all cases, landscapes without figures—figures that illustrate the text. That is the defect of the book; the engravings might have been issued with any publication, and "fit" as well as they do into the poetry of Thomas Hood. The thirteen engravings are small, but very exquisite; they are lovely copies of nature and truth by the most graceful artist of our time; all of them are engraved by W. Miller, of Edinburgh, who is beyond dispute the best of our living and practising engravers—of sea and water, that is to say, for he has a rival in Charles Cousens; the elder brother, John, never using the graver now. It is needless to say that a more delightful volume, formed by three men of genius, Hood, Foster, and Miller, has very rarely been submitted to the public. It is admirably printed, but "overdone" in the binding.

THE HISTORY AND ANTIQUITIES OF THE PARISH CHURCH OF MORLEY. By the late REV. SAMUEL FOX, M.A., Rector. Edited by R. BIGSBY, With Seventeen Illustrations from original Drawings by GEORGE BAILEY. Published by BEM-ROSE AND SONS, Paternoster Row.

The volume under notice, a goodly quarto, is a valuable and useful addition to topographical literature, and one which cannot fail to be well appreciated both in the district illustrated and in more distant parts. The letter-press contains a history of the church; a description of its principal features; copies of the various inscriptions upon the monuments and tablets in its interior, among which memorials are several interesting brasses, slabs, and altar-tombs to the Stathams and Sacheverells, lords of Morley, and other families, including Bateman, Sitwell, Wilmot, and others; an account of the ancient stained-glass brought here from Dale Abbey; and brief accounts of that abbey and of Broad-sall Priory. The plates, which are all drawn and executed by Mr. George Bailey, are, however, the best part of the work; and it is not too much to say they are eminently worthy of a better editor than they have had. These consist of an exterior and five interior views of the church printed in tinted lithography, which, although here and there faulty in their perspective, bear evidence of scrupulous accuracy in detail; three or four coloured plates of stained-glass windows; a couple of plates of odds and ends; three capital plates of ancient

pavement-tiles printed in colours; and several admirably executed copies of monumental brasses. These latter, and an outline of a memorial window, are perfectly faultless, and show that in this class of subject Mr. Bailey is quite at home. The work altogether is an excellent one, and it would indeed be well if other fine old churches as well as that of Morley could engage the services of so able an artist, and be as well illustrated as it has been.

GUIDE DE L'AMATEUR DE PORCELAINES ET DE POTERIES: ou, Collection Complète des Marques de Fabriques de Porcelaines et de Poteries de l'Europe et de l'Asie. Par Dr. J. G. THÉODORE GRAESSE. Published by G. SCHOENFELD, Dresden; D. Nutt, London.

Some time since we directed attention to Dr. Graesse's "Guide de l'Amateur d'Objets d'Art et de Curiosité," to which this work forms a valuable sequel, though referring to other matters. It has already reached a third edition, which, from the corrections and additions made, may be considered almost a new book, and may well supplement Mr. W. Chaffers's important work on the subject noticed by us a year or two ago. Dr. Graesse contents himself with merely giving the monograms of the potters without note or comment, while Mr. Chaffers's volume enters largely on the descriptions, &c., of the examples illustrated. In his few lines of preface the Doctor alludes to the "great work of Mr. Chaffers," whose merit he acknowledges, but considers that his own little book is more complete. The two should be consulted together.

HER ONLY PLAYMATES. Engraved by G. H. EVERY from a Painting by HEYWOOD HARDY. Published by ARTHUR LUCAS.

Mr. Lucas has the "knack" of selecting pleasant subjects, such as are very agreeable to look at—to cheer and gladden and make happy, as dealing with themes that touch all hearts, and are fitting adornments to all homes. Moreover, they are good Art-works; and if they do not claim the highest rank as pictures, they do not meanly unimportant regarded only in that light. We have here the latest, and, perhaps, the best, examples of the publisher's sound judgment: a right good engraving—a young girl, in earliest youth, enjoying the companionship of two admirably-painted dogs—one, a noble Newfoundland, the other, a picturesque pug, which she nurses on her lap, somewhat to the indignation of the lordly fellow at her side, and who pats her knee with his huge paw. But they cannot be her only playmates; there must be a doll somewhere, though for the moment an absentee.

PERIL PROVES WHO TRULY LOVES. With other Poems. By ROBERT B. HOLT, M.R.S.L. LONGMANS & CO.

We notice these poems not only for their very great merit, but because they abound in subjects for the artist. The author, indeed, seems to have an artist's mind and eye; his portraits, though full of brilliant fancy, are very life-like as well as very lovely, and his pictures of scenery might suggest themes to the landscape-painter. The main purpose of the poet is to show how true love (which he defines to be "perfect selfishness") can triumph over all dangers, moral, social, and physical—that peril proves its omnipotence, and leads to its glory. He has shown this in very mellifluous verse, by striking and impressive imagery, in a spirit of veritable piety without cant, and with homage for what is excellent and good. Half a century ago, such a volume would have made a reputation; nowadays there are so many poets, very far, indeed, above mediocrity, but who stop short when the highest steps are reached which lead to the temple of fame, that the produce of their muse fails to place them in the foremost rank among great writers of the age. Mr. Holt has very nearly attained that proud position.

THE ART-JOURNAL.



LONDON: AUGUST 1, 1872.

BRITISH ARTISTS:
THEIR STYLE AND CHARACTER.
WITH ENGRAVED ILLUSTRATIONS.

No. CVI.—THOMAS BROOKS.



THOMAS BROOKS was born at Hull, Yorkshire, in 1818. How his early years were passed, and how his inclination towards Art first manifested itself, I know not; but in 1838 he came up to London to study under Mr. Sass, whose Art-school in Bloomsbury Street—now, and for a long time, conducted by Mr. F. S. Cary—has sent out so many good painters, not a few of whom have reached eminence. After remaining there six months, Mr. Brooks became a student in the Royal Academy, and a pupil of the late

H. P. Briggs, R.A., the historical painter, in whose studio he passed a year. His next step in the work of education was to proceed to Paris, where the gallery of the Louvre supplied him with occupation for some time. Returning to England, he went down to Hull, practising as a portrait-painter for five years.

In 1843, while still living at Hull, he sent to the Royal Academy a small picture called 'Scotch Courtship;' my catalogue of the exhibition of that year shows a note of commendation attached to

the picture. In 1845 he contributed 'The Village Student;' this also was hung, and probably its success strengthened the desire, long entertained by the painter, of trying his fortunes in London. He accordingly came up the same year, and established himself in Percy Street, Tottenham Court Road. Without neglecting portraiture, Mr. Brooks turned his attention to subjects of *genre*: of these he has produced a large number; many of them, with others of a different character, are pointed out in the following remarks.

A subject suggested by one of Burns's songs was exhibited at the Academy in 1846: it bore no title, a quotation supplying its place; but it might have been called 'The Dawn of Love,' for it shows Burns's "Jeannie" with her lover near a spring, she listening modestly and retiringly to his vow of affection. The picture was placed rather high in the room, yet sufficiently within sight to show the two figures to be well drawn, brilliant in colour, and altogether judiciously treated. In the following year he sent 'Pattie and Peggy,' from Allan Ramsay's "Gentle Shepherd"—a work possessing the same good qualities as the preceding; and 'Charity' relieving the sick and destitute.

The first of Mr. Brooks's pictures seen at the British Institution was in 1848, when he contributed to the gallery 'The Roadside Inn—a Rival;' the latter being a young man, in the hunting costume of the last century, gossiping with a maiden who hands him a glass of ale, while her assumed suitor holds the "rival's" horse. The incident is nicely presented on the canvas. To the Academy that year he sent 'The Soldier's Return—an Incident in the Life of Burns.' The Scottish minstrel was one summer's evening in the inn at Brownhill with two friends, when a wayworn soldier passed the window. Of a sudden it struck the poet to call him in, and get the story of his adventures: after listening to it, he at once composed his well-known song, "When wild war's deadly blast was blown." Mr. Brooks's picture shows the interior of the inn or change-house, with Burns, the principal figure, facing the spectator: the soldier, a Highlander, is in front of Burns, whom he earnestly addresses; the other impersonations complete a group very carefully studied with respect to drawing and character, but somewhat weak in colour.

'The Peasant's Home,' in the British Institution in 1849, is a simple subject—a cottage-door with a rustic family about it, and presented in a manner perfectly characteristic. Of two pictures hung in the Academy the same year, 'The Recognition' and 'The Village Schoolmaster,' the latter is the more attractive. The schoolmaster is the famous disputant of Goldsmith's "Deserted Village," who is arguing with a power of gesticulation which ought to carry weight with it, even if it does not; and yet his opponent



Drawn by W. J. Allen.]

LAUNCHING THE LIFE-BOAT.

[Engraved by J. and G. P. Nicholls.

looks as if unable to resist its force. A knot of villagers listen, with seeming wonder, to the discussion; all are assembled under a noble tree, and all are brought forward with the utmost attention to detail. 'The Pastor's Visit,' in the Academy in 1850, shows the interior of a country-house of good class, in which are numerous individuals. In dealing with these, it seems to have been the

purpose of the artist to light up every member of the composition as powerfully as possible, as if the presence of the good pastor shed a radiance on all around him. The disposition of the figures is good, and they, with the accessories, are most carefully painted.

Mr. Brooks's contributions to the Academy were, in 1851, 'Happiness and Grief;' in 1852, 'The Mother's Dream,' and

'Relating the Perils of a First Long Cruise,'—works which certainly maintained the reputation he had already acquired, if they did not add to it. In 1853 he sent to the Gallery 'The Awakened Conscience,' a rather original treatment of a subject admitting of divers illustrations. In this case the scene is a room in a cottage, in which a child is repeating its evening prayer at its mother's knee before going to bed: several tramps passing by the door are arrested by the child's occupation, and with some expression of remorse. Good colour and careful execution characterize the work. In the spring of 1853 Mr. Brooks exhibited at the British Institution 'Crossing the Moor' and 'Want and Abundance.' To the same gallery he contributed, in the year following, 'Going to the Opera;' and to the Academy, 'The Captured Truant,' a young rogue who has been bird-nesting instead of attending school. His mother has brought him before the village dominie, and appears to be urging on the latter, with feminine volubility, the crime of her son, with a view to have him duly punished; while the boy quietly hands out of his pocket to a companion behind him a proof of guilt in a veritable bird's-nest—to take care of. The story is plainly told, and with much good Art-work.

'Shakspeare before Sir Thomas Lucy' (1855), and 'Guy Fawkes' Day' (1856), both in the Royal Academy, I do not remember to have seen. 'The Courtship of Shakspeare,' exhibited at the Academy in 1857, was actually painted in Anne Hathaway's cottage, where Shakspeare is seen making love to the maiden, of whom the artist's conception is most agreeable.

To the British Institution Mr. Brooks sent, in 1858, two pictures—'The Sister's Grave,' a female, habited in deep mourning, seated near a newly-made grave, most impressively treated; and 'Friends in Adversity.' To the Academy exhibition of that year he contributed 'Early Struggles,' one of those painful subjects that elicit no other feeling than pain. A young man, with his wife and children, finds their humble home in the hands of a bailiff, who is making an inventory of the goods and clothes: the picture, which is exceedingly well painted, recalls in subject Wilkie's 'Distraint for Rent.' A second work accompanied it, entitled 'Contribution;' here again is a young man, who appears to be leaving the room in which is a female having an infant in her arms, while an elder child kneels beside her, repeating its prayers.

'Consolation,' another dreary subject, in the Academy in 1859,



Drawn by W. J. Allen.]

THE MISSING BOAT.

[Engraved by J. and G. P. Nicholls.]

shows a clergyman ministering spiritual comfort to a dying girl. The truthfulness with which the figures and all the accessories are painted only adds to the pain the contemplation of the picture excites. The same idea is carried out in 'Faith' (1860), in which a girl reads the Bible, or some religious book, to her sister, who appears to be almost in the last stage of consumption.

Visions of the home of his younger days, and of the scenes which, in all probability, he had sometimes witnessed on the Yorkshire coast, seem about this time to have occupied the mind of the artist; for henceforth he is found varying his *genre*-subjects with marine scenes. It is not an easy task for a painter who has passed many years at a certain class of work to acquit himself even creditably, at first, in another of a totally dissimilar character; but Mr. Brooks's 'Life-Boat going to the Rescue,' exhibited at the Academy in 1861, might have been painted by one who had long studied and sketched on the seashore, so truthful is the picture in its aspects of sky and water. By way of showing, it may be presumed, what the life-boat had accomplished, we had it in the following year, at the Academy, returning laden with a cargo of poor creatures, 'Saved from the Wreck,'—the title given to this

picture. With it the artist sent one of his old subjects, 'The Home-Missionary,' a thoughtful and carefully painted composition.

'The Wife's Prayer' was in the British Institution in 1863. The canvas shows a young and pretty wife on her knees by the bedside; an infant is asleep in the bed; her husband is a soldier, we imagine, for in the sky-roof is a vision of soldiers with pointed bayonets, attended by an angel with a drawn sword: the scene is doubtless intended to convey the idea of pleading for the life of the soldier in the hour of battle. There is considerable refinement in the manner in which it is presented. To the Royal Academy Mr. Brooks contributed the same year 'Going to the Highland Kirk—the Offering,' a good subject, pleasing in its character, and, as is usual with the artist, most carefully painted throughout: also 'Resignation,' suggested by a verse of Longfellow's:—

"She is not dead—the child of our affection—
But gone unto that school
Where she no longer needs our poor protection,
And Christ himself doth rule."

If Protestantism has its pictorial representative in 'Going to the Highland Kirk,' Roman Catholicism is as faithfully typified in

'Going to Mass—Eau bénite,' in which some worshippers appear entering a church, and, according to their custom, dip their fingers in the "holy water" as they pass in. The picture faithfully and artistically tells its story. It was exhibited at the Academy in 1864. 'Disappointment' and 'Happiness' are the respective titles of two pictures contributed by Mr. Brooks to the British Institution in 1865; in the Academy he had, in the same year, 'Bad News on the Threshold,' a more elaborate composition than the preceding, and one characterized by much feeling in the way of tender sentiment. 'The Ebb of the Tide' and 'The Flow of the Tide,' exhibited at the Academy in 1866, are a pair of pictures painted with great care and much refinement of manner.

In the following year the British Institution closed its doors as a public exhibition-gallery. Mr. Brooks was present at its obsequies, if such a term may be applied to the last exhibition held within its walls; to this he contributed 'Landing Fish at Portel, Coast of France,' one of the best coast-scenes he has painted. To the Academy he sent nothing in that year.

'LAUNCHING THE LIFE-BOAT,' one of the pictures by this artist which we have engraved, was hung in the Academy's exhibition of 1868. In the black horizon is seen a dismayed vessel firing

rockets as signals of distress; the fury of the storm, except in its effects, is seen less in this part of the composition than in the foreground, where the waves are beating angrily, and the hardy boatmen are forcing their boat through the white surf. A vast concourse of dwellers by the sea have come down to the shore to witness the launch; and they will doubtless wait to ascertain the result of the attempt at rescue, and to render what aid is in their power to any of the unfortunates whom it may bring to land. The whole scene, which is well painted throughout, is full of animation.

As a corollary to this picture the artist exhibited in the following year 'Saved,' representing the return of the life-boat; and with these lines for a motto:—

"All the helpless are safe, the brave boat nears the shore,
The true hearts who saved them are with us once more."

We have no space for detailed description, and can only record our opinion, that this is the best marine picture Mr. Brooks had painted up to that period. Another work exhibited at the same time may not undeservedly be classed with it—'Wreck in Luccombe Bay, Isle of Wight; the Crew being saved by the Rocket Apparatus.'



Drawn by W. J. Allen.]

A STORY OF THE SEA.

[Engraved by J. and G. P. Nicholls.]

'Thames Lilies' (1870) is the very antipodes of these last two works pointed out: the "lilies" here may be considered as of two kinds; one being a group of fair girls; the other, the natural water-lilies of the river among which the former are disporting themselves from a boat. 'Will she fetch it?' exhibited with the preceding, shows a vessel endeavouring to enter harbour during a fearful gale of wind: the risks of the attempt are clearly and forcibly enough manifest in the terrible seas, which the artist has painted with undoubted fidelity.

'THE MISSING BOAT,' engraved on the preceding page, I have never chanced to see: the picture was exhibited in the gallery of the Royal Birmingham Society of Artists, in 1869. The scene evidently lies on the coast of France, where a woman sits with her child, watching for one who probably may never return home. On the crest of a rock at a short distance is a group of figures also anxiously on the look-out: two or three of these are making supplication to a wooden crucifix, on behalf of 'the missing boat.' The picture tells eloquently its own sad tale.

Of three pictures exhibited by Mr. Brooks last year, one, 'A STORY

OF THE SEA,' is engraved on this page. Now the artist has made it clear that, however exciting the story read by one of the young damsels may be, the thoughts of another of the group have been, or are, "on other matters bent," for she is sketching out on the smooth sand, with the end of her parasol, the word ARTHUR, who, it is to be hoped for her sake, is not at sea. The figures are gracefully grouped, and, with their background of rock and the bit of sea-scape, they compose a very pleasing picture. The other two works of the year, 'Thames Swans'—a kind of companion to 'Thames Lilies'—and 'Caught in the Gale: Fishing-boats making for the Beach, Runswick, Yorkshire,' must, for want of room, be passed over with the mere mention of their titles.

Mr. Brooks, like many other good artists, may not, during his career, have won Academical honours, but he has held on his way well, and has produced a goodly list of works, the merits of which have not been overlooked by the public—and in the substantial way of patronage. A large number of his pictures—more than forty—have been engraved.

JAMES DAFFORNE.

IMPROVEMENTS IN MINOR
BRITISH INDUSTRIES.

THE WATCOMBE TERRA-COTTA WORKS.

OF all the natural materials utilised for the production of domestic and ornamental objects, none have risen more rapidly and extensively into requisition than the class which constitutes the material of terra-cotta manufacture, the demand for quality being stimulated by the refinements that now characterize the products. Of this brief notice the subject is the Terra-Cotta Works at Watcombe, near Torquay. The circumstances of their origin and growth may assimilate with those of other establishments; but certainly none have ever acquired so rapidly that high reputation which is based on the utmost excellence of terra-cotta productions. As these works are of recent creation, and such a fact may seem inconsistent with the transcendent loveliness and beauty of the products, it may not be out of place to give some account of the origin of the establishment, and of the rapid development of its resources.

Mr. G. P. Allen, of Watcombe House, while excavating behind his residence, opened up a bed of clay, the worth of which he was not long in ascertaining. When the clay was understood to be of such a quality as fitted it for realising the finest details of modelling, the Watcombe Terra-Cotta Company was formed, for the purpose of rendering the deposit available. But it may be supposed that some time must elapse before any appreciable result can be effected, considering the issues of the enterprise to be estimated, in comparison with those of other establishments which had grown up under the most careful supervision, and with the advantages of all the most recent revelations of art and science. When, therefore, little more than a year ago, actual products were forthcoming, it may be regarded as one of the happiest issues of speculative venture that has ever been arrived at in so short a time. It must, however, be stated that in a great measure the merit of this signal success is due to Mr. Charles Brock, the superintendent of the works, a gentleman of extensive knowledge and varied experience in terra-cotta manufacture, whose tastes and acquisitions had been perfected by long study and practice in the Staffordshire potteries.

As the clay proved itself the best in the country, as being fitted for productions of the greatest refinement, there was no risk to be encountered in the employment of the deposit. All the fittings, therefore, for working such an establishment have been completed. At present, eighty hands are employed, a proportion of these being women and girls, but the men have all been carefully selected from different works in Staffordshire as skilled and accomplished artisans. The clay is remarkably pure, and hence the warmth, evenness, and delicacy of its tint. It retains the most minute forms, and is fitted for modelling the most elegant and intricate details, as may be seen in the designs executed at the factory.

The clever people of Watcombe have utilised their clay in application to every purpose within the range of terra-cotta work. It has been fashioned into elegant vases, endless in their variety of shape and ornamentation, mantle-piece spills, statues and statuettes, jars, water-bottles, match-boxes, tazzas, garden-vases, ornamented flower-borders in conservatories, groups for terraces, halls, and entrances, baskets of flowers, &c.; and it must be added that the commonest articles of the daily service of our table have not been overlooked, as the manufacture condescends from Fine Art to the simple forms of ordinary ware.

Much has been said of the excellence of the clay. Quality is indispensable, but after all it is only the basis of success. The clay has still to be subjected to a variety of preparatory operations, which it will not be out of place to describe in the local technology.

When the clay is brought to the works, in the state in which it is raised from the pit, it is rather hard, and the first operation is that of "blunging," that is, stirring it about in water till

the whole mass is reduced to the consistency of cream; it is then called "slip." This "slip" is then twice passed through silken sieves, or "launs," so fine that they hold water unless agitated. This sufficiently refines the clay, and it is allowed to settle into a capacious slip-kiln, under which are three fire-flues, that evaporate the superfluous water till the mass is reduced to plastic clay. In this state it is ready for manipulation. If the object intended be one regular in its outline and circular, it goes to the "thrower;" and if it is an article of irregular outline, where relief is wanted, it goes to the "presser." The "thrower" is a remarkably dexterous man; watching his movements, one begins to regard him with feelings of awe and reverence. Throwing a shapeless ball of clay on his wheel, which spins round in a horizontal position, he draws up and fashions with his fingers a vase of pure form, or the body of a teapot, before a spectator can decide whether he does not cunningly introduce a mould into the clay. Leaving the "thrower," the object is dried to a proper condition, and then passes to the "turner," who, fixing it on his lathe, deals with it much as one does with wood. It is shaved till reduced to proper dimensions, and the half-hardened clay comes off in long thin shavings. Simple ornamentation is given at this stage, and, in the case of teapots, the handles and spouts made in moulds are fixed with "slips," or liquid clay. Handles on vases are fixed in the same manner, and the lips of jugs are fashioned at this time. The "presser's" work seems more simple. Having moulds of plaster of Paris ready, composed of many small pieces easily removed, it is all gone over and repaired where necessary.

From the description here given it will be seen that the baking demands the greatest nicety and attention, as the heat must be gradually increased during four days, and again suffered to diminish during the same length of time. Having passed through the biscuit-oven, it is ready for the beautifully delicate colour which appears upon some of the ware: a result of the application, by hand, of glazes and enamel. Some small figures, such as butterflies, are printed from copper plates on thin paper, and applied in the ordinary way to the object to be ornamented; which, being subjected to heat, the paper is destroyed, and the colour and markings remain. Then, when the ornamentation is completed, the articles are again placed in the oven, with a heat sufficient to fix the glazes, and this perfects the series of operations necessary to the formation and embellishment of a Watcombe vase.

Success so signal having been attained in the minor and utilitarian objects, attention is now chiefly directed to ornamental composition and detail; and, in respect to flower and foliage reproductions, nothing that has ever been manufactured is at all comparable with the really marvellous productions of Watcombe in this department. The *chefs-d'œuvre* of the manufacture, as yet, have been baskets of flowers, and they claim this distinction as setting forth the infinite *finesse* with which the clay may be worked; results far surpassing anything, either ancient or modern, that has been attempted in this way.* Each leaf is separately modelled, and consigned to its place with an exactitude of form and precision of surface strictly imitative of nature in its minutest detail; and thus, with most perfect success, are modelled baskets of roses, passion-flowers, lilies, ferns, and indeed a variety embracing the entire circle of the picturesque flora. Other remarkable works are statuettes of the Princess Louise, the Marquis of Lorne, the late Charles Dickens, &c., of which great numbers have been sold; and, conspicuously, a pair of vases, covered with jet glaze, and enriched with copies in gold of valuable sculptural works. We may also mention among the best reproductions of this establishment a bust of our Saviour, by an eminent Belgian sculptor.

Hence it is apparent that the most is being made of the valuable deposit so fortunately discovered, and it is taking its part in continuing

* One of the best, and of the largest size, may be seen in the Art Court of the International Exhibition. It is not too much to say that it takes its place beside the very finest works in the collection. It might have been sold a score of times to collectors as well as amateurs.

that remarkable progress which the art of pottery has made in England in the last few years. The best models are being used; purity of form and chastity of colour are attained. There is also an abundance of originality in design, and all that is exhibited shows improvement. Continued experiments are being made, and any new effect is thoroughly tested before being sent out. One great novelty is a coloured decoration, which is not superficial, but in the body of the article; and this is achieved by introducing the coloured clay into a groove at an early stage of the manufacture. Everything on the works is well and intelligently directed, and the company were fortunate in securing Mr. C. Brock as their manager. It is Mr. Samuel Kirkland's skilful fingers that manipulate the baskets of flowers mentioned; his special employment is that of raised flower-maker. In Devonshire he will be at no loss for pretty and effective models. The staff engaged is intelligent and well ordered; and Watcombe Pottery bids fair to make for itself a reputation that will be envied by many an older establishment.*

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION
OF THE PUBLISHERS.

'WHAT D'YE LACK, MADAM? WHAT D'YE LACK?'

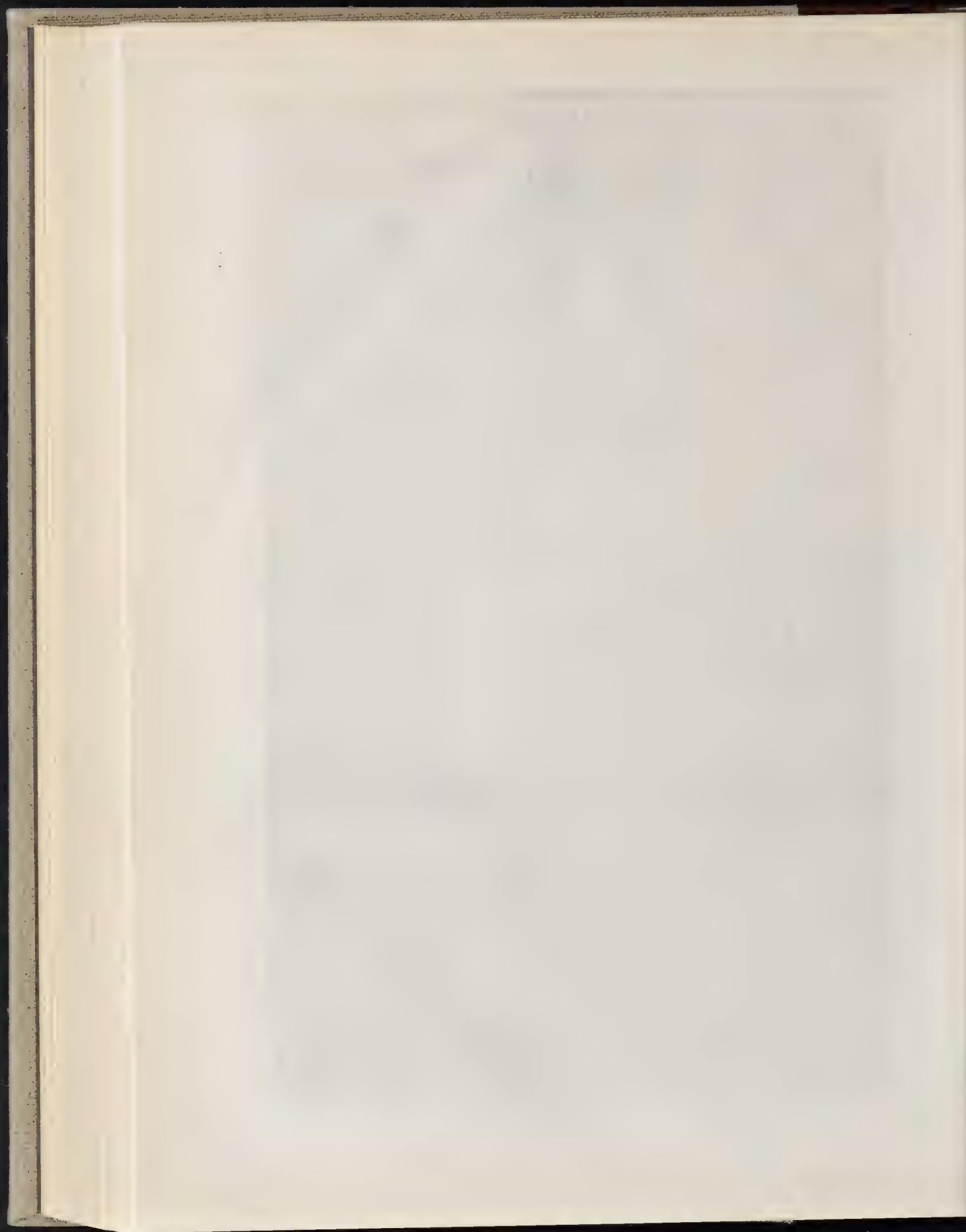
J. Pettie, A.R.A., Painter. F. A. Heath, Engraver.

THIS picture was a means of first introducing the artist to the public in London: it was sent to the Royal Academy, in 1861, from Edinburgh, where Mr. Pettie then resided. The originality and quaintness of the subject, and its thoroughly artistic and clever treatment, gained for it far more attention than did the 'Armourers,' his contribution of the year immediately preceding. He has since worked his way to Academical honours by a series of pictures that for the most part show qualities of the same order, yet in a higher degree than does this small canvas, which takes us back some centuries into the trading community of London, when tradesmen were accustomed to expose their goods in the open thoroughfares, and solicit purchases by word of mouth. "What d'ye buy? What d'ye buy?"—not unfrequently heard in the present day in front of the shops of butchers and some other dealers in ordinary comestibles—is but the echo, so to speak, of what greeted the ears of every one passing along the streets in olden time from various houses of business.

Here, then, we see a London apprentice, of three or four hundred years ago, accosting the passengers with the cry of "What d'ye lack, Madam?" as he presents for notice some tempting fabric suitable for ladies' costume. He is a meek-looking youth, with straight unkempt hair, not altogether an attractive person to solicit custom from the fair *belles* of his day, and yet, possibly, a shrewd lad of business: his fur-trimmed and embroidered jacket and his pointed shoes give to him a picturesque character as he plies his vocation. Other rich and costly fabrics, besides that he holds out, are displayed in a sort of higgledy-piggledy way, and not as one sees them in the ingeniously dressed windows of Messrs. Howell and James, and other famous *marchands de mode* of the west-end of London. The whole composition has a very primitive aspect in the annals of commercial pursuits.

* It is worthy of note, also, that the directors are not mere speculators, who would sacrifice any amount of reputation to gain, although, no doubt, the commercial prosperity of the works is a main object; for such prosperity enables them to issue works of great beauty—works that do not immediately find purchasers. The directors are gentlemen very intimate with Art; and, in some instances, closely connected with it. They have judgment, taste, and experience.







THE YOUNG MAN IN THE MIDDLE
OF THE ROOM IS THE PRINCE OF
THE EAST.

THE ROYAL ACADEMY.

THE ONE HUNDRED AND FOURTH EXHIBITION.*

THE LECTURE ROOM presents a miscellany, in one sense pleasant and varied, but in another sense sad, with its short and insufficient representations which, in the whole, look painfully like the fragmentary remains of Arts that have passed even the decline of life. There is, however, in the room, enough of the beautiful to repay research; and it would be unjust to pass without mentioning some of the paintings that are placed here. Thus, 'Collecting Wreck on the French Coast' (1,085), R. BEAVIS, is one of the artist's minor studies, but it possesses as much force and originality as his larger pictures. 'Queen Mary Stuart at Tutbury Castle' (1,090), T. HEAPHY, is one of the felicitous subjects which this painter is fortunate in selecting. It is a suggestion from a Letter to Chateaufort—"I knelt on the floor, as my wont is on entering, when Lord Shrewsbury came and told me I was to keep that room." The picture would have been much advantaged by more careful execution. 'Welsh Children' (1,096), W. HEMSLEY, is worked out with all the substantial brilliancy which distinguishes the small rustic figures of this artist. 'Clarinda' (1,098) is another of those single figures of which Mr. A. JOHNSTON has recently painted many with much taste and sweetness. In 'Julian and Alice in the Painted Chamber' (1,099), T. ROBERTS shows himself much more of an adept in detailing narrative, than in qualifying the single imaginative figures to which he has hitherto devoted himself. This is an excellent picture, the best we have ever seen from the hand of this artist. 'Low Tide at Trouville' (1,100), C. LAPOSTOLLE, is striking as a very simple effect; being a group of children on the sea-shore, boldly relieved by an expanse of calm sea and sky. 'Ruth' (1,104), J. J. NAPIER, can scarcely be reconciled with the description of the character in the Bible; the extreme *finesse* and hardness of the drawing are highly objectionable; and she holds before her, her gleanings, as if they formed no important symbol in the composition. 'The Silent Pool' (1,105), J. C. ADAMS, a piece of water entirely surrounded by verdure, is eligible as a subject for a romantic episode.

The Marine studies of E. HAYES, R.H.A., have been noted more than once as conspicuous improvements upon his preceding works; as another of these ameliorations we have to add 'Dutch Boats on the Scheldt' (1,107). 'A Sunny Day in Iona' (1,109), S. BOUGH, A.R.S.A., is very successful in its delicacy of tone, and reminds us by contrast, of another picture, in the preceding gallery, by Mr. Bough, 'Winton House, East Lothian—a Frosty Morning' (1,071), a proposition which is carried out with a truth to make one shudder. There are in the Lecture-Room several sea-side and marine-pieces of considerable merit, as 'Freshening up the old Boat' (1,115), J. HENDERSON; 'Original Composition: Shipping in the olden time' (1,117), J. C. SCHETKY; 'Carnelian Point: the Giant's Steps and South Shore, Scarborough' (1,121), E. H. HOLDER; 'Wreck at St. Leonard's' (1,133), C. THORNELY, very effective, with perhaps too much and too obvious neatness of execution; 'Gathering Sea-weed' (1,130), G. SANT, very carefully painted, and on that account interesting.

The consideration of these works brings us

to another of these dashing transcripts from nature by H. MOORE, 'Wind freshening—Fishing Boats running for the Beach' (1,124). In this, as in Mr. Moore's other similar study, we feel both the breeze and the spray. In 'John the Baptist rebuking Herod' (1,132) A. B. HOUGHTON, we turn to material of another kind, with execution of a quality which ought to have caused the picture to be hung in one of the best places in the Academy. 'Homeless' (1,136), H. KING, is placed high, but is sufficiently forcible in its rendering to show its excellence. 'The Fruiterer's Daughter at Christmas-time' (1,137), G. SCHMITT, is a life-sized figure, hung in a very dark corner, yet not so entirely obscured that its merits are quite concealed. It is certainly a pretty and effective composition, though a single figure; and is obviously painted with much care and thought. 'Un Prêche' (1,140), A. LEGROS, is a good and well-studied composition, wherein appears a monk preaching to a small congregation of women and girls; the manner of the picture is firm and confident. 'An Anthem' (1,142), A. GOODWIN, instances a very singular manner of realising a title which is accompanied by the quotation, "And there shall be no more death; neither sorrow, nor crying; neither shall there be any more pain." And this is met by a very excellent painting of a country church and churchyard. In the former we are instructed by the lighted windows that service is going on. There are yet other pictures in the Lecture-room which invite notice, but there is not even space left to give their titles.

GALLERY VIII.

WATER-COLOUR DRAWINGS.

Since the opening of these galleries the water-colour art exhibited in them has diminished in interest. The present assemblage on the walls of this gallery cannot be accepted as a representation of the standing of English painters in this department. In it there is little to fix the attention—the indications of ambition are few, and evidences of genius are still more rare. It would seem that by common consent the gifted professors of water-colours give place here to those who, it may be, are still struggling with early difficulties. This may be a laudable resolution on the part of artists who, as members of highly reputed societies, can command space for the exhibition of their works, but it must not be forgotten that the Academy may decline to find room for examples so much below the known standard of the art.

When it is remembered that there are two Societies of Water-Colour Painters quite independent of each other, the names of the members of which are rarely seen in any catalogues save their own, and that a third institution has been opened for the reception and exhibition of the unaffiliated professors of this department of Art, we confess to look with some embarrassment on the struggles of the rising population who have chosen water-colour as their lot in life for better for worse as here set forth in the Academy. The number of drawings is 217, by which the walls are completely covered, inasmuch that many are hung too high to admit of an opinion being pronounced on their merits. Although many of the works of W. E. FROST, R.A., have been already noticed, there is yet in Nos. 692 and 695 enough of attraction to justify their being mentioned. They are respectively 'Ariel and the Nymphs,' and the 'Dance,' and they instance in a remarkable manner the accomplishments in the finished picture of that grace and elegance which distinguish

the initial ideas. The 'Chapel of St. Margaret, in St. Jacques, Dieppe' (706), S. READ, is to painters one of the most attractive ecclesiastical interiors in Europe. It was charmingly painted by D. ROBERTS, R.A., and in the hands of Mr. Read receives a large measure of justice. 'A Courtyard in Cairo' (708), H. PILLEAU, looks more truthful in description than such representations usually are. Reference being everywhere made to actualities, to the prejudice of the essence of the picturesque.

Some of these drawings court observation from their resemblance in manner to the works of other artists. This is particularly the case with 'Tying up the Game' (719), J. HARDY, Jun., which brings at once to remembrance the drawings of other painters who excel in sporting subjects. Especially worthy of note are 'Goodrich Castle, on the Wye, Monmouthshire' (677), C. PEARSON; 'Edward William Lane' (681), R. J. LANE, A.E., a portrait of much excellence, and true as a likeness; 'Helen Faucit' (Mrs. Theodore Martin) (699), a portrait in which Miss LANE has very successfully preserved the remarkable sweetness and placidity which characterize the features of Mrs. Martin; it is a picture of very considerable merit; 'In the Stocks' (722), W. DUNCAN; 'Hay-making' (725), L. DUNCAN; 'The Butcher Market, Winchester' (752), Miss L. RAYNER. Of marine subjects there is an affluence distinguished by that quality which indicates experience and skill, as 'Scheveningen in Holland—Tide coming in' (690), T. B. HARDY; 'Swinging to the Tide, Medway' (696), R. H. NIBBS; and 'Dutch Pinks coming in—Scheveningen, Holland' (698), T. B. HARDY, &c. &c.

'Holy Thursday' (732), T. WAITE, is a very interesting drawing based on an ancient custom, according to which children on Holy Thursday sprinkled the streams with flowers. 'A Cottage near Eltham, in Kent' (727), J. PRICE, draws attention by its firmness of manner and the reality of its results. We have before had occasion to commend the works of Mr. ORROCK, and are again called upon to speak most favourably of a drawing by him, 'Drovers crossing Aber Sands—Penrhyn Castle in the distance' (721). 'In the Conway Valley, North Wales' (730), C. H. GREENWOOD, which may be called simply a study of coarse grasses, has been translated with curious reality. As an instance of patient elaboration, with a justly corresponding result, may be cited 'In the Orchard' (733), E. G. DALZIEL; and worthy of commendation also are 'A Bunch of Plums' (743), J. SHERRIN; 'Miriam' (753), J. BOUVIER; 'Sheep' (757), E. G. DALZIEL; and 'The Barley Mow' (758), by the same; 'One, two, three, and away' (755), Miss M. THORNYCROFT; 'Faith' (805), W. C. T. DOBSON, R.A. Elect; 'Flossy' (833), J. M. JOPLING; 'A Silent Song' (848), Miss R. COLEMAN; 'Out with Intent' (852), H. WEIR; 'Sedan' (870), from a sketch, LORD HARDINGE; 'Low Water—Rottingdean, Sussex Coast' (876), R. H. NIBBS; 'Glen Head' (880), W. F. STOCKS; 'Berwick Smacks off the Harbour' (884), W. R. BEVERLEY; 'Wreck of her Majesty's Frigate *Anson* in Mount's Bay, Cornwall' (887), J. C. SCHETKY, &c.

The engravings, etchings, and chalk-drawings are not numerous, but they exhibit a diversity of taste and power, which has at no time been exceeded in recent exhibitions of the Royal Academy. On the other hand, the miniatures make, perhaps, a less worthy show than has ever been seen in this department. We are struck by the

* Concluded from p. 186.

power and beauty of the work in 'A Portrait of Wriotheshy Russell Ward' (1,316), L. WARD; and by the high quality of others by S. Lawrence, J. R. Swinton, &c., and miniatures by E. Moira, Miss A. Dixon, A. Tomasich, &c.

The Architectural collection is not very comprehensive, but it contains designs by some of the most eminent men in the profession.

SCULPTURE.

CENTRAL HALL.

Of sculpture there are 169 pieces: it is clear that many have been admitted that in number, at least, the show might be respectable. Of these, sixty-nine are contributed by foreign artists; and, to speak honestly, the display, poor as it is, would have been much more so without them. The Central Hall is the Court of Honour; and, enjoying such a distinction, it is much to be regretted that it is so badly lighted for sculpture—a fact sufficiently obvious from the very embarrassing and disadvantageous light cast on the bust of the Queen, by Her Royal Highness the Princess Louise: the beauties and many valuable points of this work would have been brought out by any other, even commonly favourable, light.

In this bust the Princess has chosen between two parts, dealing with that side of the queenly character which finds its way to the hearts of her people more surely than the most graceful assumption of regal dignity—that is, the interest her Majesty ever actively evinces in the substantial good of her subjects, that benevolence which shines forth in her face and qualifies every lineament of her features. To much of this the Princess has given a very happy translation. It is, moreover, wrought with very great ability; showing fidelity as to likeness, and careful study of Art.

Not many years ago no figure draped otherwise than according to the canon of the Renaissance would have been accepted in any exhibition. Now, such is the exception, and some of the finest statues are draped according to principles which never would have been recognised at an earlier time.

We have frequently taken occasion to remark on the entire neglect, by English artists, of cabinet-sculpture, for which in English houses there are so many favourable abiding-places, even where there may not be one suitable nook for a life-sized figure or group. It is gratifying to observe many examples of such works interspersed throughout this collection, and of which we shall have more to say anon. There is, however, one of the class of which we speak, which on its own merits calls for warm recognition. That is a cabinet bust of 'The Princess of Wales' (1,518), by D'EPINAY, which, even independently of the august and inestimable personage it represents, must be regarded as one of the most attractive productions of its kind.

Turning to certain subjects of the upper class we find a group by J. DURHAM, A., called the 'Siren and the drowned Leander' (1,501), modelled for a marble group, than which the artist could scarcely have selected a subject of greater difficulty, a myth requiring more delicacy of treatment. Independently of the Abydos story, the incident has been suggested by a verse of Hood:—

"Here he lies, his head across my knees,
And lips more chilly than the chilly waves."

The legend is, that the siren became enamoured of Leander, and caused the storm

to be excited, in which he lost his life on one of his nightly passages across the Hellespont to visit Hero. The precise situation chosen by the artist is that simply described by the above lines; we see therefore the drowned youth lying on the lap of the siren, who gives way to violent grief at such a result of her attempt to secure Leander to herself, which causes her to bend over the body in despair and disappointment. In the conception are many beautiful points, which the artist has seized with great profit and advantage; and it can easily be seen that he will in the marble bring out all the beauties which are only alluded to in the plaster. There is also by Mr. Durham in the Sculpture Gallery (1,410) a beautiful and very spirited group, 'A Dip in the Sea,' presenting two nude figures; the one, a little boy, borne aloft on the shoulders of, it may be, his father, as about to receive the dip aforesaid: this elegant work is very highly finished in marble, and the expression of the child and his bearer are most appropriate. Mr. Durham is to be very highly congratulated upon the success of the working of this group, especially in the composition of the limbs of both the man and the child. These are works of true genius, and will be classed among the loftiest productions of British sculpture—of the sculpture of any country, indeed, and almost of any age. From this we turn to an impersonation of 'Phryne Unrobed before her Judges' (1,527), F. BARZAGHI. Phryne has been frequently attempted, but all essays at the realisation of such charms are attributed to her have only ended in disappointment, from the very exalted conceptions formed of her beauty from written description. In this case the executant shows himself not only an artist but a philosopher, for he captivates us first by propriety of expression, and then by singularly exquisite form. This woman, the most beautiful courtesan of Athens, was condemned to death for impiety by the court of the Areopagi, when her lover, Ipperides, despairing of saving her life, exposed her to her judges, who, struck by the extraordinary perfection and voluptuousness of her form, absolved her of the crime. The force of the idea resides in the intensity given to Phryne's repugnance to be thus unveiled. The entire figure quivers with emotion of the kind that would hardly be attributed to a woman of her *caste*; for the moment chosen is that when she has been just unrobed. The modelling and extreme tenderness shown in the working of this figure are unexceptionable; indeed, it will bear comparison with the most beautiful sculptural studies that have been of late years produced. 'Calypso' (1,508), D'EPINAY, a marble statue, represents the goddess standing with her hands before her in deep thought: she is perfectly unaffected, and the drapery is most skilfully arranged; but the effect is much injured by gilt ornament on the edges. 'Gyneth' (1,499), W. R. INGRAM, a work of considerable merit, from Scott's "Bridal of Triermain," is modelled according to the passage—

"The weighty baton of command
Now bears down her sinking hand;
On her shoulder droops her head,
Net of pearl and golden thread
Hurling, gave her locks to flow
O'er her arm and breast of snow,"

and as successfully realised from the description, commands rather our sympathies than our admiration. 'Guenevere' (1,503), a statuette, by T. WOOLNER, A., although simple, is remarkable for its singular originality.

'Briséis' (1,511), by W. C. MARSHALL, R.A., is a work of much graceful simplicity.

'The Itinerant' (1,498), J. LAWLOR, is elegant in idea and masterly in composition; but the modelling of the drapery, and the execution, are not equal to the conception: it seems to have been worked to tell effectively only on the right side. 'Cheering the Captives' (1,497), E. E. GEFFLOWSKI, a very pretty idea, takes us back to the best period of French ornamentation, being a little boy piping to some small birds that have been taken in a net. 'Maternal Joy' (1,500), J. DALOU, coloured in imitation of *terra-cotta*, is a charming work, representing a young mother fondling her child. The perfect happiness expressed in the mother is unmistakable; the arrangement and the detail are carried out to perfection. Certainly the description of maternal happiness has never been portrayed with greater truth either in painting or in sculpture.

W. H. RINEHART, a foreign artist, has taken 'Clytie' as his subject (1,524), but the result is only an elegant statue without much reference to the story, save that the right hand is extended downwards to a sunflower. The head is poor, but great labour has been expended in perfecting the figure. ZANNONI'S 'Stydious Worker' (1,507) is a very interesting study of a girl knitting, having at the same time on her knee the Life of Franklin, which she is attentively perusing. The description of the simultaneous working and reading is so admirably managed as to constitute this, perhaps, the best figure of its kind ever exhibited. COUNT GLEICHEN'S very attractive statuettes add much to the attractions of the sculpture-galleries by the perfection of their nature and truth. These are a 'Como Fisher-boy' (1,514), a 'German Flower-girl' (1,519), a highly successful statuette of 'The Duke of Edinburgh' (1,451), and a bust of the renowned 'Mrs. Seacole,' the famous Crimean heroine (1,457). In Mr. WOODINGTON'S 'Gentle Shepherd' (1,531) the sentiment is really enchanting: it is a small Mercury-like figure, which, by the way, though an error, is yet over and over again compensated by the charm of detail; but it is impossible to pass without objection the extreme heaviness of the modelling. There are by two foreign artists four composite busts, marble and bronze—'Selika' (1,510), and 'Nelusco' (1,509), by L. PAGANI; and 'Othello' (1,526), and 'Selika' (1,525), by P. CALVI. These are works of a high order in the particular line of their construction. Selika is the principal character in Meyerbeer's opera of *L'Africaine*. Signor Pagani impresses us also very favourably by his spirited statuette of 'Luigia Sanfelice di Napoli' (1,532), a very refined production, reminding us somewhat of Charlotte Corday. HERR BOEHM'S bronze equestrian statuette of 'His Royal Highness the Prince of Wales as Colonel of the 10th Hussars' (1,515) presents very much to admire in the minute method of its modelling, and fidelity of likeness. In the Central Hall are a few models for memorial statues. One by T. WOOLNER, A., is that of 'Sir Bartle Frere, K.C.B.' (1,513): this figure stands well; it is expressive of firmness and statesmanlike qualities, and is, moreover, very like the man. That of the 'Right Hon. Henry, Baron Farnham, K.P.' (1,506), S. F. LYNN; good, but overloaded with robes; this, however, may not be the fault of the artist; the work having been executed, presumably, 'to order.' Also of 'S. T. Chadwick, Esq., M.D.' (1,529), C. B. BIRCH: ease and natural character are expressed in this figure, though it is somewhat heavy in style; a fault too often occurring in our public

statues. 'James Ramsden, Esq.,' recently created Sir James Ramsden, (1,504), M. NOBLE, is a statuette of much merit; and among the busts are a portrait of 'Her Majesty the Queen' (1,517), executed by Miss S. DURANT for the benches of the Inner Temple, and a marble bust of 'His Royal Highness the Duke of Teck' (1,516), G. E. EWING, a resemblance not to be mistaken. Two subject-statues, very happily devised, are 'Caught' (1,528), representing John, eldest son of Sir William Stirling Maxwell, Bart., by F. J. WILLIAMSON; and by the same sculptor 'Flown' (1,530), impersonating Archibald, second son of Sir William Stirling Maxwell, Bart. Other praiseworthy works are 'A Boy and his Favourites' (1,502), J. W. WOOD; 'Off the Book' (1,505), W. C. MARSHALL, R.A.; and 'My first Friend' (1,520), F. BARZAGHI.

THE VESTIBULE.

The distribution in the Vestibule contains a proportion of busts greater than that which usually falls to the lot even of an English exhibition, and the descriptive compositions are so few as to render it unnecessary to class the contents of this part of the exhibition. The few busts here which shine forth amid their unfortunate surroundings are transcendently beautiful; they will live (no, not all, for some, alas! are by foreign artists) to do honour to the "British School" when its yet scarcely fledged glories are on the wane.

It is again pleasing to observe that statuettes embodying simple ideas are not regarded as unworthy of so much attention as may bring them up to such a high degree of manipulative finish as appears in P. VANLINDEN'S two groups, 'Be a Good Boy' (1,541), and 'I love you, Mother' (1,548), both of which are most eloquent in the natural simplicity of their expression. 'Ruth' (1,582), by W. C. MARSHALL, R.A., is an ingenious novelty; and a 'Bust of Young Girl' (1,549), L. SCHOTS, is life-like. 'Little Em'ly' (1,534), by H. HARRISON, is characterized by the proper feeling, but the conception is too timidly carried out. 'An English Rose' (1,553), G. HALSE, is a statuette in marble of a girl presenting a rose, a figure of much sweetness and grace. Mr. WOOLNER'S bas-relief 'Mercury teaching a Shepherd Boy to Sing' (1,576), is a production of very great merit. By J. S. WESTMACOTT is a medallion, 'Constance' (1,581), pure and beautiful in expression. We do not remember any similar work by Mr. Westmacott, who may be termed the champion of cabinet-sculpture. In opposition to the lighter works around it, the eye rests on the bust of 'Sir Titus Salt' (1,564), by J. ADAMS-ACTON, the manner of which seems better calculated for bronze than for marble. Mr. NOBLE'S marble statuette of 'The late Rev. William Vernon Harcourt' (1,583) will be considered more satisfactory than portrait-statuettes generally, which are expected to be worked up to as high a degree of finish as is admissible in life-sized works.

Also signalled as a bust, though by dimensions and form it is only a head or a mask—a circumstance much to be regretted, as it is one of the most remarkable pieces of sculpture that have ever appeared in the Academy—is the 'Bust of Professor Owen' (1,545), M. WAGMÜLLER. Never was there seen a marked form of more vital intensity than these features exhibit. Who could for a moment doubt the grasp of that intelligence which from dry bones builds up a theory of

life? Whether the Professor and his friends will be pleased with the work or not is a question with which we have nothing to do. It is enough for us to know that Herr Wagnmüller has constructed from what was presented to him a magnificent and philosophical expression. From this we turn to another bust, equal, perhaps superior, in excellence, and in all respects different. This is a bust of Miss Snow, (1,554) by T. BUTLER, the graceful animation of which has rarely been equalled in marble, and certainly never surpassed. It looks not so much a work of portrait-sculpture as a sculptured study in which it has been the purpose of the artist to assemble in one instance of life-like expression all the graces that can simultaneously accrue in the embellishment of one head. We are won at once by the address of the features, which have beyond comparison a refinement infinitely superior to anything Greuze ever painted (the comparison is suggested by certain coincidences of form), and all the easy courtesy of Lawrence with much more of the heart than he ever painted. It is, in short, a standard example of English Art.

The bust of the late 'Sir R. Murchison' (1,550), by H. WEEKES, R.A., is a fine work, but the effect is injured by excess of ornamentation in the way of orders, decorations, &c., a necessity imposed on the artist by too good-natured friends jealous of the honours of the deceased. As an instance of careful and successful finish, there is nothing in the collection better than the bust by T. WOOLNER, A., of the late 'Mrs. Milnes Gaskell' (1,546). 'Professor Sharpey' (1,558), W. H. THORNYCROFT, is striking as a likeness. It is intended to be placed in the museum of University College. 'The Marquis of Westminster' (1,547), W. D. KEYWORTH, Jun., is notable as a resemblance and remarkable for minute elaboration. To this very able work we have, therefore, accorded justice.

SCULPTURE GALLERY.

The most remarkable piece of sculptural composition here is a model in plaster of a memorial bust of 'Henry, third Marquis of Lansdowne' (1,413), J. E. BOEHM, to be placed in Westminster Abbey. The singular feature of the monument is the descent of the drapery from the upper part of what is intended to represent the figure. The exigencies of form followed in this composition, tell us that the artist has bowed to the limitation of space conceded for the memorial, and in this respect it may be observed, that if artists generally would exercise their ingenuity in this direction, the accumulation of such works in the Abbey would at least have one claim on the consideration of the visitor. But besides this, the head is a fine work of Art, and remarkable for its resemblance to the late nobleman. The bust (in plaster) of 'The late Sir John Burgoyne' (1,428), by J. M. GRIFFITH, is a study full of interest as a portrait of the late distinguished officer, whose character has been consulted in every feature. The name of Wagnmüller will not be forgotten in its association with the bust of 'Professor Owen,' it is therefore interesting to turn to a likeness of 'H. Lloyd, Esq.' (1,433), by the same artist, to help us to the formation of some idea of this sculptor's usual feeling in dealing with less characteristic subjects placed before him. In Mr. E. B. STEPHENS'S, A., (plaster statue), 'A Wrestler ready for the Grip' (1,412), what is wanting in grace is eminently supplied by resolution and energy. The figure represents an athlete at the instant

before closing with an antagonist; and really it may be said that either in ancient or in modern Art nothing more pointedly appropriate has ever been produced. We cannot help noticing another of Herr Boehm's works; a *terra-cotta* bust of 'Alphonso Legros, Esq.' (1,407), for the perfectly free and easy manner of manipulation, which it is to be apprehended would under greater refinement deprive the sketch of its greatest attraction. In 'Resignation' (1,392), L. HALE, there is much to admire beyond the pale of commonplace interest. The bust also of 'The Right Hon. Lord Cairns' (1,423), S. F. LYNN, will repay a little time spent in its examination; and the animated little bust of 'Master Arthur Lennox' (1,416), by E. A. FOLEY, embodies qualities which it would be desirable to see more frequently in youthful portraiture. 'A Trotting Bull' (1,409), in bronze, by H. W. DAVIS, will rank among the most spirited animal-subjects that have ever been produced. The animal is moving along under very great excitement, which is made to appear not only in the treatment of the head, but it might almost be said in every muscle of the body; indeed, the first feeling with which we contemplate the movement of the creature is that of apprehension. It may be remembered that Mr. Davis is the painter of the really magnificent 'group of cattle among the pictures. In one of Mr. J. S. WESTMACOTT'S marble statuettes, 'Andromeda' (1,398), he ventures to depart from the accepted academical *pose* of the figure by presenting it seated; this argues a patience and resignation with which we fear Andromeda was not endowed. Apart from this consideration, the work is of great beauty.

We may point out as of excellent quality 'Le Jour des Rameaux à Boulogne' (1,461), J. DALOU; 'Dead Thrush'—bronze (1,465), A. CHESNEAU; 'Shepherd-Boy' (1,467), L. A. MALEMPRE; 'Instructing the Ignorant' (1,468), T. WOOLNER, A.; 'In Memoriam, G. B.' (1,469), T. WOOLNER, A.; 'Medal executed under the sanction of Her Majesty the Queen to commemorate the Marriage of H.R.H. the Princess Louise and the Marquis of Lorne' (1,485), J. S. and A. B. WYON, &c.

The manner in which the medallions and small works are arranged, seems to be careless and hurried, to say nothing of the shop or bazaar-like appearance that the whole has been made to assume; yet there are, exposed on the show-desk, productions of much excellence, some of which have been already noted. To these may be added several prize-medals by Messrs. Wyon. And near these may be remarked, as a posthumous work of much merit, the 'Bust of Cuthbert Finch, Esq., M.D.' (1,429), T. BUTLER, &c.

The great proportion of the Sculpture, it may be understood, consists of busts and portraiture in various forms, of which numerous examples are even below mediocrity. This class is unusually full, while there is a remarkable scarcity of imaginative and poetical subjects. On the other hand, some works which take rank in the highest class of Art, and to these we have endeavoured to do justice in the short space to which we are limited. On the whole the Academy Exhibition offers a grand lesson; it may be almost said to contain no degrees of quality; that which is good, is supremely so, but from this we descend to much material worse than indifferent, and this, notwithstanding undeniable improvement in the "British School."

OBITUARY.

† CATTERSON SMITH, P.R.H.A.

THE Royal Hibernian Academy has almost suddenly lost its President in the person of Mr. Catterson Smith, who died, after a very short illness, on the 31st of May, in Dublin. Though by birth an Englishman, he had been connected, by residence and associations, with Ireland for a period extending beyond forty years. After receiving his Art-education in the Royal Academy, London, he settled for some time in Derry, and about twenty-five years ago, proceeded to Dublin, where he soon attracted the notice of those who, seeing his works, were disposed to encourage him. He commenced his practice as a painter of figure-subjects, but soon relinquished these in favour of portraits, to which, we believe, he afterwards almost exclusively devoted himself; and, as his reputation advanced, there was scarcely an eminent personage in Ireland who did not sit to him. Among his most esteemed portraits are those of the Queen, in the Mansion-House; of D. O'Connell, in the City-Hall,—both painted for the Dublin Corporation; of the late Primate of Ireland, in Trinity College; and of the late Earl of Mayo. When this painter's death occurred he was engaged on a portrait of the Duke of Abercorn, which promised to equal the best performance of his younger days. In Dublin Castle are his portraits of the successive Lord-Lieutenants of Ireland during the last fifteen years. Elected, in due order, Associate, Academician, and, finally, President, of the Hibernian Academy, Mr. Smith was one of its most prominent and industrious members; while he was ever ready to extend a helping hand to the struggling artist.

Few men were more generally respected, and his death will leave a void in the Art-circles of Dublin, not easily filled up.

JULIUS G. J. SCHNORR VON CAROLSFELD.

The death of this distinguished painter of Germany, who, for nearly half a century, held the post of Professor of Historical Painting at Munich, occurred in the early part of June. Under the heading of "German Painters of the Modern School," a series of critical notices which appeared in the *Art-Journal* in the year 1865, will be found, on page 72, some account of Schnorr and his works, to which we refer those of our readers desirous of learning somewhat of both. A few lines only are now necessary to accompany the announcement of his decease.

Schnorr was born at Leipzig in 1794, and was destined by his father, John Veit Schnorr, also an artist, and of some repute, for a scientific career; but the love of painting evinced itself so strongly in his boyhood, that, after receiving instruction from his father, he was sent to the Academy at Vienna, where two of his brothers were studying; subsequently he went to Rome; here he attached himself particularly to the school of which Overbeck and Cornelius were at the head. In 1827 he was elected to the professorship at Munich.

He is less known, perhaps, as a painter of easel-pictures than by his frescoes from the *Nibelungenlied*, which, executed at the request of Ludwig I. of Bavaria, ornament five saloons on the ground-floor of the Villa Massimi, Munich. In the royal palace known as the Saalbau is an extensive series of encaustic pictures from designs illustrating incidents in the lives of Charlemagne and Frederic Barbarossa.

In England Schnorr's reputation chiefly

rests upon a series of Bible-pictures, one hundred and eighty in number, which, as wood-engravings, have obtained great popularity among us: several of these appeared in our Journal more than twenty years ago. To the last of his protracted life he maintained the high position he had enjoyed both as an artist and a man. Distinctions and honours were at various times showered upon him by royalty and academies of Art.

M. LESCARNE.

The death of this sculptor occurred in Paris somewhat recently. He was born at Langres, in 1799, attracted considerable notice before he was thirty years of age, and sustained his reputation by statues of 'Andromeda' and 'Clytie.' The 'Marguerite' on the terrace of the Luxembourg was by him; his other works, which are numerous, have considerable excellence; among them is the monument of Cardinal Marlot, in the Chapel of S. George, Notre Dame, Paris.

SAMUEL SANGSTER.

A quarter of a century ago the name of Mr. Sangster was familiar to the Art-world as a line-engraver of considerable reputation; but he had long retired from practice. His death took place on the 24th of June, and in the sixty-eighth year of his age.

Mr. Sangster was a pupil of W. Finden; and when the "annuals" were in the height of popularity, he was much employed in engraving for them. Among his largest works, which number nearly fifty, may be pointed out 'The Gentle Student,' and 'The Forsaken,' both from pictures by G. S. Newton, R.A. Many of the earlier engravings issued by the Art-Union of Dublin, are from his *burin*. He also executed several plates for the *Art-Journal*; for example—'A Syrian Maid,' after H. W. Pickersgill, R.A., in 1850; 'The Victim,' after A. L. Egg, R.A., in 1851; 'Juliet and the Nurse,' after H. P. Briggs, R.A., in 1852; and 'The Sepulchre,' after W. Etty, R.A., in 1853: all these are from pictures in the Vernon Gallery. His latest plates produced for us are 'First Love,' after J. J. Jenkins, in 1855; and 'A Scene from *Midas*,' after D. Maclise, R.A., in 1857; both from pictures in the Royal Collection.

THE NATIONAL GALLERIES AND MUSEUMS.

A RETURN has been furnished to the House of Lords, on the motion of Lord Overstone, as to the sums expended on the following public galleries and museums:—

National Gallery.—1. Total amount expended on account of purchases from the date of its commencement to the present time, £337,195 9s. 10d.; 2. Total amount expended during the same period on account of annual cost of the establishment and other outgoings, £133,384 11s.; 3. Total amount expended on building account, £102,490 1s. 8d. Note.—The amount of £7,014 6s. 9d. was received by sale of catalogues to March 31st, 1871, and paid over to her Majesty's Exchequer.

South Kensington Museum.—1. Total amount expended on account of purchases, from the date of its commencement, in 1853, to the present time (March 31st, 1871), £308,697 2s. 7d.; 2. Total amount expended during the same period on account of annual cost of the establishment and other outgoings (including Schools of Science and Art), £1,133,617 19s. 2d.; 3. Total amount expended on building account, £231,740 5s. 9d.

National Portrait Gallery.—1. Total amount

expended on account of purchases, from the date of its commencement to the present time (March 31st, 1871), £14,483 7s. 3d.; 2. Total amount expended during the same period on account of annual cost of the establishment and other outgoings, £11,395 4s. 9d.; 3. Total amount expended on building account (including rent), £4,320 4s. 2d.

British Museum.—1. Total amount expended on account of purchases and acquisitions (including the amount expended in excavations) from the commencement of the year 1824 to the present time (March 31st, 1871), £778,814 5s. 11d.; 2. Total amount expended during the same period on account of annual cost of the establishment and other outgoings, £1,643,786 12s. 4½d.; 3. Total amount expended on building account, including furniture, fittings, and architects' commission, from Michelmas, 1823 (when new buildings were commenced), to the 31st March, 1871, £1,299,068 5s. 1d.

ART IN THE HOLY LAND.

It is now just three years since the *Art-Journal* called attention to the explorations in progress in Palestine, and to the probability, or otherwise, of obtaining relics of an ancient art, of which almost the memory has perished. Since that time, great progress has been made in topographical discovery and delineation, and much that is of extreme interest to the antiquary, as well as to the architect and to the surveyor, has been discovered. In fact, the public are very little aware, in the absence of any digested account of the great steps that are in progress.

As to Art-proper, however, there is as yet but little to say. The capital of a pilaster, supporting the roof of a vestibule or chamber of very ancient masonry, to the west of the Sanctuary wall, has a description of volute entirely without precedent, and giving the idea of immense antiquity. This was discovered, in January, 1870, by Captain Warren. Under the enormous masses of *débris* that now skirt the colossal wall that encircles Mount Moriah, have been found fragments of Phœnician pottery, with impressed stamps, resembling the form of a dagger. At the south-eastern angle of this wall, the very foundation course has been unbarred. It consists of large stones of 52 inches in thickness, and sometimes as much as 20 feet long. On some of these stones yet remain the quarry marks of the Phœnician masons employed by King Solomon. Some of these are, as yet, unexplained. Others are letters of an alphabet so ancient as to show signs of the common ancestry of the Greek and the Hebrew letters.

Another alphabetic treasure has been only very recently discovered by M. Clermont-Ganneau. This gentleman has had the good fortune to observe, placed as a tombstone in a Mohammedan cemetery, one of the very tablets which, as we are told by Josephus, Herod the Great erected within the Mountain of the House to warn strangers from setting foot within the *Chel*, or prescribed boundary. The stone, being thus employed, could not be removed; but we have seen an excellent photograph. The letters are clearly cut, about an inch and three quarters in height. They are perfectly square and upright, without the foot, or *Serif*, which characterises the Roman capitals, but equal in every respect to the most finished form of Greek capital now used in printing. The beauty of the letters is more remarkable from its contrast with the ruder form of what is called uncial Greek, in the oldest extant MSS. The words are undivided by any spaces. The first letter, a Mu, or M, is distinguished by the outward inclination of the upright strokes. It may be said to stand astraddle. It is very remarkable that a *theta* occurs in the first word, instead of the *delta* with which it is now written. Methena, instead of Medena—no one. We shall gladly chronicle such further discoveries as come within the limits of our own province. We cannot but think that it is only necessary to make known what are the objects of the Palestine Exploration Fund, and how manfully these objects are being pursued, in order to command the liberal support of the Art-loving public.

FLAXMAN AS A DESIGNER.

BY G. F. TENISWOOD, F.S.A.

No. II.—ÆSCHYLUS.

IN the penetration of the spirit of an author lies the first requisite for pictorial illustration on the part of the artist, as no refinement of technical dexterity can compensate for the absence of that appreciative instinct whereby is grasped, in comprehensive view, the vital bearings of his intention.

That Flaxman was qualified for the interpretative perception of a classic poet his works best evince; while a cultivated fertility of artistic invention enabled him to express the feelings and realise the situations involved. Apart from the expression of his individual character and temperament (the utterance of which constitutes in reality the *style* as distinct from the *manner* of an artist), the inherent tendency of Flaxman's taste towards classic feeling was, doubtless, increased by the earliest surroundings of his home and daily sight. Confined when a child, by weakness and infirmity, to the narrow limits of his father's plaster-figure shop, it is but natural that the examples of Greek Art there constantly before him should have so far acted upon a nature highly impressionable to such influences, and already largely endowed with the artistic instinct, as to have affected the quality of feeling with which his studies were not only initiated, but for ever after pursued. But to contend that the classic feeling of his works was the result of education only, would be to ignore the existence of that original power for which no extent of training could compensate. Had the circumstances and associations of his early life been different, it is yet certain that his natural inherent refinement and grace of mind would have eventually asserted themselves; and though, perhaps, not at so early a date as proved to be the case, the advanced period of a more definite formation of character must have witnessed the indication of those qualities by which his work became distinct from that of all other artists, however similar to his own their Art-education might have been.

His estimate of the value and beauty of the works of antiquity, and the use he made of such remains in the early part of his career, may be best gathered from his own words. "The ancient Sarcophagi," he writes, "present a magnificent collection of compositions from the great poets of antiquity—Homer, Hesiod, Æschylus, Euripides, and Sophocles—the systems of ancient philosophy, with Greek mysteries, initiations, and mythology. The study of these will give the young artist the true principles of composition. By carefully observing them he will accustom himself to a noble habit of thinking, and consequently choose whatever is beautiful, elegant, and grand; rejecting all that is mean and vulgar."

The tragedies of Æschylus, forming the subjects of Flaxman's illustrations, are seven in number: 1, "Prometheus Bound;" 2, "The Seven Chiefs against Thebes;" 3, "The Persians;" 4, "The Suppliants;" 5, "Agamemnon;" 6, "Choëphoræ;" 7, "Eumenides, or the Furies." These seven are all that survive to us from the ninety he is said to have written, forty of which were publicly rewarded by prizes. Of the warlike tone pervading portions of his writings, it will be remembered that their author was a soldier, and fought in the Athenian ranks on the battle-fields of Marathon

and Salamis. "He flourished in the very freshness and vigour of Greek freedom, and a proud sense of the glorious struggle by which it was won seems to have animated him and his poetry." In "The Persians" and "The Seven Chiefs against Thebes" this martial spirit is principally evident. His death is stated at 456 B.C.

The "Prometheus" of Æschylus, by many considered the sublimest poem and simplest tragedy of antiquity, has for its subject the well-known story that, having excited the anger of Jupiter, the king of the gods ordered him to be carried to Mount Caucasus and fastened to a rock, where for thirty thousand years a vulture should prey

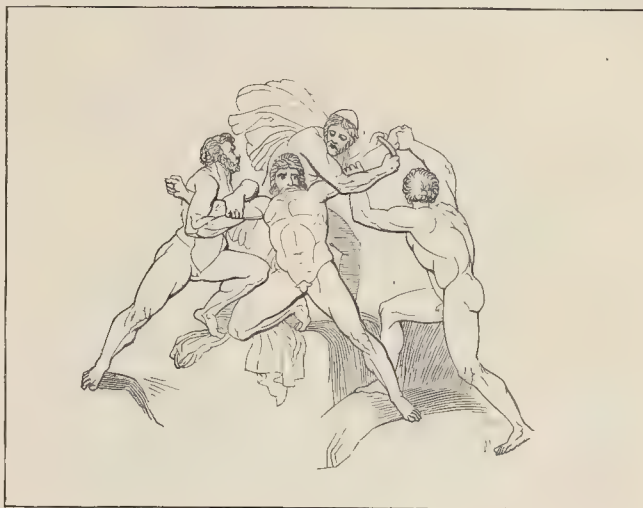


Fig. 1.—PROMETHEUS CHAINED.

upon him without consuming him. Those acquainted with the tragedy will not fail to see how far it may be accepted as an allegory, wherein intellectual ascendancy and moral progress are opposed to material strength and conventional resources. From

this legend, glowing with all the picturesque redundancy of classic fable, Flaxman has selected material for six designs. In two, Prometheus is being chained to the rock by Vulcan, Force, and Strength: the first of these drawings supplies the illustration



Fig. 2.—THE DREAM OF IO.

Fig. 1, and presents a grand combination of masculine forms. The paroxysm of the prisoner wrestling with his assailants to free himself from their iron grasp is finely conceived, and realised with a sense of powerful grandeur.

"Bind them around his hands with all thy force,"

is the exclamation of Strength, urging his fellows to secure their victim by the manacles with which he is to be pinioned to the rock, and seizing him accordingly, they complete the mandate of their master Jove. The incidents of the scene between the struggling man and his persecutors are vividly sug-

gested. The balance and variety of the composition are happily effected, and the difficulty of treating two central figures, with one on each side, without the aspect of repetition or formality, is overcome in a manner none but a master could have accomplished. Another plate exhibits Prometheus alone on his rocky prison fastened hand and foot, with a band of sea-nymphs, daughters of Tethys and Oceanus, floating on their way through the air to console him under his misfortune. Sensible of some such nearing presence, he exclaims—

"The air
Pants to the soft beat of light-moving wings."

In a subsequent plate, wherein the sea-nymphs, in anguish at his sufferings, surround the feet of Prometheus, occurs a group of female forms of the most tender beauty, conceived in the happiest spirit of classic feeling. Contrasting with the more powerful forms of Prometheus and his tormentors, and the horror of his situation, is an exquisite rendering of the dream of Io (Fig. 2)—

"Still when retired to rest, air-bodied forms
Visit my slumbers nightly soothing me."

In the hands of Flaxman such a subject was certain of producing an embodiment of grace and beauty. Reclining upon a couch, the airy visions of her dream pass in graceful imagery before her, forgetting in sleep the torments she, like Prometheus, suffers from the displeasure of Jupiter. The character of Io, introduced as an episode into this play, is marked by such pathos and sweetness as to have secured the admiration of all classes of readers.

The drama of "The Seven Chiefs against Thebes," so called from the number of chiefs selected to attack the seven gates of that city, may be briefly stated as giving "the siege of the city of Thebes, and the description of the seven champions of the Theban and Argive armies; the deaths of the brothers Polynices and Eteocles; the mournings over them by their sisters Antigone and Ismene; and the public refusal of burial to the ashes of Polynices, against which Antigone boldly protests." The pervading characteristic of this play is its warlike spirit; it is considered one of the earlier productions of its author, and, like "The Persians," is less dramatic in structure than some of his later works. It is, however, marked by striking individuality of character and an elevated spirit of Greek chivalry. In several points analogies may be traced between it and the "Edipus" of Sophocles. To what extent Flaxman has penetrated its martial spirit is evidenced in Fig. 3, where the soldierly forms of the seven chiefs—Eteocles, Polynices, Capaneus, Parthenopæus, Amphiaræus, Hippomedon, and Tydeus—with uplifted hands and eyes to heaven in act of oath over the carcass of the sacrificed bull, constitute a picture of heroic fire worthy of the best days of Greek arts or arms.

"Seven valiant chiefs
Slew on the black orb'd shield the victim bull,
And dipping in the gore their furious hands,
In solemn oath attest the God of War."

This design more resembles an antique *relievo* than a modern drawing, so sculptural in its precision of form and classic in feeling. The figures are of the finest type of warrior-like bearing; their action impassioned and dramatic to the last degree, and, notwithstanding the similarity of their attitudes, no repetition of *pose* occurs. Throughout the series of designs from this author, the "Vow of the Seven Chiefs" may be quoted as most fully realising the high-toned spirit of Greek valour. Following the course of the drama, Fig. 4 shows the dead bodies of Eteocles

and Polynices borne on the shoulders of four comrades, preceded by a herald, and mourned in tearful anguish by their sisters Ismene and Antigone.

"With what a ruthless and destructive rage
The Furies hurled their vengeful shafts around,
And desolate the house of Edipus!"

The two brothers fell in mortal combat against each other, and the rites of burial were denied to Polynices. Antigone, in the deepest grief at his loss, and mortification at this indignity to his name, determines to bury him herself:—

"All woman though I be, I will contrive a tomb and deep-dug grave for him, bearing earth in the bosom-fold of my fine linen robe, and I myself will cover him."

The scene disclosing this mournful process-

sion, and the devoted love of Antigone for her dead brother, is presented by Flaxman with a force and intensity not perceptible in the original poem to the majority of readers. By the suggestiveness of a great artist, lines become more powerful than language; the imagination may be excited by a touch where words fall unimpressive, and imagery is opened up to the fancy which verbal description might fail to stimulate. We hear Antigone's imprecations on the Cadmean rulers in the impassioned rendering of her grief by the designer, and witness the tender interment of her dead brother by her own hands. Her devotion involves her destruction; for by her audacity in putting aside the orders of the



Fig. 3.—THE VOW OF THE SEVEN CHIEFS.

rulers she is condemned to living interment, from which, however, she escapes, though only by death from her own hand.

The subject-matter of the "Agamemnon" may be briefly quoted as the return of that hero from Troy in company with Cassandra, and the murder of both by Clytemnestra, with details of the vicissitudes of a soldier's life. Of the four designs by Flaxman to this tragedy, the accompanying illustration, "The Vision of Helen," Fig. 5, is selected, as showing the beauty of form in the two floating figures, whose buoyant

flight through the air is happily expressed. Agamemnon and Cassandra, in a triumphal car, greeted on their return from Troy, has a grandeur in the principal figures betokening the victorious warrior, who is welcomed on his way:—

"My royal lord, by whose victorious hand
The towers of Troy are fallen."

The death of Agamemnon by the savage Clytemnestra, standing over the outstretched body of her victim, conscience-stricken at her act, is severely grand in its



Fig. 4.—POLYNICES AND ETEOCLES MOURNED BY ANTIGONE.

general design and arrangement. Her form, stalwart and erect, is worthy a creature capable of such acts as were hers.

The "Choëphoræ," though less powerful in interest than other dramas of Æschylus, nevertheless exhibits artistic features that might well engage the attention of Flaxman. The incidents, if comparatively unimportant in themselves, connectedly lead to its termination, wherein the names of Electra, Orestes, Pylades, Clytemnestra, and Ægisthus occur. The interest of the play concentrates in the plot between Electra and her brother Orestes in revenge for the death of their father Agamemnon. To this poem

Flaxman has devoted five drawings, all marked by a sentiment of character in keeping with its general feeling.

"Orestes offering Sacrifice at the Tomb of Agamemnon" tenderly expresses the filial regard associated with his name. Standing bareheaded by the resting-place of his murdered father, and accompanied by his bosom friend Pylades, he deposits thereon his offering to the gods, "a ringlet cherished in honour of Inachus."

* Illustrations are not wanting among classical authorities to show the custom of consecrating the hair to deities.

"To thee these crisped locks
in the anguish of my soul
I now devote."

A procession of Electra and Trojan women bearing oblations to Agamemnon's tomb brings with it the sorrowing dirge of a band of mourners, in its seventy of line and shrouded forms.

In Fig. 6 is shown the meeting of Electra with her brother Orestes, after his return from Phocis; but, she failing to recognise him, he shows her a portion of his mantle she had herself wrought before his departure:—

"Behold this web, the work of thy hand, and the strokes of the shuttle, and on it the delineation of wild boasts. Be yourself, and be not over-mazed through joy, for I know that the nearest relatives are bitter foes to us twain."

The graceful figure of the doubting girl is expressed with much beauty and simplicity, as lifting up the ornamented tissue she looks hopefully, but searchingly, into her brother's face. Subsequently they concert the death of Clytemnestra and Ægisthus, who murdered their father Agamemnon. Pylades forms the third figure in the composition, and standing aback holds the spear of his friend while speaking with his sister.

The revenge of Orestes in the murder of Clytemnestra and Ægisthus furnishes Flaxman with a subject of which he presents a composition wherein drawing and foreshortening are skilfully employed in the narration of the tragic event. Ægisthus lies extended on the ground, and Clytemnestra fallen over his body. Orestes, dagger in hand, points to their slaughtered forms, and exclaims—

"Behold the proud oppressor of my country."

Among the ancients such intended parricidal murders were supposed to be always visited by punishments; hence we find Orestes tormented by the "Furies," of which Flaxman supplies an illustration, wherein the wanderer is fleeing from the hosts of demon forms gathering around him.

"The Persians," considered by many critics as the least perfect of the remaining tragedies of this poet, does not offer to the artist those opportunities for the graphic illustration of human passion to be found in his other works. Of the four designs Flaxman has made from this poem, the first is, perhaps, most worthy of his pencil.

"The morn all beauteous to behold,
Drawn by white steeds bounds o'er the enlightened earth,"

suggests a picture of Aurora in her car, and attendant figures.

"The Suppliants," like "The Persians," affords but few passages for illustration of a character equal in interest to the other tragedies of this author. The argument of the play exhibits its general scope: "The Flight of the Danaides from Egypt, accompanied by their Father, to Argos, and their Supplication for Protection against the Lawless Nuptials threatened them by the Sons of Ægyptus." Notwithstanding the situations of the poem are of less tragic interest and force than some already described, Flaxman has devoted no fewer than six drawings to its illustration. In the majority the female figure occurs frequently, and, though not of that extremely beautiful type to be seen in his finest conceptions, yet they possess that simplicity and grace without which no conception of feminine character passed from his hands. The figure of Venus is in many respects very beautiful; the floating band of Cupids surrounding her are especially so gracefully realising the poet's lines—

"Round thee where'er thou lead'st the way
Joyful the frolic Cupids rove."

With the character of the remaining tragedy, "The Furies," all are familiar, as with the place they hold in the mythology of the ancients. The ministers of the Vengeance of the Gods, they punish the

guilty on earth, as also in the regions of eternal torture. In part a sequel to the "Chœphoræ," this play contains some of the personages there concerned. Orestes, after the murder of Clytemnestra, being pursued by the "Furies," or Erinnys, travels to Delphi, obtains the protection of Apollo,

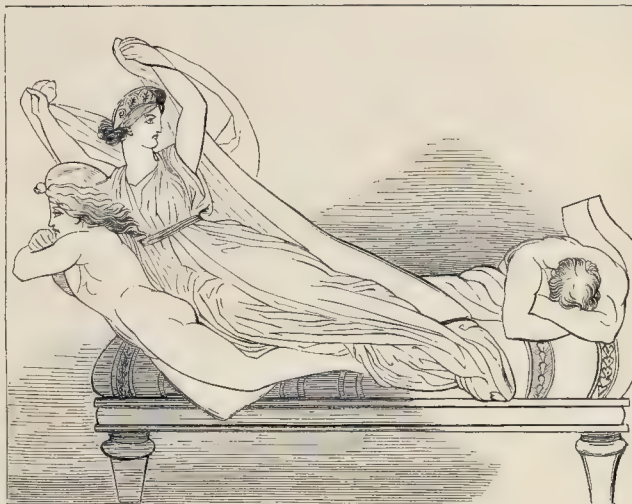


Fig. 5.—THE VISION OF HELEN.

and undergoes his trial at Athens before the Areopagus instituted by Minerva. He is acquitted, but threatened by the "Furies" until Minerva interferences in his behalf. The drawing of the acquittal of Orestes, with Apollo and Minerva dismissing the "Furies,"

contains a magnificent conception of these two deities. Grand in stature and serene in aspect, they stand the impersonation of celestial, majestic power. The Gorgon Furies hurry from their presence, whose commanding hand betokens they must



Fig. 6.—THE MEETING OF ELECTRA AND ORESTES.

away. Horrid in face and mien, the loathsome crew look more hideous beside the radiant benignity of the divine Apollo and the goddess of the plumed helm. Pathos, tenderness, and grace, in some form or degree, are ever present in Flaxman's works, but the majestic dignity of these two classic figures it would be difficult to find equalled

in the whole range of his numberless designs.

It was during his residence in Rome, and subsequent to the production of the Homeric series, Flaxman executed these thirty-six designs for the Countess Spencer, at a cost of one guinea each.

THE
NEW BRITISH INSTITUTION
GALLERY,
39B, OLD BOND STREET.

THE catalogue of this exhibition is not very extensive; but, as a whole, the gathering is of much better quality than any that has preceded it on these walls. During the seven years of its existence this institution has admitted a proportion of water-colour drawings, but this season no drawings are exhibited. Figure-subjects of any importance are few and unambitious, but there are some specimens of landscape that would be attractive in any collection, and the animal-pictures generally are highly meritorious. We find here 'The Summit of Calvary' (28), P. R. Morris, the study for the large picture exhibited at the Royal Academy. There is also by the same painter 'The Way Home' (47), a rustic subject, but treated with so much tenderness as to raise it to the tone of refined allegory. It shows three figures, a mother carrying sticks for firewood, and two children with their gleanings, all brought out with infinite taste and feeling. No. 67, L. J. Pott, is called 'A Study for a Picture,' purporting to represent a procession, but as nothing can be said about the subject, the artist will recognise the absurdity of exhibiting any such a composition without a title. Something analogous to this occurs with respect to No. 70, Sophia Beale, a very crowded picture, 'Ober-Ammergau, Monday, September 25th, 1871,' and presenting a study of a principal scene in one of the so-called sacred plays, the representation of which has so shocked the sensibilities of the Protestants of Europe. In his 'Fleuriste Florentine au Moyen Age' (86), M. Ouderaa gives a very pleasant picture of that practice of distributing flowers at the houses of entertainment which has been maintained till the present day. His figures are picturesque, spirited, and characteristic; qualities of which we feel in some measure the deficiency in 'Sortie du Bal de l'Opéra' (108), C. Calthrop. 'The First Reproof' (127), J. Coomans, is one of those finished antique family episodes to which no other painter can give the truth we see here.

Prominent among the landscapes is a small picture by Roelofs, 'Drenthe—Holland,' abounding in that simplicity and force which constitute the essence of Art: it reminds us of one of Nasmyth's studies. 'A Pastoral' (51), Ebel and Verboeckhoven, is one of the best passages of sylvan landscape with which the name of the veteran cattle-painter has ever been associated. There is another in which he figures, but not with such grace and power: 'Approach of a Storm' (104), De Jonghe and Verboeckhoven, wherein some sheep appear to scent the coming tempest. Independently of the different hours of the day, a striking contrast is shown in 'Landscape—Afternoon' (40), J. Van Luppen, and (41) 'Forest Scenery—Evening effect,' J. Janssens; the former being simply a transcript from nature, while the other is an essay in Art according to the principle of strong oppositions. Also by Van Luppen is another landscape, very natural in aspect, called 'View at Moulins, near Dinant' (73); and not less attractive are, a 'Waterfall by Moonlight' (39), A. Wüst; 'The old Water-Mill' (55), J. Janssens; 'The Environs of Haarlem' (100), E. de Schampheleur, a piece of flat landscape very mellow in colour; and 'A Song of Summer' (61), E. G. Lawson, containing firm natural passages of landscape, but with a sky in all respects unintelligible. Although none of these works are important, we see in them the complexion of the country, and hear from them the voices of nature more than in any others of the continental schools of landscape Art. Again in the pastorals of foreign Art, there is a novelty of aspect that affords a relief to what we have for years been accustomed to. The marine, coast, and river subjects differ but little from the calms and breezy river-pieces of Albert Cuypp, and those who imitated him; as may be seen in 'On the Scheldt,' H. Koelkoek;

'A Calm' (82), J. Deleur; 'In the Channel' (97), Van Heemskerck; of which, by the way, it must be remarked that, although admirable in the forms of the water, it is too much broken up.

The artists of the northern schools have always excelled as painters of flowers and fruit, and in this department they still maintain their pre-eminence. There are over the fire-place three small pictures of extraordinary truth and beauty: 'Fruit and Flowers' (19), D. de Noter, and 'Flowers' (21), D. de Noter, and 'Flowers, Fruit, &c.' (20), J. Robie. For twenty years we have known the works of the latter of these men, but they are always fresh and fragrant; and what is especially remarkable in the pictures of these florist-painters is that the lovely objects of study are thrown on the canvas with a carelessness which seems reckless, but which is nevertheless the essence of eccentric composition. This is especially striking in 'The Bouquet' (99), Vandenbosch. There are also by T. Worsey some very brilliant instances of flower-painting, as 'Azaleas' (85), and a 'Basket of Primroses' (81).

From the miscellany may be selected for mention smaller pictures which do not recommend themselves to notice so much by the piquancy of the subjects, as that they afford fair specimens of the work of the painters respectively, as 'The Right of the Strongest' (43), C. Verlat; 'Brown as a Berry' (28), and 'Don't Care' (37), W. Gale; 'Two Draught Horses in a Farm-yard,' by Verschuur; 'A Tête-à-Tête,' a very spirited picture by Calthrop; 'Early Morning on the Avon—Kenilworth Castle in the distance' (122), G. F. Teniswood, and others, of which the majority have the merit of illustrating a precept either negative or affirmative. The exhibition is not attractive by its brilliancy, and, although consisting chiefly of small pictures, it is in principle the soundest yet seen in this gallery.

THE SPIRIT OF FAITH.

FROM THE SCULPTURE BY M. NOBLE.

IN the church of the picturesque little village of Simonburn, near Hexham, is a mural monument to the memory of Robert Lancelot Allgood, and Elizabeth, his wife, of Nunwick, in the county of Northumberland, erected by their surviving children, in 1868, as a tribute to their filial love. The execution of the work, which is in white marble, was intrusted to Mr. Matthew Noble, who, in the design for the upper portion of the monument—that which is engraved here—has combined poetic religious feeling with simplicity and purity of taste. His object appears to have been to represent 'The Spirit of Faith' standing on the rock of Truth, with one hand resting on the Cross, and the other pointing heavenwards. The face of the figure is especially beautiful in its quiet earnestness, expressive of the full assurance that "there shall be no night" where the spirits of the beloved dead have now their habitation. Above the figure is seen the Star of Faith, and on the Cross is the monogram of the Saviour, while sprays of the passion-flower and the olive are entwined about the sacred symbol, relieving it of its formality in its artistic character.

One cannot express a doubt that they who called this work into existence must value it highly, no less for its beauty as an example of sculpture, than for the memory of those whose names are inscribed on the tablet below. It may be classed among the many beautiful monuments which lie hidden from public eyes in comparatively obscure churches all over the kingdom; and it shows the sculptor to be as well qualified to treat works of this kind as he is known to be in the execution of the numerous portrait-statues and busts with which his name is most familiarly associated.

ART IN CONTINENTAL STATES.

PARIS.—*The Distribution of Honours.*—On the 1st of the month just past, the French Exhibition of the year 1872 was formally brought to its conclusion, when M. Jules Simon, the Minister of Public Instruction, Religion, and Fine Arts, met a considerable assemblage of Artists in the chief hall in the *Palais de l'Industrie*, and, after a short address, delivered the medals to, and conferred other honours on, those who had gained the award of the juries. Considering the special interest of the occasion, we think it well to present our readers with the substance of *Monsieur le Ministre's* remarks. "Gentlemen," he said, "it is two years since you met on an occasion similar to this—but two years—yet they seem like as many centuries. In the interval we have all suffered—profoundly suffered. Our loss has been severe; yet let us hope that it has been borne in mind with a true appreciation. It is the will of Heaven that misfortune should prove a chastisement to the unworthy, while to the high-hearted it is a source of instruction. In the tempest which has passed, the Arts have been heavily menaced, heavily tried. The destruction of the Louvre and the Imperial Library seemed inevitable. You will commend the purpose of the President in selecting this opportunity to recompense those to whom we are indebted for the preservation of our Museum. We should have wished, in that proceeding, not to have omitted one of those who, faithful to their post during the period of the Commune, defended, at the peril of liberty, and even life, the masterpieces confided to their guardianship. Being constrained, however, to make a selection, we declare aloud that the administration to whose care these treasures are committed will not forget the debt contracted jointly by us all. I need not tell you that, during the war, every artist took to the musket. Neither in their regard, nor in that of others, do I make this a claim for honours; it was but the fulfilment of an elementary duty. Many of them fell fighting on the road to glory. At their head was Henri Regnault, killed at Buzenval, Joseph Cuvelier, the sculptor, at Malmaison, Charles Durand at Sedan, Vincelet, Rickard, Coinchon, and Jules Klagmann, who bore names destined to a double celebrity—all fell, front to front with the enemy. But a few days have passed since we lost Francis Forster—dead in his eighty-second year—full of days and of honours. We have many losses to repair—many vacancies to fill—great recuperative efforts to make, as after 1815. This has not been our first defeat, nor our first resurrection. I speak of Forster as a competitor with our most famous engravers. You are all aware that engraving has a foe in photography, which is one of the most marvellous and felicitous of human inventions. Every day it develops and advances, but yet you will admit that its finest works are reproductions of engravings. And why is this, let me ask? Because, in engravings, you have human art, human purpose, human intelligence. A school has arisen which in painting and literary creations would take for the guiding rule of Art the reproduction of nature pure and simple. This doctrine, carried out to its thorough terminus, would amount to the negation of all Art. Servile imitation is not even imitation—the inferiority of the copy is too flagrant. To paint nature she must be intimately and profoundly comprehended, and consequently idealized. Between Photography and Art there is just the distance between the real and the ideal, or that which separates a transitory accident from what is durable and eternal. Photography presents a fac-simile; Art alone gives a portrait. The one takes me as I am at this hour, the other penetrates into the depths of my nature, and gives the very man." After some further discussion, which was perhaps somewhat out of place, on this very nice theorem, M. Jules Simon proceeded to a conclusion. "Three months since," he said, "I had a conference with men of letters. To-day I am in a circle of Art, and to the one side and the other I attest that the soul of France has not been stricken. More than one of those choice works around us has been conceived under the rushing of the cannon-ball—among the fractured





ruins of much-loved homes—nay, even beside the grave. By our thoughts and by our labours we prove that we are living beings. This axiom is as irrefragable as that of Descartes. I should like to see on all sides, in the schools and in the ateliers, a deep determination to be doing; the more manful for being unassuming. Let me have a general impression that much is to be aimed at to recover position; study most serious and sustained; a yearning after the best of liberty, which is to be won by labour and peace; the same significant intimation that followed 1815; the apparition of a generation at once peaceful and brave, studious and robust. The success of our Exhibition, prepared under circumstances so cruelly trying, fills me with confidence and consoles me for the redundant, sterile agitation which survived and even continued after the war. Better is it at all times, and more especially after defeat experienced, to study the expedient than to wrangle. I thank you, in the name of our country, of Art, and of humanity, for what you have here done and for what I anticipate you are about to do. God does not abandon a people whose philosophers and artists cling lovingly to the grand and the beautiful." This address was received with much applause, and the Minister then proceeded with the usual formalities to distribute medals, declare the honours of the Legion of Honour, and the Prize of Rome.

We have recently had occasion to notice in Paris a commendable custom in connection with Art, which, at the present time, is plenarily illustrated. We allude to the exhibition, in some conspicuous locality, of newly executed monumental statues, in order that they may be subject to public criticism, and peradventure emendation, previous to their being transmitted to their ultimate destination. It is singular, that no less than four such works have recently passed through this ordeal in the *Champs Elysées*, viz.:—the fine South American monument, which we have described in our last; a statue of the great Vauban, and two epic colossal equestrian statues to be erected in Mohammedan Egypt; one of Ibrahim Pashaw, in Cairo; the other of Mahomet Ali, in Alexandria. The Vauban is a heavy, uninteresting presentment of the great scientific soldier. On the other hand, the Mahomet Ali is a noble work, full of character. The autocrat in look, the remorseless slayer of the Mamelukes, the resolute regenerator, bestrides, in quiet sternness, his Arab steed. The broadly folded turban and ponderous fall of the robe of honour, complete the grandeur of the portrait. The Ibrahim is also spiritedly designed; the man of battles is given in an attitude of hot command, but his costume is poor and unsculpturesque.

A sale of important pictures, chiefly of the modern French school, took place in Paris somewhat recently. The name of the owner of the collection did not appear. Of the thirty-three works which it included the following are most worthy of notice:—Landscape, 'Corot, £240; 'The Shore of Entreat, after a Storm,' Courbet, £520; 'A Stormy Sea,' also by Courbet, £680; the next four are by E. Delacroix, 'Christ in a Lunatic Asylum,' £1,600; 'Christ Sleeping on the Lake of Gennesaret,' £1,100; 'Demosthenes on the Sea-shore,' £1,096; 'Flowers,' £549; 'Hamlet and Polonius,' £680; 'The Great Forest,' Diaz, £920; 'Angelica fastened to the Rock,' Ingres, the first sketch, £2,800; 'Apoteosis of Napoleon I.,' a drawing in Indian ink, Ingres, £288; 'Moonlight,' J. F. Millet, £800; 'The Sea,' Rosseau, £800; 'The Edge of the Forest,' Rosseau, £312; 'At Fontainebleau,' Rosseau, £240; 'Grand Canal, Venice,' Guardi, £284; 'Portrait of a Woman,' Rembrandt, £412; 'The Stable,' Teniers, £380.

CAPE TOWN.—We have received the first annual report of the "South African Fine Arts Association," and learn from it that the exhibition of pictures, opened in the months of December and January last, was quite as successful as its promoters expected. The pictures contributed were examples of old and modern masters, both British and foreign, numbering in all 230, and lent for exhibition. A gentleman, Mr. S. B. Bayley, who always took much interest in promoting a love of Art in the colony, has left, by will, the sum of £500 towards the erection of an Art-gallery, provided a further sum of £1,500 be collected for the same purpose: subscriptions

are being made with this object. Mr. Bayley also bequeathed, on certain conditions, his gallery of paintings to the colony. Among the donations to the society during the past year were "nineteen volumes of the *Art-Journal* (bound), presented by J. A. Fairbairn, Esq."

RICHMOND, U.S.—The public journals of this city speak in highly eulogistic terms of a monument executed by Valentine, the American sculptor, to the memory of the heroic General Lee, who so greatly distinguished himself, on behalf of the Southerners, in the late civil war. The editor of the *Richmond Enquirer*, after paying a visit to the artist's studio, writes:—"In the centre of the room stood grandly and gloomily the monument, finished and ready for casting. . . . An air of massive grandeur and sublimity—of Doric simplicity and severity—pervades the entire work, which well accords with the simple and serene grandeur of Lee's character. The impression made upon the mind is one of pleasant surprise at beholding, as it were, the reclining warrior, not dead, but sleeping—peacefully dreaming, with a smile upon his lips. . . . The triumph of the artist is complete, and his fame secured. His work will be admired while the memory of Lee is revered; and his name will go down to posterity with the calm Christian soldier whose history he has so well stamped upon the imperishable marble."

THE STATIONERY COURT AT THE INTERNATIONAL EXHIBITION.

We should imagine that this court will be very attractive to most visitors—its "objects" are of such near and homely interest to all of us. They include everything relating to paper, from the mere material itself to the devices traced upon it, the pens and pencils so employed, the wax that fastens it, and the simple or luxurious case where it is stored. The very curtains that screen the arched entrances, all of rich and varied patterns, are made of Japanese paper, and come from the firm of Pavy, Pretto, & Co., who are ready to supply such, of any size or sort, at prices rising from five shillings the pair. We should think these will prove a welcome novelty in replacing the red and white glazed linen which has hitherto haunted us at *fetes* and *soirées*. Passing on to stationery proper, we must give a special word to the beautiful case exhibited by Mr. MacMichael, Heraldic Artist and Designer, of 207, King's Road, Chelsea. He has given originality and beauty to an Art which is always in danger of sinking into mere conventional ornament. There is a richness and perfection about his designs that imparts, even to his monograms, something of the dignity of coats of arms; while his genuine heraldic devices have all the delicate molten beauty of old-stained glass. A fresh quaint wit is seen in his humorous headings, and, in some of the more significant, is a wonderful perfection of fine work. Notice a device of a globe, with perfect outlining, and silvered lines of latitude and longitude, as perfectly finished as if on a cameo. That Mr. MacMichael has won the patronage he merits is evidenced by the beautiful designs he has executed for her Majesty and the Prince of Wales.

Other specially attractive cases are those filled by Mr. Marcus Ward, of the Royal Ulster Works, Belfast, and 67 and 68, Chandos Street, Covent Garden. He also has the merit of breaking from conventional ideas, which however good in themselves originally, are worn threadbare by repetition. His mediæval Christmas cards, with their correct drawing, brilliant colour, and apposite sentiment, are all that can be desired in such *souvenirs*. Nor are his memorial cards the old hard black and white urns and willows of ghastly remembrance: many of his are soft in shading, graceful in outline, and pure and true in idea.

Apropos of Christmas cards, we must mention the very pleasing and tasteful case exhibited by Messrs. Goodall, whose other case, exhibiting the backs of playing-cards, is a marvel of pleasing colour and varied design.

The fancy-stationers seem less fortunate in

valentines. Those exhibited by Messrs. Canton, of 22 and 23, Aldersgate Street, evince careful and elaborate manipulation, which one only regrets is not devoted to the working-out of fresher and higher Art. The imagery of that "love which makes the world go round" cannot surely be exhausted. Why should not a strong and piquant individuality be given to a valentine? just as it is to many of the best Christmas cards. For instance, from Mr. Ward's half-smiling, half-sober, mediæval pictures, a purchaser of good taste can select, and easily enough, which will be especially pleasing and appropriate for its destination. But in valentines, if the sender is above the level of vulgar personal allusion, almost any one is as fitting as another to offer.

Messrs. Mead & Co., of 73, Cheapside, have endeavoured, in their valentines, to combine the useful, or, at least, the costly, with the sweet. Their floral wreaths are fit for the bouquet or the head-dress, and, furthermore, generally conceal fans, smelling-bottles, bracelets, brooches, lockets, and even prayer-books. For all their richness of ornament and intrinsic value, we cannot think of such valentines as in the best taste; for a valentine is supposed to be a sign of that sentiment which sets dew above diamonds, and would value a keepsake more than a legacy. On Valentine's morning we should be sorry to see our young girls' innocent and maidenly excitement touched with the greed of a *grisette*.

Messrs. Melliship and Harris, of Baker Street, Westbourne Grove, and Leinster Terrace, exhibit some visiting-cards whereon the names are engraved in floral or other devices—an idea which may be highly characteristic and pleasing where the design is in some way appropriate to name or crest, but which otherwise is apt to degenerate into unmeaning frivolity.

In albums, Messrs. Parkin and Gotto and Mr. Marcus Ward exhibit many beautiful specimens: especially those with sized mounts for various styles of photograph, and others with borderings of floral tracing. We must also draw particular attention to a "genealogical album," exhibited by Messrs. Lett & Co., whose other useful and substantial objects are too well known to need any further special mention.

As one of the curiosities of the Court we may mention the case of "Grocer's Stationery," exhibited by Messrs. Crescens, Robinson & Co., of the Atlas Works, Borough Road. Among the covers for wrapping tea, are brilliant and correct pictures of Chinese society, which would certainly have been stored as household treasures less than a century ago.

Amid the numerous specimens of writing and drawing implements shown here, we may mention the pencils of M. Faber, of Stein, near Nuremberg, whose London agents are Messrs. Heintzmann and Rochussen, of 23, Abchurch Lane. The lead used in the manufacture of these pencils is brought from a mine in Eastern Siberia, whose mineral has been pronounced by various scientific associations to be of the same character as the famous Borrowdale lead. The wood employed is exclusively the American cedar (Florida), and its lightness and finish are worthy of the excellence of the lead. These pencils won a medal at the International Exhibition of 1862. M. Faber also exhibits slates, some ruled for sailor's logs or music; others, the plain school-slates, but all of a uniform darkness and closeness of grain, which, with their neat bright framings, will surely make them a pleasure to use in place of the heavy, spongy, dirty deal-set slates that so often spoil the tempers and the cleanliness of the schoolroom.

We must not linger among the chromos of Messrs. Leighton Bros., of Milford House, whose bright and wholesome work for the *Illustrated London News* has made them a household name all over the civilised world. Nor can we do more than mention the delicate artistic specimens shown by Messrs. Clay and Sons, or Messrs. Vincent Brooks, Day & Co.; nor even the fine engravings from the Doré Gallery, and other books and periodicals which are exhibited by the enterprising firm of Cassell, Peter & Galpin; after inspecting these, we leave the Stationery Court, convinced of the mutual instruction and stimulus to be imparted in an unpretending way by such exhibitions.

ZOPISSA.

THE history of inventions, if ever it be properly written, will form a most instructive chapter of the philosophy of human progress. Its connection with the biography of inventors is far more intimate than any persons who are not familiar with the subject would imagine. Personal objections have constantly outweighed and stifled scientific discoveries. Inventors are, for the most part, a race apart; sharply defined from ordinary men; gifted with an insight into nature, and a rapid appreciation of her working, which almost resemble the divinely imparted instinct of the bee. Like these winged masons, carpenters, and builders, the human inventors are also, mostly, an irritable race. They are impatient of the slow appreciation, or the selfish hatred, of what they know to be great discoveries and actual boons to mankind. Small wonder that they show their disgust. And society at large, instead of treating these great benefactors with special honour, sheltering them from the chilling blasts of want, giving them leisure for study and funds for experiment, soothing their petulance as we should do that of a sickly child, fixes at once on the weaker points of their finer nature, and revenges itself for its own inferiority by driving the man of genius into the asylum or the grave.

It has fallen to our lot to see very much of the unequal contest between intellectual light and social darkness. At times, indeed, the irritation of which we speak rises to the pitch of actual frenzy. The directors of one company, met to carry out an invention which promised the most brilliant results, were scattered from what proved to be their last meeting by the rush of their inventor—he was a Polish soldier—to fetch his sword, as a convincing argument. And there is frequently the difficulty in dealing with an inventor, that he so clearly, and, it may be, justly, sees the value of his discovery, as to become impracticable as to any business treatment of it. He sees all the results, while others see only the difficulties that lie in the way of their attainment, and must thus become impossible.

We are led to these remarks, by a recent investigation of what appear to us to be the highly important discoveries of Colonel Szerelmy, a Hungarian officer. We are not insinuating that he is either irritable or impracticable. We have found him courteous and business-like. But we are at a loss to imagine the reason which has kept inventions of such signal merit, and promising so lucrative a return for capital, still in a state to require advertisement or introduction to the public.

The material produced by Colonel Szerelmy, and called by the Arabic-sounding name of Zopissa, is a species of paint, varnish, or glue, or rather a substance combining the special qualities of each of these bodies with others peculiar to itself. It can be employed with the facility of paint. It is as preservative of surface and of lustre as the most successful varnish. It holds with a tenacity equal to that of the best marine glue, not only wood, paper, and cloth, but stone, glass, and iron. It is impervious to water. It is incombustible by fire. It is an almost absolute non-conductor of heat. While qualities such as these are enough to give a very high commercial value to a chemical product, the cost of production is said to be very low.

We have not space to enter into the interesting details of the manner in which Colonel Szerelmy was led to the discovery of this important material. He believes that it is the very secret that has imparted so imperishable a durability to the sarcophagi, the mummy cloths, and the mural paintings of the ancient Egyptians. There is, it is certain, a wonderfully Egyptian look about the panels, and cloths, and piles, and beams, and sleepers, prepared by this process. Some of them have been for years under water. Some of them have been exposed to jets of flaming gas. They appear to have been little affected by either. Human life is not of adequate length to apply the tests to which the inventor proposes to submit the timbers he has prepared. But when we say that not only a very large proportion of the

newspaper-press of the country has called attention to the results of experiment, but that Dr. Faraday and Sir Roderick Murchison, in an official report which the House of Commons ordered to be printed on the 16th of May, 1860, bear testimony to the efficiency of Zopissa for arresting the decay of stone, it will be seen we have reason for expressing surprise that the material has not been brought into universal use.

Its value for maritime and military purposes appears to be extraordinary. Opticians and opera-goers know the worth of the new metal, aluminium, owing to its two qualities of non-oxidation, and great lightness. A double opera-glass might be made of Zopissa paper, so light that the glass would be the heaviest part, so strong as to be proof against any but intentional injury, and at a cost which would leave aluminium nowhere. Again, for cisterns, pipes, or reservoirs of water: not only can these be made of this material at a third of the price of iron, but the chemical action that is always going on in metal containing water would be obviated, and the great trouble of the winter frost in London and other large towns, the fracture of the water-pipes, would be rendered a thing of the past; owing not so much to the great strength, as to the non-conducting quality, of pipes made of this cheap material.

Space would fail us to tell of the objects to which it might be satisfactorily applied. For vessels it may be made to combine the lightness of timber with the resistance of iron armour. For shoes it is at once light and durable. For cartridge-cases it presents to the manufacturer of small-arms, and, indeed, to the artist in any branch, including the formidable guard of our coast against future attack, the torpedo, exactly that of which he is in search. Intelligence will be sadly wanting in the present race of Englishmen if they fail to avail themselves of the use of Zopissa.

SCHOOLS OF ART.

FEMALE SCHOOL OF ART.—The annual distribution of prizes to the successful students of this school, which is so ably directed by Miss Gann, was made on the 21st of June; the Lord Mayor presiding. The meeting took place in the Egyptian Hall, Mansion House.

Professor Donaldson read the annual report, which stated that while in 1870 the largest number of pupils was 155, last year it was 170. This was the only School of Art in the Kingdom where the instruction was given entirely by female teachers, and the warmest thanks of the committee were tendered to the superintendent and her colleagues. The national awards at South Kensington were open to all the 114 Schools of Art in the kingdom, numbering 20,255 students, and 64,608 works were selected for the competition. The prizes were only ninety in number, and four were allotted to pupils of the institution. The Queen's Scholarship, of the value of £30, had been won by Miss Julia Pocock; her Majesty's prize medal by Miss Mary W. Webb; and the Queen had been pleased to express her satisfaction with the paintings of those pupils. The prize for the best notes of the paintings in the Exhibition of Old Masters had been adjudged to Miss Emily Austin, who also gained the silver national medal. The Gilchrist prizes were awarded to Misses Webb, Coffey, Austin, Ierson, and Rae; Dr. Hick's prize of £5 5s., for the best fan-design, went to Miss Ellis; and rewards for designs for playing-cards to Miss West. Two more students had obtained permanent engagement in tile-painting at Messrs. Simpson's, who now employed six students from the school.

The whole number of prizes presented on this occasion was about one hundred. The students and visitors were afterwards addressed by several gentlemen; among whom was Mr. Francis Bennoch, F.S.A., who took advantage of the place and opportunity to remark that in the Mansion House of the richest city of the world no pictures were to be seen on its walls, and he hoped the subject would engage the attention of the present Lord Mayor. His lordship, in reply, said he had long felt how desirable it was that

something should be done by the City to obtain great pictures, and that, some years ago, he had suggested the matter to the corporation; not only as an encouragement to native talent, but as a means of advancing the artistic taste of the nation.

With reference to the recent examination of the works produced by the pupils of the Female School of Art, we hear that the National Gold Medal has been awarded to Mrs. Fennessay, formerly Miss Emily Selous, for a statuette of 'Cimabue'; and a National Silver Medal to Miss Julia Pocock.

THE POTTERIES.—The Hanley school has been very successful in the awards recently made at the examination at South Kensington. A gold medal, the first, we believe, which the institution has won, was gained by Joseph Ellis, for modelling. Two silver medals and three Queen's prizes were also awarded, and seven pupils have free studentships. Nearly double the number of pupils have this year been successful in comparison with last year. Of the second grade students, 54 passed, and, of this number, 17, whose works are marked 'excellent,' have gained prizes.—The Stoke school is scarcely behind the preceding in honours. Robert Abraham won a gold medal for painting from nature; a bronze medal was awarded, besides eight free studentships. Here also there has been a large increase of prize-winners over last year.—The students attending the Wedgwood Institute at Burslem are scarcely behind those of the neighbouring schools. Three Queen's prizes and three free studentships have been awarded in the national competition. The prize of five guineas offered by the Plasterers' Company for 'the best design in pencil or monochrome for wall-decoration,' was won by Joseph Parr. There were twenty-seven competitors for the prizes.—It is generally known in the Potteries that some time ago T. S. Dresden, Esq., of London, offered three prizes for the best original designs for a dessert service, of £20, £10, and £5 respectively, open to the United Kingdom. The examiners at South Kensington have awarded the first prize to H. Wilson Foster, of South Kensington, son of Mr. Foster, of Endon, near Leek; the second prize to Mr. W. Clausen; and the third to Mr. C. E. Emery.

PICTURE SALES.

A NUMBER of pictures, chiefly by old Italian painters, nine of which belonged to Prince Napoleon, and escaped the conflagration of the *Palais Royal*, were sold by Messrs. Christie and Co. on the 11th of May. They included a 'Portrait of a Poet,' Beltraccio, 125 gs. (Forster); 'Portrait of a Lady,' Beltraccio, 405 gs. (Holloway); 'Virgin and Infant Jesus,' A. Botticelli, 250 gs. (Johnson); 'Portrait of Cosmo de Medici, first Grand Duke of Tuscany,' Bronzino, 325 gs. (Holloway); 'Portrait of a Princess de Medici,' Bronzino, 160 gs. (Johnson); 'Virgin and Child,' Bugiardini, 110 gs. (Remington); 'Virgin and Child,' Conegliano, 308 gs. (M. Colnaghi); 'Portrait of a Man,' V. Foppa, 250 gs. (Holloway); 'The Virgin enthroned,' with the Infant Christ standing on her knees, Andrea Mantegna, 100 gs. (Anthony); 'A Girl at her Toilet,' an elderly female holding a mirror before her, Paris Bordone, 700 gs. (Lane); 'Portrait of the Marchioness Guadagni,' seated in a chair, with her son standing at her side, Justermans, of Antwerp, 160 gs. (Holloway); 'Christ bearing his Cross,' assisted by Simeon of Cyrene, Sebastian del Piombo, 240 gs. (Cox); 'Portrait of a Youth,' in a black dress and cap, his right hand resting on a dagger, Raibolini, 300 gs. (Rutley); 'Virgin and Child,' Lorenzo di Credi, 130 gs. (Graves); 'Portrait of a Young Prince,' wearing a cuirass, Zurbaran, 170 gs. (Holloway); 'Virgin and Child,' seated before a green curtain, G. Bellini, 600 gs. (Masters).

Among a number of paintings sold by Messrs. Christie and Co. on the 25th of May, the following may be noted:—'View in Holland,' with boats, cattle, figures—evening effect, Van der Neer, 200 gs.; 'Interior of the Archduke Leo-

pold's Gallery,' with figures of the artist and others, D. Teniers, 200 gs.; 'Haarlem Wood,' Hobbema, 400 g.; 'The Morning after the Wreck,' C. Stanfield, R.A., 2,800 gs.; 'The Bird's Nest,' W. Collins, R.A., 180 gs.; 'Sale of the Pet Lamb,' W. Collins, R.A., 194 gs.—this picture, so well known from engravings, was sold at the Royal Academy exhibition of 1813 for 140 gs.; 'The Opium-Dealer,' W. Müller, 1,000 gs.; 'Portrait of Sir Thomas Gresham,' F. Zuccheri, 172 gs. We have not been able to ascertain the names of the purchasers.

A fine assemblage of oil-paintings and water-colour pictures, belonging to various owners, was disposed of by Messrs. Christie on June 1. It included the following, which we take the property of the late Mr. James Bagnall, of West Bromwich.

Water-Colour Drawings.—'Landscape,' with mountaineers in the background, peasants and cattle in the foreground, Fielding, 190 gs. (Agnew); 'View on the South Downs,' a man on a white horse conversing with a peasant in the foreground, Fielding, 315 gs. (Agnew); 'St. Maves,' J. M. W. Turner, R.A., engraved in the 'England and Wales,' 165 gs. (Vokins).

Oil-Paintings.—'The Swing,' F. Goodall, R.A., a small replica of the picture engraved in the *Art-Journal* in 1855, 190 gs. (Holmes); 'Scene in the Forest of Fontainebleau,' Auguste Bonheur, with a stag and dogs by Rosa Bonheur, 225 gs. (Herbert); 'Going to the Spring,' P. F. Poole, R.A., 105 gs. (Agnew); 'Head of a Cherub,' J. Sant, R.A., 170 gs. (Agnew); 'Welsh mountainous Landscape—Haymaking,' D. Cox, 830 gs. (Permain); 'A Hayfield,' with a man on horseback leading a white horse; a boy and dog on the road in the foreground, D. Cox, 1,150 gs. (Agnew); 'Hampstead Heath,' a man leading a horse, and men driving sheep up a winding road, J. Linnell, 710 gs. (Agnew); 'Landscape,' with seven cows on the bank of a stream, T. S. Cooper, R.A., 260 gs. (Vokins); 'My Father urged me sair,' from 'Auld Robin Gray,' T. Faed, R.A., 500 gs. (Tooth); 'The Execution of Montrose,' E. M. Ward, R.A., 1,310 gs. (Gibbons); 'The Last Sleep of Argyll,' E. M. Ward, R.A., engraved in the *Art-Journal* for 1855, 1,670 gs. (White); Mr. Bagnall's collection of forty-six pictures realised £9,500.

The next in the day's sale were the paintings belonging to the late Mr. John Tyson, of Liverpool; they included:—'The Mulgrave Iron Works,' J. B. Pyne, 116 gs. (Herbert); 'Seed-Time,' a large picture by J. F. Herring, 240 gs. (Agnew); 'The Introduction of Flora MacDonald to Prince Charles Edward,' another large work, by A. Johnston, 192 gs. (Tooth); 'A Picnic Party,' H. O'Neill, A.R.A., 119 gs. (Bentley); 'An Indian ashore,' C. Stanfield, R.A., small, 440 gs. (Vokins); 'Rouen Cathedral,' D. Roberts, R.A., small, 450 gs. (Agnew); 'Gathering for the Banquet,' T. Gronland, a flower-piece, 165 gs. (Bentley); 'Dividend-Day at the Bank,' G. E. Hicks, 190 gs. (Tooth).

To the above succeeded two pictures, 'the property of a lady,' by R. Ansdell, R.A.:—'Fox-hunting in the North,' 195 gs. (Bentley); and 'Mary, Queen of Scots, Returning from the Chase, Stirling Castle,' 120 gs. (Adams).

The last paintings sold at the same time were described as 'the property of a gentleman.' They included many notable works; for example:—'The Huff,' a small and highly finished study for the large picture by J. Phillip, R.A., 600 gs. (Agnew); 'Valley of the Gwynant, North Wales,' T. Creswick, R.A., 340 gs. (Agnew); 'View near Beddgelert,' T. Creswick, R.A., 250 gs. (Norman); 'Hope,' and 'Fear,' a pair, by W. P. Frith, R.A., exhibited at the Academy in 1869, 860 gs. (Agnew); 'Cattle under a Tree near a Shed,' T. S. Cooper, R.A., 465 gs. (Fowler); 'Merry Christmas in the Olden Time,' D. Maclise, R.A.—one of his most famous works—550 gs. (Doyle); 'A Spanish Water-Seller,' J. Phillip, R.A., 410 gs. (Agnew); 'A Nymph Gathering Flowers,' W. Etty, R.A., 110 gs. (White); 'Ebb Tide—On the South Coast,' E. W. Cooke, R.A., small, 120 gs. (Gilbert); 'Feeding the Sheep,' Hoffer of Munich, 200 gs. (Tooth); 'Boar Hunters Returning,' J. R. Herbert, R.A., 105 gs.

Adams; 'Milton dictating *Samson Agonistes*,' J. C. Horsley, R.A., 210 gs. (Gilbert); 'Harvest-Time,' W. Linnell, small, 190 gs. (Gilbert); 'Coast-Scene,' W. Collins, R.A., 195 gs. (Herbert); 'A Welsh River-Scene,' T. Creswick, R.A., small, 145 gs. (White); 'Heath-Scene,' with figures and sheep, W. Linnell, 285 gs. (Hooper); 'The Life-Boat,' T. Brooks, 155 gs. (Cox); 'Landscape,' with sheep, lambs, and poultry, E. Verboeckhoven, 195 gs. (Everard); 'Merry-making in the Olden Time,' W. P. Frith, R.A.—a small finished sketch for the large picture, 200 gs. (Ball).

The amount of the day's sale reached £20,455.

On the 4th of June Messrs Christie, Manson, and Woods disposed of some high-class water-colour drawings, 'the property of a gentleman.' The more important examples were:—'The Defence of Latham House,' G. Cattemole, 100 gs. (Vokins); 'A Welsh Lane,' with a cart and peasants, D. Cox, 126 gs. (Palmer); 'The Ford,' D. Cox, 180 gs. (McLean); 'Fisherton Church, Notts,' P. DeWint, 345 gs. (Lane); 'View of Swansea,' E. Duncan, 111 gs. (Adair); 'Staffa,' Copley Fielding, 300 gs. (Nicholson); 'Children with a Cross-bow,' Birket Foster, 400 gs. (Agnew); 'The Rising of the Nile,' F. Goodall, R.A., 430 gs. (Vokins); 'The Travellers,' F. Goodall, R.A., 400 gs. (Gaskell); 'Pilgrims praying to the Virgin,' Carl Haag, 185 gs. (Vane); 'Going to School,' W. Hunt, 275 gs. (McLean); 'Grapes and Peaches,' W. Hunt, 235 gs. (Nettlefold); 'Feeding the Flock,' J. Linnell, small, 220 gs. (Vokins); 'View of Hay, on the Wye,' D. Cox, 130 gs. (Vokins); the whole produced upwards of £6,500.

The collection of pictures, chiefly by old masters, belonging to the late Mr. C. Cope, was sold by Messrs. Christie and Co. on the 8th of June; among them were the following:—'Culver Cliff, Isle of Wight,' a water-colour drawing by Copley Fielding, 165 gs.; 'A Gipsy Encampment,' Morland, 160 gs.; 'The Colleon Monument, Venice,' J. Holland, 190 gs.; 'A Calm—with Ships firing a Salute,' Brookings, 170 gs.; 'Group of Cows,' T. S. Cooper, R.A., 110 gs.; 'Interior of the Temple of Osiris, at Philæ,' W. Müller, 1,910 gs.; 'Strasbourg,' G. Jones, R.A., 274 gs.; 'The Market-Cart,' W. F. Witherington, R.A., 160 gs.; 'Stirling Castle,' W. Collins, R.A., 840 gs.; 'The Water-Mill,' F. Decker, 110 gs.; 'Portrait of a Boy as *Pierrot*,' F. Boucher, 870 gs.; 'Landscape,' with Louis XIV. in a state-carriage drawn by six grey horses, Van der Meulen, 209 gs.; 'Piazza of St. Mark,' with the Campanile and Ducal Palace, Canaletti, 125 gs.; 'The Haycart,' J. Linglebach, 670 gs.; 'Peacock and Peahen,' &c., in the garden of a palace, M. Hondekoeter, 684 gs.; 'Fruits and Flowers,' Van Os, 115 gs.; 'River-Scene—Sunset,' A. Van der Neer, 240 gs.; 'The Visit,' E. Van der Neer, 220 gs.; 'Sea-View—Shipping under Weigh,' L. Backhuysen, 100 gs.; 'Landscape,' with a booth, and men carousing, Asselyn, 100 gs.; 'Flowers in a Vase,' on a marble table, Rachel Ruysch, 400 gs.; 'River-Scene,' in which is a boat towed by a grey horse, with cows, man, and dog, &c., A. Van der Neer and Cuyp, 330 gs.; 'A Sea-Port in the Levant,' J. Linglebach, 174 gs.; 'Landscape,' with a peasant holding a brown horse, and conversing with a woman who is seated, a man loading a grey horse, and other figures, P. Wouwerman, 544 gs.; 'An Interior,' a lady in white satin standing, while she reads a letter, with her back to the spectator, a page waiting, Terburg, 180 gs.; 'Landscape,' with a stream forming a double cascade near the ruins of a mill, other buildings, and trees on a hill, Ruysdael, 260 gs.; 'An Interior,' females robbing a young man, who is asleep, of his watch, Jan Steen, 1,018 gs.; 'A Sandy Road,' J. Wynants and J. Linglebach, 390 gs.; 'A Hawking Party,' Wouwerman, 918 gs.; 'La Belle Limonadière,' a young lady selecting lemons in a room, Neischer, 354 gs.; 'The Artist Drawing from Nature,' A. Cuyp, 1,187 gs.; 'The Freemasons,' an interior, with peasants playing at cards, a woman frying pancakes in the background, D. Teniers, 1,493 gs.; 'Landscape,' a cluster of trees in the centre, below them a stream of water, a village in the

distance, Ruysdael, with figures by A. Van der Velde, 550 gs.; 'Landscape,' a female on horseback, other figures on a road near a river, J. Wynants and J. Linglebach, 381 gs.; 'Meditation,' a girl seated at a table, with a pen and book, Greuze, 281 gs.; 'Woody Landscape,' Ruysdael, 320 gs.; 'Head of a Young Girl,' Greuze, 228 gs.; 'Alarmed,' Greuze, 350 gs.; 'Infancy,' the portrait of Master Hare, a well-known picture by Reynolds, 2,295 gs.; 'Haymaker and Sleeping Girl,' 'The Mushroom-Girl,' both by Gainsborough, 500 gs.; 'The Grand Canal, Venice,' J. M. W. Turner, 3,800 gs.; 'The Seasons,' four allegories, N. Berghem, 300 gs.; 'Portrait of Mrs. Marable,' Gainsborough, 240 gs.; 'Landscape,' Hobbema, 140 gs. The sale produced nearly £29,000.

ART IN SCOTLAND AND THE PROVINCES.

GLASGOW.—Subscriptions, limited to one shilling each, are being collected for a monument to Burns, to be placed in the unoccupied corner of George Square, in this city.

BIRMINGHAM.—The Water-Colour Exhibition held, in the spring, by the Royal Birmingham Society of Artists, closed satisfactorily to its promoters, as well as to the painters whose works found purchasers. The number of drawings sold was upwards of 200, realising about £2,409. The number of visitors appears, also, to have been more than in any former exhibition at the corresponding season of the year.

HUCKNALL TORKARD.—We learn that the church of this parish, in which Lord Byron is buried, is likely to be restored. A committee of the parishioners has been formed, and subscriptions amounting to £2,100 are promised. This is within £400 of the estimate for the fabric, but leaves no provision for bells, stained windows, seats, &c. The church consists of a chancel, nave, north aisle, and western tower; these appear to be the work of various periods from the twelfth to the fourteenth century.

In the afternoon of July 16, 1824, it was Friday, a day which Byron all his life regarded as an unlucky one; the body was deposited in the family vault in the small village church of Hucknall Torkard, and there it rests near the mother who preceded him, and the daughter who followed him. . . . One of the first pilgrims to the grave was the faithful Count Gamba, who is said to have been much struck with the resemblance of Hucknall to Missolonghi,* where Byron died.

Hucknall is a railway station some nine miles from Nottingham, and two or three from Newstead, and stands in the heart of Merrie Sherwood. In *Domesday Book* the greater part of the parish is said to be of the fee of Radulph de Burun. The Tordards possessed it in the time of Edward I.; and in Queen Elizabeth's reign the lands were again in the hands of the Byrons. Among other monuments is one in the chancel to Richard, Lord Byron, who, with seven brothers, faithfully served King Charles in the civil wars, and lost all their fortune. He died October 1, 1679, aged seventy-three.

Byron alludes to this in the verse:—

"On Marathon with Rupert, 'gainst traitors contending,
Four brothers enriched with their blood the bleak
field,
For King Charles the Martyr† their country defend-
ing,
Till death their attachment to loyalty sealed."

The church, we regret to say, has fallen into sad dilapidation; this reproach we hope will soon be removed, and the censure of Joaquin Miller,‡ and of all strangers, will no longer be deserved.

TRURO.—A commission has been given to Mr. N. N. Burnand, of London, for a life-size bust of the Prince of Wales, destined for the Town Hall.

* "Byron," by Karl Elge. Murray, London.

† This in later editions was altered to "For the rights of a monarch."

‡ "The hat fits through the broken pane,
The Spring-time blue bird gathers moss
And builds in peace above his head,
Then goes, then comes, and builds again!"—
Songs of the Sierras.

WORKS OF ART IN BLACK
AND WHITE.DUDLEY GALLERY, EGYPTIAN HALL,
PICCADILLY.

As an exhibition of this nature has for years been patiently waited for, we may be permitted to make a few observations on the form in which it at length comes before the public. But as the title is at once essentially artistic and epigrammatic, it may be well to explain the scope of the exhibition and of what it consists, as there are thousands of devotees to Art in colour, who would require to collect themselves before venturing to offer an exposition of the point and compass of "Black and White."

It is not announced whether the enterprise is that of a society or a club. A committee, however, expresses its belief that such an exhibition may be made highly interesting to lovers of Art and the general public, besides tending to the development of a phase of the Fine Arts which has not received the encouragement due to it. There is a business feature in the announcement which is scarcely becoming in connection with such an enterprise, calling up in spectral array to the remembrance of the reader a thousand vanities, "limited" and "unlimited," which have been long consigned to the limbo of broken promises. This feature is a list of seventy-two guarantors, any one of a large proportion of whom would have been enough if such a provision were really necessary, and the selected one could survive the suffering inseparable from so cruel an eminence.

The gathering, then, comprehends drawings in chalk, pencil, pen and ink, Indian ink, charcoal, and sepia, book-illustrations, both as drawings and proof-engravings, and among the most important and beautiful of all, etchings, of which we regret to say that the examples are not numerous. The contributions to an exhibition of this kind might be expected to be numerous as preponderating, it may be, in chalk drawings and other works in black and white. The subjects exhibited amount in number to five hundred and twelve, of which a great proportion are chalk and charcoal essays of no very great interest, though we have to speak of some works of transcendent beauty. If this preponderance be maintained, and the exhibition is to consist in a great measure of ordinary studies, we submit that the standard that might have been hoped for, for such an institution, will not be reached. This does not arise from default of examples worthy of exhibition, but from the negative operation of clubs and small associations of artists and amateurs who glorify themselves by the careful quality and limited circulation of their own works. There is an Etching Club, of which the productions generally are exquisite, but only seen by favour. There are, moreover, other small knots of triflers upon copper, which have grown out of the spirit of our English exclusiveness, who really value themselves at a premium as exhibitors. As may be seen by their exhibitions, the Friday nights at Langham Chambers have done more for book-illustration than will readily be believed, for it is from that school have issued some of the most accomplished and prolific of our illustrators; and in black and white, it is there we have seen some of the most admirable charcoal studies that have ever been produced;—we mean drawings made on sized paper, and fixed by the hot and humid breath of the tea-kettle. Of these sometimes splendid effects we see none here, for the same reason that withholds other black and white productions from this exhibition. But even as it is, the show is most interesting, yet it must not be accepted as representing our best efforts in this direction. In figure-studies the most skilful known *charboniste* is Wilhelm Kaulbach, who handles the material with a delicacy unknown to other hands; but for brilliancy and effect in landscape nothing has ever approached examples that have from time to time been exhibited at Langham Chambers. But to turn to the works before us, the eye is at once arrested by an Indian-ink drawing of Gérôme's famous picture, 'The Prisoner' (408), by Franck, of which it is

difficult to believe that the inexplicably elaborate finish can ever have been equalled. Meryon's etchings, Nos. 415, 416, 417, and 418 are superb. They are, although marvellously firm, very equal and masterly as architectural studies. Lithography scarcely comes within the scope of this notice; but there are two examples by Chavvel, in which the manner of the lithography is judiciously made subservient to the pictorial effect. There is in everything Mr. Marks does a vein of eccentricity, which, however, he generally contrives to reconcile with the spirit of his proposition; but the very singularity of the 'Landscape Study' (430) leaves the observer in doubt as to his object. By Mr. E. Burne Jones are three studies of heads for a picture' (431)—'Crudelitas,' 'Savitia,' &c., each having great force, yet much refinement of expression. There is also a study of a head by F. Leighton, R.A. (488), the face of which is thin and worn, but there is in the eyes the calmness of a resolution superior to suffering.

E. J. Poynter, R.A., contributes a 'Study in charcoal for a figure of Andromeda' (442), and a 'Cartoon, in charcoal, for the picture of Perseus and Andromeda' (79), which, comparing the sketches with the picture, indicates little more than the relative positions of the figures and the monster. To say that the gradations in the picture are not found in the sketch, means only that the artist has departed from the opaque masses in the cartoon to relieve them according to expediency. Not far from this cartoon is an etching by Mr. Seymour Haden, 'The Breaking up of the Agamemnon' (452), a proof washed with sepia for mezzotinting, of which we do not say too much in remarking that it ranges up to the quality of Turner's work, the effect being as that of a flash of light, which momentarily dazzles, vanishes, and is seen no more. Mr. Haden's reputation as an etcher is of the highest; indeed we may fearlessly say that his name hereafter will be found among those of the greatest professors of this craft. Mr. Haden's other contributions are 'Etchings' (319), and 'Studies of Trees' (216). Such is this gentleman's facility and command of his point, that he frequently at once transfers his subject from nature to his plate. Etchings are certainly less numerous than we expected, from the circumstance to which allusion has been made; there is, however, much that is surpassingly fine in those of Rajon (103), M. A. Delatre (187), J. C. Robinson (200), six by Louis A. Quezroy (232), Millet (273), Lalanne (283), W. B. Scott (304), many by J. A. McNeill Whistler—De la Motte (458), Urwick, various, Ditchfield, various, &c. 'Rock and Water' (59), by the late G. Cattermole, is a very striking study in chalk, picturing only what the title purports, but with a force that impresses the mind by its simple grandeur; there is also by Cattermole, 'After the Gale—Firth of Forth' (83), but it is in no wise to be compared with the other.

'The Study of a Boy's Head' (444), F. Leighton, R.A., has in it a tenderness of touch that made wonderfully to assist the character; and 'Beatrice' (457), a head in pencil, by Leslie Ward, is a drawing of great delicacy and beauty. Mr. Burne Jones's 'Venus Concordia' (453), is distinguished by a depth of thought and an appropriateness of detail, seldom found in works of its class. Attention may be invited also to 'Sheep Shearing' (458), L. L'Hermitte; 'Studies in pen and ink' (467 and 469), H. S. Marks, A.R.A.; 'A Tropical Jungle' (472), E. W. Cooke, R.A.; 'Canoes in a Fog' (477), F. A. Hopkins; 'The Glen at the Gloamin Hour' (478), G. E. Hering; 'Book Plates' (481), H. S. Marks, A.R.A.; 'The Spirit' (482), E. J. Poynter, A.R.A., a marked contrast in manner to 'A Daughter of Heth' (483), F. Walker, A.R.A.; which is followed by four rough but very spirited sketches by John Leech. There are also some noteworthy drawings by du Maurier, and 'Old London Bridge from Bankside' (499), Sir A. W. Calcott, R.A., of which the details are very remarkable. Much novelty and great power are manifest in 'A Storm on the Beach at Scheveningen' (3), R. T. Pritchett, F.S.A.; and singular in conception is a drawing by E. Wagner, of that scene where Faust and Mephistopheles see Marguerite at the

Witches' Sabbath. Not less rich in fancy, though very different in spirit, are Mr. Skinner Prout's scenes from Shelley's poem 'Alastor' (171). These are the most successful and ambitious compositions Mr. Prout has ever exhibited.

Works deserving notice are very numerous; especially commendable are those by W. Cave Thomas, F. Bracquemond, Jules Jacquemart, E. G. Dalziel, W. S. Coleman, E. Morin, &c., indeed there is so much of rare quality generally in these works, that it is by no means an easy task to determine preferences. The exhibition is announced under certain conditions to be continued; it is to be hoped that it will draw forth those whose real speciality is black and white.

THE THANKSGIVING ODE.

THOSE who had the privilege to be on Ludgate Hill on the memorable morning of the 27th February, 1872, will remember how the crowd was interested by the descent of hundreds of printed papers from a balloon sent up by the Reception Committee. These papers were copies of a Thanksgiving Ode written by a gentleman connected with the locality; and, in its tone of thought and feeling, by no means unworthy of the great occasion. Subsequently, when the committee found some surplus money on their hands, it was resolved to devote a certain sum to illuminating this ode, for presentation to the Prince and Princess of Wales as a *souvenir* of the happy day. The work is now complete. There are twelve illuminated sheets; the first, a chaste design, incorporating the dedication; the next, a title page, giving the date; the nine following, each illustrative of a verse of the ode; and the last, a simple *finale*. These are no conventional illuminations; they are productions of great ability. Each is rich in detail, and yet there is not a single banner, or motto, flower, portrait, subject, or even tint, that has not direct and appropriate bearing upon the matter in hand. The artist has worked in the true spirit, introducing familiar faces and modern scenes, with the straightforward simplicity of the old masters. There are so many beauties in this work that we can scarcely particularise one, whether it be the dome of St. Paul's rising in the morning clouds, or the exquisite little vignette of Sandringham, or the white roses of the sheet specially concerning the Princess of Wales, or the tender feeling that has gathered all associations of the Prince Consort round the verse beginning

"'Tis true, alas, that prayer has failed to save,
Full many a life as precious in its sphere."

But there is one page, which, if it might be re-produced by chromo-lithography, we are sure would be a welcome ornament in many English homes. The verse runs:—

"The State that rules itself respects its chief,
The living symbol of its unity.
Here virtue to high station lends relief,
And love invites to graft on loyalty.
A worthier sovereign England ne'er has seen:
Long live Victoria! God save the Queen."

A portrait of her Majesty hangs beside, amid the crimson drapery of the royal banners, and beneath is an impressive view of Ludgate Hill, overshadowed by the great Cathedral, at the moment of the passing of the Thanksgiving procession. It is difficult to do justice to the united realism and poetry of this minute picture, not much more than two inches square. It has motion and it has atmosphere. We can imagine that such a *souvenir* will be most gratifying to the Prince and Princess. After so much well-merited praise, it is doubly gratifying to record that these illuminations are the work of a lady, Miss Kate Ashley, who has certainly shown the fallacy of the belief, that the art of illuminating is but a curious relic of the past. We cannot help thinking there are many household occasions, marriages, births, losses, and striking events, which it would be a pleasant and wholesome custom to keep in remembrance by a page such as any one of these.

THE MUSEUMS OF ENGLAND, WITH SPECIAL REFERENCE TO OBJECTS OF ART AND ANTIQUITY.

BY LLEWELLYN JEWITT, F.S.A.

THE ASHMOLEAN MUSEUM, AND ARUNDEL AND POMFRET MARBLES.*

CONTINUING my notes upon the matchless collection of objects of Art and antiquity in the Ashmolean Museum, the first to which I shall draw attention is the carved chessman, here engraved. This chessman—a mounted knight—is carved out of the tooth, as supposed, of a sea-horse, and is an excellent illustration of military costume. In the words of Mr. Way this piece "presents the characteristic features of the earlier part of the reign of Henry III., or possibly the close of the times of King John." On either side of the piece is seen a mounted knight, the



ANCIENT CHESSMAN.

intervening spaces being filled up with foliage; one of the warriors wields a sword, while the other holds a lance, looking backwards with a singular gesture of apprehension. The most striking feature of their costume is the large cylindrical *hélme*, having a transverse *ocularium*, or *ocillire*, and a longitudinal rib, by which it is strengthened, forming a cross on the face of this singular head-piece. This kind of helm is of rare occurrence in monumental sculpture, but examples might be cited from various localities. The mailed armour of the chessman is represented in parallel rows of rings set in opposite directions, and the surcoat is long, forming large folds, while on the legs are traces of gamboised work.

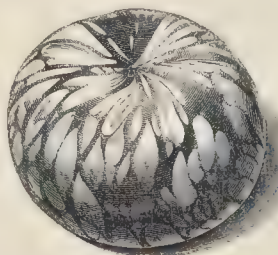
There are numerous highly curious and interesting carvings in ivory, wood, and other materials. Among these are a remarkably fine and curious head of a crozier; a fourteenth-century carving in two compartments—the upper representing the Crucifixion, with St. John supporting the Virgin on the left, and three Jews on the right; the bust of an Angel in each upper angle; below is the Deposition from the Cross, with the Virgin and St. John, at the sides, weeping; the divisions between the panels ornamented with rosettes;—a fine carving of the Crucifixion of our Lord; and others of the Angel appearing to the Three Women, and the Adoration of the Magi; Christ giving a Blessing; Christ meeting with St. John in the Wilderness; the Salutation by the Angel, of Mary and Elizabeth; the Adoration of the Magi; St. Martin dividing his Cloak with a Pilgrim; the Virgin and Child; Jonah cast up by the Whale; Diana with her Quiver; the Crucifixion of Christ, under a triple canopy, a sword from the Saviour's side piercing the heart of the Virgin; and others of equal note. There are also a number of remarkably good cameos in agate, shell, and other materials.

Of the same class of subjects as the carvings just spoken of, are two fine pieces of sculpture

in alabaster, presented by the late Rev. Dr. Ingram, president of Trinity College, and so well-known for his "Memorials of Oxford;" and other works, representing the Nativity of Christ, and the Adoration of the Magi. There are also among the sculptures a figure of St. Michael and the Dragon, dug up at Worcester College, and other interesting examples.

Another highly interesting group of objects are the four Clog Almanacs (or, as generally called, "Staffordshire Clogs") and ten Runic Calendars, or "Rune Stocks," of similar character. The largest of these is peculiarly interesting as being, despite Dr. Davis's assertion, in the *Archæologia*, to the contrary, the identical example figured by Dr. Plot in his "Natural History of Staffordshire," 1686, the plate whereon it is figured being dedicated to his patron "the worshipful Elias Ashmole," the founder of the Ashmolean Museum, Dr. Plot, himself, at the time, being the keeper (the first) of the Museum. Of this example, presented by Dr. Plot himself to the collection, Dr. Davis says, "It is deserving of note that the most famous, and perhaps most beautiful, Staffordshire clogg, that which is engraved in Plot is lost;" that "this clogg, although Plot in describing it employs the terms 'the squared stick,' was, I am persuaded, of brass, and was almost certainly that which was sent him by 'the most ingenious Charles Cotton, of Beresford, Esq.;" and that he "considers it to be represented of the full size." The answer to all this is, that the example given to the Ashmolean Museum by Dr. Plot, is not lost, but is still preserved there, and is the identical one of which an engraving is given in his book; that it is not of brass, but is literally a "squared stick;" that it is not the one presented to him by Charles Cotton; and that it is not represented of its full size.

Appended I give, of a reduced size, a copy of Plot's engraving of this clog almanac, but it is quite necessary to say that it must not be taken as a literal representation of the object, but is, in fact, the four separate sides of the clog shown all at once, and joined together in a very extraordinary fashion. The clog itself is, as all who are acquainted with these interesting relics well know, simply, as Plot says, "a square stick," i.e. a square piece of wood some 15 or 18 inches long, and about 1½ inches square, notched on its four angles, and carved on its four sides with incised objects, representing emblems of famous saints and signs of one kind or other. Plot's engraving, and its reproduction here given, are, therefore, likely to mislead those who are not practically acquainted with the objects themselves. The four angles of the clog (whose very name implies a piece of wood) represent the four quarters of the year, which are distinguished by



BALL OF GLASS.

one, two, three, and four punctures; the first quarter, of course, comprising January, February, and March; the second, April, May, and June; the third, July, August, and September; and the fourth, October, November, and December. The ordinary days are represented by short notches, the Sundays by longer ones, and from these are extended, on the right hand side, emblems of saints and festivals; and on the left symbols of various kinds connected with the calendar. Sometimes they have handles, for holding in the hand, but usually have been suspended, as Dr. Plot says, by a ring "at one end of the manteltree of their chimneys for the

use of the whole family."* It will be sufficient, with regard to the emblems, to note that the gridiron indicates St. Lawrence; the harp, St. David; the wheel, St. Catherine; and so on. Besides the fine clog of the large kind, for public or family use, the Ashmolean Museum contains three of the "smaller size, which," says Dr. Plot, "they carry in their pockets;" the one is five or six inches in length, and, like the larger one, formed of wood; the general form and construction being the same, but the emblems, &c., varying, and one having the addition of numerals.

There are also no less than ten (probably a set) Runic calendar leaves or tablets preserved in the Museum. These are thin plates or slices of wood, each about 4 in. in length by 1½ in. in width, and a sixth part of an inch in thickness. They are carved with incised runes and emblems on both sides in the same manner as the clog almanacs, and are particularly curious and interesting.

Another object of great interest is the brank



ANCIENT CHESSMAN.

or "scold's bridle," here engraved, which has, there is every reason to believe, been preserved in the Museum ever since Dr. Plot's time. It is one of the most simple and harmless of its kind, the plate (a) which passes into the mouth and presses upon the tongue being rolled over at the end so as not to injure the "unruly member," but merely to press it down and keep it quiet. In this specimen there is no band to pass down the back of the head, and the chain is attached to the front, immediately over the opening (b) through which the nose of the wretched woman would protrude; thus the poor delinquent, besides being "gagged," would have the mortification of being "led by the nose" through the town. For engravings of most of the known examples of branks, I would refer the reader to the "Reliquary," vol. i., pp. 65 to 78, and vol. xvi.

Of other somewhat similar objects relating to punishments, are a set of old gibbet-irons found in excavating for the foundation of Professor Rolleston's house in Oxford; and a piece of thin oak post, burnt off at the upper end, found in digging to form the culvert in Broad Street, Oxford, in 1850. This relic appeared to have been driven very firmly into the otherwise unmoved gravel, almost immediately under the stone cross in the road which indicates the spot where Bishops Latimer and Ridley were burnt, and is supposed, with very good reason, to be a part of the stake to which one of them was fastened to meet his horrible death. Other local historical relics are the key of the Bocardo, the ancient city prison of Oxford, celebrated as the place where Ridley and Latimer were confined before their execution—nearly 10 in. long, and as roughly made as possible by the hammer;† the key of the east gate, Oxford;

* I shall be particularly obliged by any notes from readers of the *Art-Journal* upon the existence, either in public museums, or in private hands, of examples of clog almanacs.

† The original door of the martyrs' cell in Bocardo is still carefully preserved in St. Mary Magdalene Church, and bears an explanatory inscription engraved on a brass plate.

* Continued from page 180.

and eleven brass standard measures of the City of Oxford,—a bushel dated 1601; a bushel, an ale quart, and pint, dated 1670; a wine quart, pint, and half-pint, 1737; an ale quart and pint, 1778, and the others not dated.

A peg-tinkard of the same general character as those engraved in the *Art-Journal* for 1871, is worthy of especial note. On the lid, in relief, are the angels appearing to Abraham, with the

inscription OC HERREN AABARADIS ABRAHAM IMAMRE LVND DER HAN SAD VID SIN PAFLV (et Dominus revelatus est Abrahamo in guerceto. Mamre cum sederit ad tentorium suum). Round the tinkard itself the series of subjects, also carved in relief, are, the Queen of Sheba's visit to King Solomon, who is seated on his throne; Samson slaying the lion; Absalom hanging in a tree and pierced through

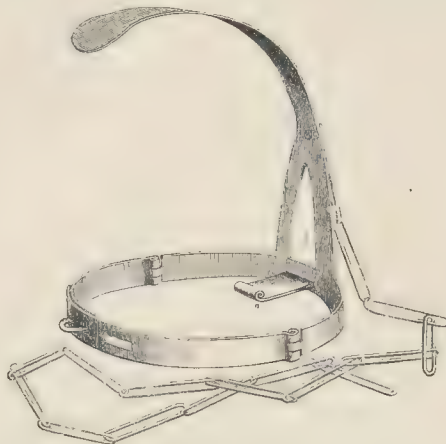
box of the same monarch. The "bellows of Charles II., the nose and handles of embossed silver;" and a ring which was worn by the Cardinal of York, "containing portraits of the first Pretender and his wife;" the spurs of Charles I., and boots, shoes, and gloves belonging to various notabilities.

The shoe of the "Dynton Hermit," too, deserves special mention. The "hermit," of whom an account was given by Hearne, was named John Bigg, for some time clerk to Simon Mayne, the regicide judge. After Mayne's attainder in 1660, Bigg grew melancholy, and retired to a cave near his old master's house at Dinton, where, and in the woods at Kemble, he lived thirty or forty years. He lived upon charity or anything he could collect, "but never asked for anything excepting leather, and when he got any of that article, his amusement was to patch it upon his already overlaid shoes; people brought him food and ale and milk. He carried about with him three bottles, probably also of leather. The shoe (its fellow is preserved at Dinton Hall) is made of small patches of leather, in some parts six or more thicknesses, fastened together with nails; and the whole of his clothes, consisting of trousers, coat, and a kind of cloak, with a hood to cover his head, were made in a like manner, and of similar materials. No part of the original shoe is visible except the remains of the inner sole. The shoe, measured on the bottom, is 13 in. long, and 6 in. broad. Its weight, in its present dry condition, is 4½ lbs.

The two gold chains which were Ashmolean's *Premia Honoraria* are very interesting. One is of plain workmanship; the other, of thirty-two links, is of filigree work, and has the George of the Order of the Garter attached.

An amulet or charm, described in the Trades-cant catalogue as "a gamaha, with Jesus, Joseph, and Mary in Italian capital letters," is a dark stone 2½ in. long, and ¾ in. in its greatest diameter. It is of a rounded form, slightly flattened on three sides, and has somewhat the appearance of a large chrysalis. On one of its flattened sides is the word "Jesus," on another "Maria," and on the third "Joseph"—the letters in relief. There is also a fine pewter plate, said to have been "used by Charles II. as a dinner-plate the day before the Battle of Worcester;" on it is a figure of the king on horseback, with the motto, "Where grace and virtue lies, true love never dies."

Of ancient pottery, besides those already named, the Museum contains a fine collection of examples from Italy and Malta, presented, with bronze articles from the same countries, by the Rev. Greville J. Chester; a number of specimens, principally Etruscan, presented, with a number of bronze objects, by Signor A. Castellani, of Naples; and a fine collection of a similar kind presented by Mr. J. H. Parker, F.S.A., the present keeper of the Museum. To Mr. Parker, too, the Ashmolean is indebted for the gift of a considerable number of bronzes, "especially large Italo-Greek or Etruscan *fibule*," and a variety of Roman antiquities, including a series of brick stamps. This collection of brick-stamps, seventy-three in number, is unique in England, the British Museum having only five or six specimens. On Mr. Parker's stamps are the names of the consuls for twelve years, between A.D. 114 and A.D. 195; of many members of the imperial family, as Plotina, Lucius Verus, Domitia Lucilla, Arria Fadella, M. Aurelius, Commodus, &c., with the titles of many of the estates whence came the clay of which the bricks were made. Mr. Parker has also just placed in the Museum a very interesting collection of the materials of which the most famous buildings of ancient Rome were constructed, together with casts of such portions of the famous Moabite stone as have found their way to England. There are also several fine Etruscan vases, and some specimens of Roman wares. The mediæval pottery contains many interesting vessels found in the city of Oxford and its neighbourhood, and from other localities. Among the Oxford examples mention should be made of an earthenware watering-pot, or sprinkler, found on the site of Oxford Hall; some vessels found at Balliol College, and at the Randolph



BRANK, OR SCOLD'S BRIDE...

the body by Joab; David playing on the harp; Jacob's Dream, and Abraham offering Isaac, with the names of these subjects—K. SALLEMON. STOL, SAMSON OC LOVEN ABSALON OC JOAB DAVID SADI. JACOB DRGM. ABRAHAM. This tinkard is engraved in "Shaw's Ancient Furniture."

Another remarkable object (also engraved in Shaw's book) is an ancient lantern of copper or

bronze, studded with crystals, and of very remarkable and curious character. And here, although not connected with this Museum, it may be well to note that Oxford possesses another lantern, one of great historic interest, being no less than the one used by Guy Fawkes for the carrying out of his "plot." This lantern is preserved in the Bodleian Library, having been presented in 1641 by Robert Heywood.



MEDIÆVAL POTTERY.

Of somewhat the same class of personal and historical relics, the following may be grouped together as possessing a peculiar kind of interest. The hat, lined with plates of iron, which was worn by President Bradshaw when he passed sentence on Charles I. A circular gold watch, set with turquoise, with gold chain consisting of lockets containing braids of hair and various mementos, said to have belonged to

Queen Elizabeth; and "the buskins or riding-boots of Queen Elizabeth," and a small purse also said to have belonged to her. An oval-shaped silver watch with gold dial, which belonged to Oliver Cromwell, and his privy seal; a lock of the hair of King Edward IV., cut from his head when the body was found in 1789. The sword given to Henry VIII. by Pope Leo X., the hawking-glove and tinder-

Hotel; and the group, here engraved, found at Trinity College in 1838.

A chair—a remarkably good example of its kind, said to have belonged to Henry VIII.—and two chairs, the backs of which are of ebony, beautifully carved, are worth a passing notice. The latter were presented to the founder of the Museum by Charles II. There is also a very good collection of European and foreign arms and armour, among which are many rare and curious examples. I must not omit to add that Mr. J. H. Parker has recently very liberally added to the Art-attractions of the Museum, by presenting the whole of his historical photographs of Rome, together with a large collection of photographs illustrating the architecture of Egypt, Palestine, and Greece.

Among the miscellaneous objects worthy of note are several instruments of bone, including pins, comb, and a pair of bone skates found in or near Oxford, and of extreme rarity; stone and flint implements; a number of idols and idolets of various countries and ages; several models of buildings, celebrated diamonds, &c.; some good fragments of sculpture. There are also several good examples of spurs, keys, locks, fire-arms, swords, portions of armour, black jacks, tinder boxes, nut-cracks, pipes, and other objects, as well as the usual class of objects from New Zealand, the South Seas, China, Hindustan, North and South America, Australia, Abyssinia, Mexico, Vancouver's Island, &c.

It is necessary also to mention that the Museum contains a fine collection of original seals, as well as a large number of casts of seals, among which may be specially noted a series of no fewer than 744 casts of seals on the documents of New College, presented to the Museum by the Warden and Fellows of that college in 1863.

THE ARUNDEL MARBLES and the POMFRET MARBLES are, for the most part, now located in the lower room of the Ashmolean; having, very properly, been removed thither from the Schools where they were formerly located, and where, it may be well to add, some of the more important Greek inscriptions are yet built into the walls. These sculptures, principally consisting of inscribed stones, were collected by Thomas Howard, Earl of Arundel, who sent Sir William Petty "into Asia in quest of ancient monuments." Petty "bought these of a Turk, who took them from the agent of the famous Peiresk (the famous historian and numismatist), who had paid fifty pieces of gold for them, and was afterwards thrown into prison and cheated of them." Petty lost one ship-load of his collection, and narrowly saved himself." Besides Petty, Lord Arundel had several other agents; "beauty and hard marble" being the main rules laid down for them; and he purchased and otherwise acquired ancient sculptures from a variety of sources. These he stored and arranged in and about his residence, Arundel House, which stood between Somerset House and Essex House in the Strand. The series of inscribed slabs, &c., known by the name of the "Arundel Marbles," were presented to the University of Oxford by Henry, Duke of Norfolk, grandson of the Earl of Arundel; but the remainder of this collection passed through some strange and romantic vicissitudes before that portion of them known as the "Pomfret Marbles" found a resting-place in the same university. To these it may be well briefly to allude.

Arundel House, and its matchless collection of sculpture and other works of Art, having come into the hands of the Duke of Norfolk, an act of parliament was obtained empowering him to let a part of its site for building purposes, and the house itself to be taken down. The library was presented to the Royal Society, and the museum, with a great part of the furniture, removed to Stafford House. On the upper part of the grounds, Arundel, Norfolk, Surrey, and Howard Streets were formed, and "as there were many fine statues, bas-reliefs, and marbles they were received into the lower part of the gardens, and many placed under a colonnade there." When

the workmen began to build next the Strand, in order to prevent encroachments, a cross wall was erected to separate the ground let to the builders from that reserved for the family mansion, and many of the workmen, to save the expense of carrying away the rubbish, threw it

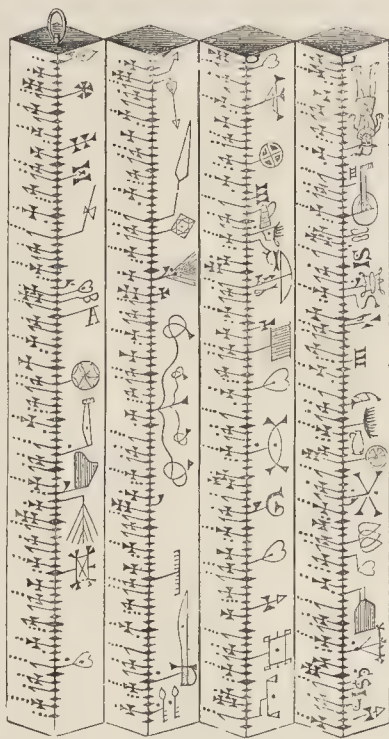
Pomfret presented them to the University, and they are now in the Ashmolean Museum under the name of the "Pomfret Statues."

These, however, were not nearly all of the Arundel collection; several, not at that time thought worth repairing (what treasures some would now be!), were given to the gardener, Boyder Cuper, and taken by him to decorate his music and tea-garden, generally called "Cupid's Garden," and ultimately sold by him; part going to Fawley Court, and part to Beaconsfield. A portion of the remaining statues and fragments were removed to a piece of waste ground at Kennington, and the remainder buried in the foundations of the houses of the new street, or used up by the masons in the walls. The ground at Kennington afterwards became a timber-yard, and, being liable to be flooded by spring-tides, considerable quantities of rubbish were carted there to raise it, and thus the statues and fragments became buried. Years afterwards some were dug up in forming foundations for buildings; and subsequently "diggings" were undertaken by the Earl of Burlington and Lord Petrie, and the "finds" removed to Chiswick House, Worksop, Waltham, and other places; one fine fragment of a column being converted into a garden-roller! Of the rest of the collection formed by the Earl of Arundel, and of its dispersion, it is unnecessary here to speak.

The collection now in the Ashmolean consists of statues, busts, inscribed stones, bas-reliefs, and various fragments of sculpture. The most important classical objects of the collection now within its walls are the Greek inscriptions, some of which are very curious. Of these the most famous are a decree of the Athenian people, voting honours to Strato, King of Sidon, for his good deeds towards them; a long and very curious reply of Lysimachus, King of Thrace, to an appeal made to him by the people of Samos and Priene; a treaty between the people of Smyrna and of *Agæstia ad Sipylum*, to give joint aid to the King Seleucus II.; a treaty between the people of Hierapytna and Priansus in Crete; together with an interesting series of sepulchral inscriptions. The fragments of sculpture remaining are of comparatively little interest, late and barbarous in style. On the other hand, there are some excellent Roman sepulchral monuments, and some Palmyrene and Runic inscriptions of importance.

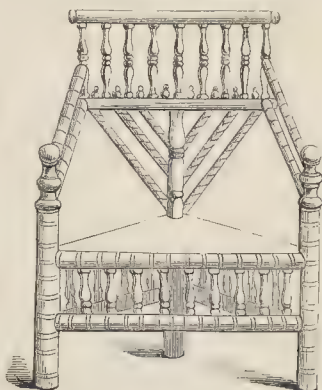
In a small room at the basement of the Museum, is a collection of architectural casts, of considerable interest, presented by the Oxford Architectural and Historical Society.

The Ashmolean Museum has at the present time, as I stated in the outset, the advantage of having as its keeper, a gentleman well qualified for the task, Mr. John Henry Parker, F.S.A., under whose enlightened management, many improvements have been effected, and many others doubtless will take place. It has as curator, Mr. G. A. Rowell, who is indefatigable in his attention to its various departments. One thing is quite essential to the proper display of its treasures, and that is, more space. At present it is much crowded, and despite all endeavours cannot "be made the most of." If the University authorities would find another room for Examination purposes, in lieu of the one now in use over the present Museum, and give up that fine apartment to the Ashmolean, the difficulty would be got over, and I throw out this hint in the hope that ere long it may be acted upon. It would also, perhaps be well if the "Oxford Architectural and Historical Society," which has done, and is doing, an immense service to the cause of archaeology and ecclesiology, could be placed in direct communication with the Museum. If these two matters could be brought about, the Ashmolean would become not only the oldest, but the best and most useful Art and Antiquarian Museum in the provinces, and being placed in the very "centre of learning" would be the point of attraction to archaeologists of all countries.



CLOG ALMANAC, FROM PLOT'S ENGRAVING.

over the cross wall, where it fell upon the colonnade, and at last, by its weight, broke it down, and, falling on the statues placed there, injured several of them. A great part of these, in that sad condition, were purchased by Sir



CHAIR, SAID TO HAVE BELONGED TO HENRY VIII.

William Fennor, from whom the Earl of Pomfret was descended. He removed these down to his seat at Easton Neston, in Northamptonshire, where he employed some sculptor to repair such as were not too much demolished. Here they continued until 1755, when the Countess of

THE PRINCE CONSORT MEMORIAL IN HYDE PARK.

We do not envy the temper of that man who looks for the first time on the recently unveiled memorial, erected by Queen Victoria and her people, to the memory of the Prince Consort, as a tribute of gratitude for a life devoted to the public good, without a feeling akin to pride. The occasion is one on which the microscope of criticism should be laid aside. We are ever complaining that we have no historic painters, no sculptors, except carvers of portrait-busts, no architects, but those who work for commissions. At last the boarding is withdrawn from what is a mute but not ineloquent protest against the churchwarden style of architecture, and the boiler-maker's notion of construction. An adequate sum of money has been placed at the command of an architect who has devoted his life to the study of Gothic Art. The most permanent and most splendid decorative material, the glass-enamel of Salviati, is appropriately employed. Marble of varied tints, bronze, mosaic chromatic decoration, all are freely used. The gilded shrine is erected on a fair elevation, on the very site of the great triumph of 1851. We have at last something of which we may be justly proud.

We will not, however, in expressing this degree of real satisfaction, pay to Sir Gilbert Scott and the associated artists the poor compliment of an unreasoning admiration. The details of the work have been before described in the *Art-Journal*, but there are several points on which we think it proper to insist, although they may be thought rather of an engineering, than an artistic character. In the first place, the statue which the shrine, or cross as it would have once been called, is intended to canopy, is as yet absent. The pedestal, perhaps owing to this fact, looks like a tomb. But we do not hesitate to express the opinion, and to refer to the practice of the great Greek sculptors in support of it, that it is beyond the province of the sculptor's art to produce a seated colossal figure that shall be satisfactorily visible from the four sides. In each view a certain amount of foreshortening is necessary, which will be destructive to the beauty of the figure when seen from a point perpendicular to that line of sight. We do not hint at any disparagement of English artists; but we are convinced that Phidias himself would have declined such a task.

We regret moreover that the lustrous beauty of the white marble base will be only of a summer brilliancy and duration. Our climate, and especially the sulphur-charged fogs of London, will destroy it with fatal rapidity. There might have been some loss of brilliancy, for the first few months, if this part of the monument had been executed in bronze. But this loss would, at the utmost, have been trifling. It is a question, even now, whether the bronze figures at the angles do not more perfectly harmonize with the mosaic and gilding, than does the contrasted purity of the marble. As to that, there may be a question; but when we reflect that bronze, if pure and free from zinc; and other adulterations, would have stood the climate, and come out fresh from an annual washing, while white marble will show a yearly advance towards the state of the pedestal of the statue of King Charles at Charing-Cross, or to that of the actual statues of the four sovereigns on Temple Bar, we cannot but deplore a serious mistake in the choice of material.

The unity of the monument would have been better preserved, and its grandeur more impressive, if granite paving, of the same material as the steps, had been employed instead of the coloured stone. The gates and railings are fine specimens of the Art of the ironsmith. Our regret in looking at the monument regards not the present, but the future.

We have published in the *Art-Journal*, engravings of the eight groups. We shall, in due course, engrave Foley's statue of the Good Prince Albert, the four bas-reliefs, and the four single statues—all of them works well deserving of being so perpetuated; and we shall take early occasion to describe the memorial in detail.

PROVINCIAL MUSEUMS OF SCIENCE AND ART.

THE value of South Kensington Museum as a central storehouse for the nation of objects illustrative of Science and Art, has recently received a strong and certainly a most agreeable illustration in connection with one of the great centres of industry in the midland counties, Nottinghamshire.

By the happy co-operation of the municipal authorities with the committee of the School of Art—an example which we hope to see followed in other places—a very promising beginning has been made to establish a permanent museum for the portion of the midland district around Nottingham, in which the liberal action of the South Kensington authorities has certainly been of great value in helping forward the result.

The present Mayor of Nottingham (Mr. W. G. Ward) and the town council having, in February last, discussed the importance of establishing a local museum in that town in connection with the School of Art, invited Mr. Henry Cole to visit them in March, and state to what extent they could rely upon the assistance of the South Kensington authorities for help. The result was that they decided to appropriate a suite of rooms in the Exchange Buildings, belonging to the corporation, as a temporary home, at least, of a permanent museum, and it was decided that the institution should be inaugurated on Whit Monday; a joint committee of the corporation and School of Art having been formed to obtain contributions and manage the local business.

In accordance with Mr. Cole's promise, a varied and highly interesting collection of objects was sent, with suitable glass-cases, &c., from the South Kensington Museum, and Mr. George Wallis, as keeper of the Art-collections, directed the arrangements. Lace, as the great staple of Nottingham, had special attention in the selection of objects; pottery and porcelain, glass and metal-work, were also carefully considered; while in pictorial Art a series of oil-paintings and a collection of about a hundred drawings illustrated the rise and progress of water-colour painting in England from 1776, were sent for exhibition. These, with the local contributions of pictures, pottery, and porcelain, and an especially fine series of carved jade, crystal and agate, contributed by Mr. Arthur Wells, of Nottingham, formed a museum presenting attractions of no ordinary character.

The Mayor of Nottingham, with a spirit which does him infinite credit, decided to inaugurate the undertaking by inviting his fellow-citizens and the authorities of the neighbouring towns to a series of three *conversazioni*, to be held in the week preceding Whitsun-week—the period, as already stated, fixed for the opening to the public. These *réunions* passed off with great success.

On Whit Monday the museum was opened to the public by a suitable but simple ceremony, in which the mayor and corporation, with the School of Art committee, took the initiative. After an admirable speech by the Mayor, in which he sketched the views and intentions of the promoters of the undertaking, and pledged himself to make every legitimate effort to ensure its success, Mr. Henry Cole spoke on behalf of the authorities at South Kensington. From the character of Mr. Cole's remarks, as reported by the local newspapers, we are delighted to find that the Science and Art Department is pledged to the support of all such efforts in the future, and that assistance of a most active character will be afforded wherever and whenever it is legitimately asked for.

Mr. Cole corrected a statement made by the mayor, to the effect that Nottingham was the first place to which the special assistance afforded to the museum just opened had been offered. "The fact is," said Mr. Cole, "we have been offering this to your town and all other towns in the country for the last fifteen years. If you will only take the trouble to look into our blue-books, which we issue annually, you will find that we are bawling out to the people to get all the advantage they can out of the Kensington

Museum and its instruction; therefore it is not correct to say that the offer is made for the first time to Nottingham. The offer is always being made. We cried and howled, as it were, in the wilderness, but no one would listen to us." Mr. Cole then congratulated Nottingham on really being "the first municipality in this country which has had a courage to tell the rate-payers that they would have to pay a little on behalf of an institution of this kind for the benefit of the town and themselves generally," and pointed out that the collection bore distinctly upon the application of Fine Art to industry, and was "not altogether a scratch collection, a harum-scarum bringing together of all kinds of things from heaven and earth."

Mr. Wallis, who followed Mr. Cole, and responded to a vote of thanks to the South Kensington authorities, pointed out the value of such a collection as that which had been brought together to the student and designer, and urged a systematic use of the advantages thus offered.

Now it must be perfectly clear that after such a demonstration as this, in which the whole question is brought before the public in the name of the president and vice-president of the council, as sanctioning the proceedings, there cannot possibly be any mistake in the future as to the part South Kensington is called upon to play in promoting and substantially assisting, by suitable contributions, all well-directed efforts to form local museums of Science and Art. The objects lent to Nottingham are deposited for twelve months, with the understanding that if the experiment is successful, as shown by the attendance of the public, and a fair pecuniary support on at least three days of the week, the collection is to be changed for another of a suitable character; the lace alone, as bearing upon the special industry of Nottingham, being considered as a more or less permanent contribution.

Nothing can be more practical than the bearing of the whole experiment—for such, after all, we must regard it. The refining influences of such an institution cannot well be over-estimated, and such an effort to provide instruction for the people, and a place of public resort as a counter attraction to influences which tend to degrade rather than to elevate, deserves the earnest good wishes of all who desire to see the people trained to look higher, and to seek for pleasure in the intellectual, in preference to the sensual.

SELECTED PICTURES.

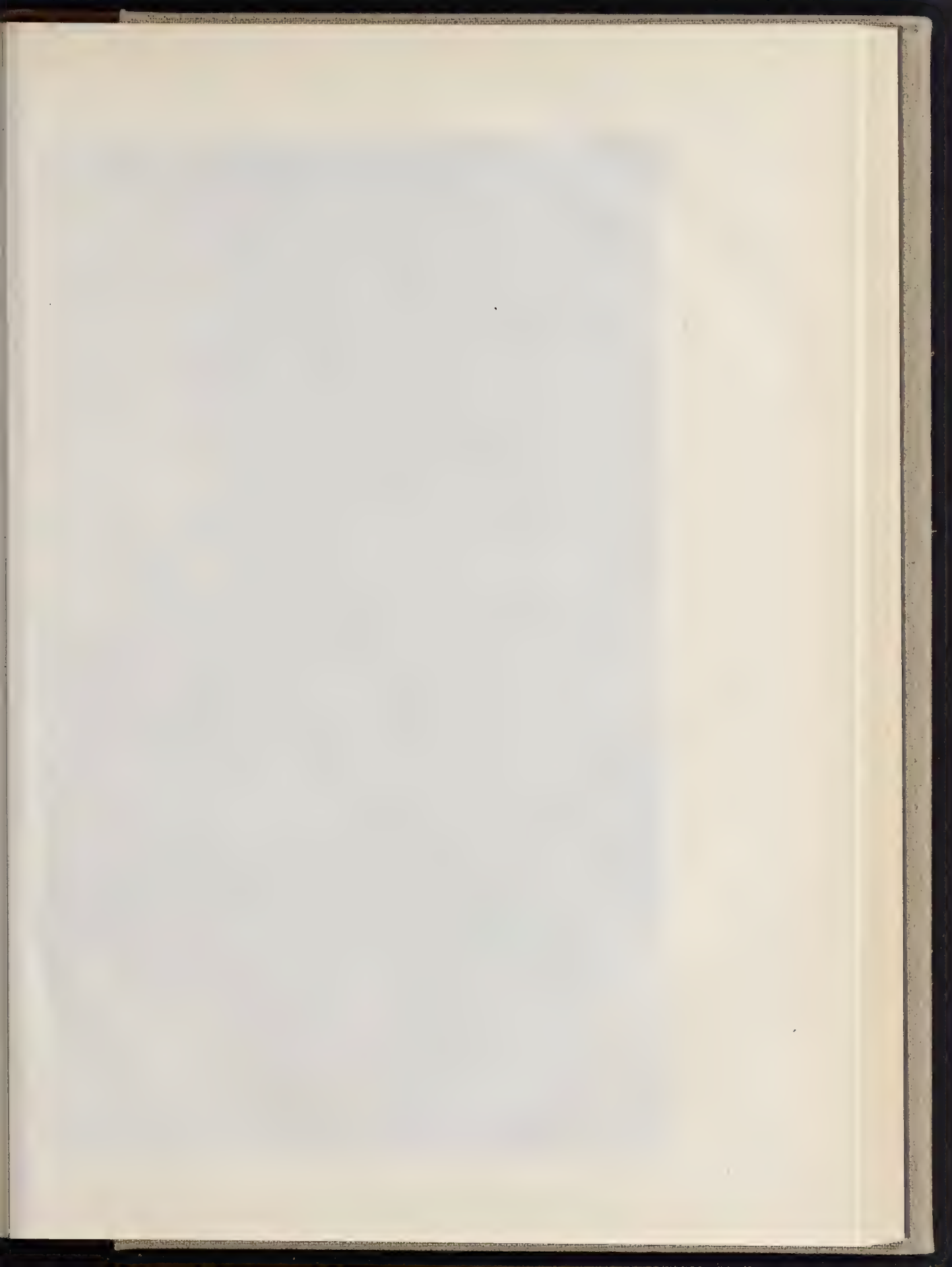
FROM THE PICTURE IN THE POSSESSION
OF S. C. HALL, ESQ., UPPER NORWOOD.

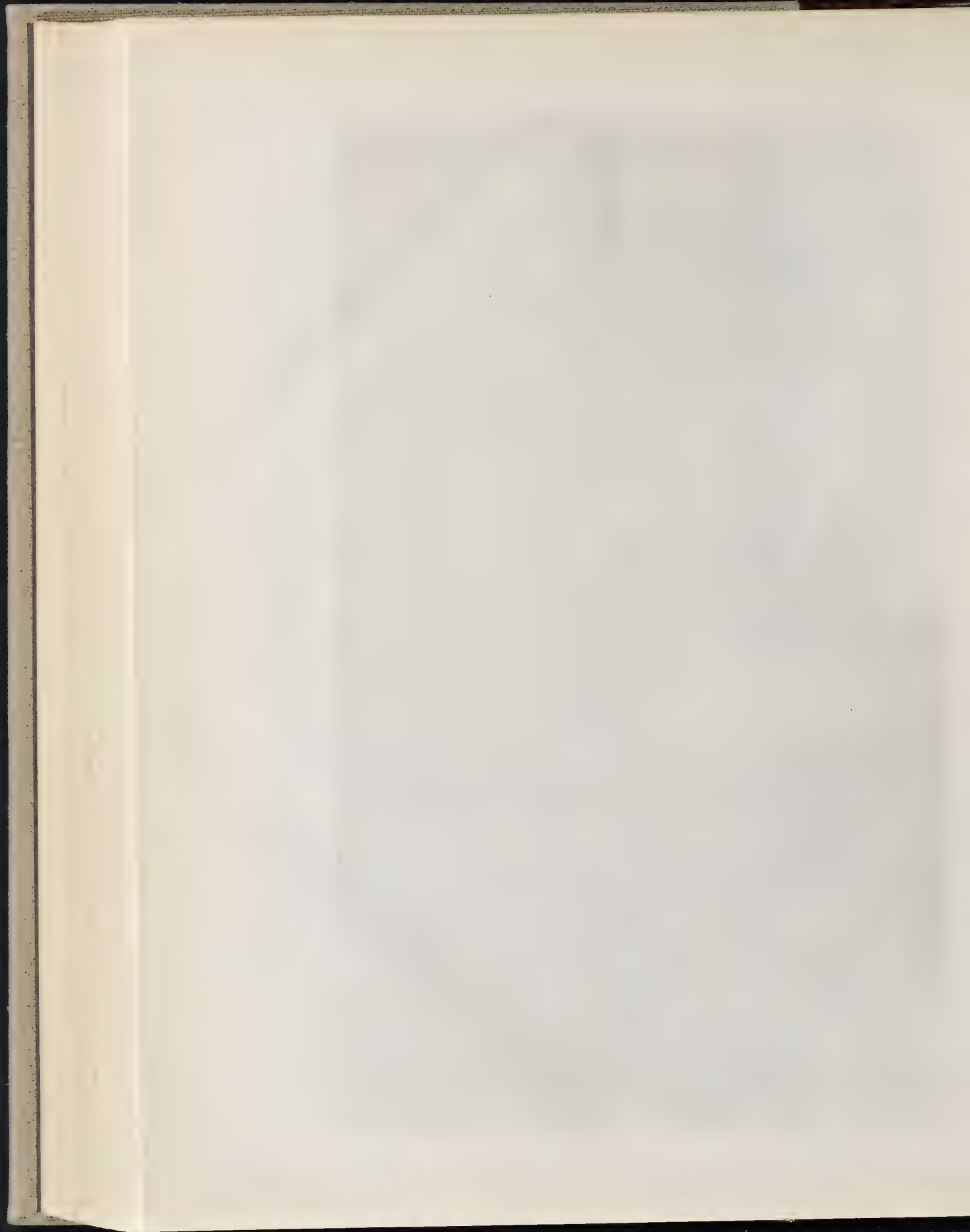
THE CHRISTENING PARTY.

A. Bellows, Painter. J. Saddler, Engraver.

THE painter of this picture is an American artist who has obtained a most excellent reputation in his own country. A year or two ago he came over to England to gain some knowledge of our scenery, and passed a considerable time in the picturesque county of Devon, of which he painted several views, and found ready purchasers for them, chiefly among the amateurs of the western districts of England. 'The Christening Party' was sketched in a Devonshire village—one of many in the county most attractive to the lovers of quiet, yet beautiful, rural scenery; and he has associated with the locality an interesting episode of rustic life. By the bank of the stream is a ferry-boat, waiting to carry over a young couple, with, probably, their first-born child to be christened in the pretty church that stands almost embosomed in trees on the opposite side; the procession is closed by an elderly couple, whom we may assume to be the grand-parents of the infant.

The composition is very nicely arranged; while the artist has painted the scenery with a feeling appreciative of its natural beauty. Mr. Saddler's engraving is crisp and brilliant.







THE
MUSEUM AT BETHNAL GREEN.

THE munificence of a single man has converted what threatened to be the *fiasco* of a public enterprise of unusual merit into a triumphant success. The benefit conferred on the metropolis, and especially on the inhabitants of the eastern end, by the princely loan of Sir Richard Wallace, is rightly to be termed magnificent. We apply this phrase to the expenditure of large sums of money in noble buildings—churches, almshouses, hospitals—that are destined to hand down from generation to generation the name and the fame of the founder. The liberality such as rears these monuments, great as it may be, is not without its reward. A kindness such as that conferred by the filling of the Bethnal Green Exhibition with an unrivalled display of noble pictures, has no such self-registering compensation. The sense of the benefit is written, not on brass or on marble, but on flying leaves. It is in the heart and the gratitude of those who have been raised, for a few short minutes, out of the dull weariness of their daily life, into such a fairy scene as that now open in what is somewhat appropriately called Paradise Row, that the reward of Sir Richard's beneficence is to be sought. If he could have witnessed, as we have witnessed ourselves, the delight, the wonder, and the satisfaction, of the thousands who pour through the aisles of the building, he would feel that his sacrifice had not been in vain.

For a great sacrifice is involved in what people may thoughtlessly speak of as only a loan. We will not dwell on the actual cost of the transport and arrangement of so large and so precious a collection, brought in great part from Paris, and demanding for every individual object the utmost care in packing and in conveyance. Still this is a large item, and the positive money-payments borne by Sir Richard in this respect must be heavy. We will not dwell on the sacrifice of taking a temporary farewell of objects of beauty which grow upon their owner, until their presence becomes, like that of a valued friend, grudged if lost even for a day. But it is unquestionable that in the exposure to public gaze of a collection of paintings great risk is run, and—we will not say great, but some—damage is certainly incurred. Pictures do not defy the tooth of time. Two or three centuries, as far as our present experience goes, may be regarded as the average lifetime of even the most carefully-preserved paintings. In exposure to the heat, the breath, and the atmospheric emanations of a crowded assembly, the life of the picture is sensibly shortened. It ages more in days than it would in months, if not in years, of careful tending, in rooms of regulated temperature and moisture, supplied with exactly the proper amount of light (for continued darkness injures paintings no less than undue exposure to sun glare), kept from dust, and handled, in fact, like daintily-nurtured children. We see, year by year, how the exposure of a season ages the best remembered pictures of our annual exhibitions. We see in the beauty of the few unfaded works of Reynolds what has been the rapidity with which most of this artist's pictures have transformed themselves into their mere ghosts.

Six hundred oil-paintings, all works of great excellence, and one hundred and twenty water-colour drawings, form the most imposing part of Sir Richard Wallace's loan. There are one hundred and eighty miniatures, eight hundred bronzes, marbles, and costly specimens of porcelain and of furniture, besides snuff-boxes, and other similar objects as yet uncatalogued. It far exceeds our limits to attempt any detailed description of so large a collection. A catalogue is issued for the usual sixpence, which, as an index to the objects, is clear and distinct. It includes also an index of the painters, which is of great value to the visitor. But the very rare occurrence of a line of explanation here and there is enough to lead every one to regret that the accomplished Art-scholar whose name appears on the title-page has not been requested to write such a real catalogue as he could easily render a work of permanent interest and value.

The special tone, or taste of selection, which appears to have presided over the formation of this noble collection, is not to be expressed in a single technical phrase, although we shall endeavour to explain in what it consists. It cannot be said that the collection is one pre-eminently of *genre*-pictures, for landscape and portraiture are adequately represented. It cannot be called a collection of modern pictures only, for there are many fine examples of the French Art of the eighteenth century, and there are pictures of the two preceding centuries. While the main bulk of the collection is French; Dutch, Flemish, Italian, Spanish, and English Art have been laid under contribution; and although the works of these various schools may be said to be rather valuable as illustrating the contemporary state of French Art than on their own account, we must yet pay proper attention to the *ensemble*.

The central idea, then, which we take to be illustrated by the collection, is that of the course and enjoyment of life as viewed from the standpoint of a great noble. Thus we find the artificial, quasi-pastoral masquerade, to which the taste of Louis XIV. gave such an impulse, reflected on the graceful canvas of Watteau, of Boucher, of Nattier, and, we may add, of Greuze. These are the scenes in which Damon and Chloë play at rural occupation, as we may see in the English literature of the period. With this, however, is to be joined the representation of the actual life—courtly, military, or social—of the great aristocracy. There is the fourteenth Louis, proud and happy in the contemplation of the three generations sprung from his loins, bidding fair to carry on the line of the Lilies, little dreaming that it was on the infant tottering on the floor that the crown of France should rest after his own decease. There is Napoleon, when in his turn he had climbed the steps of a vacant throne, represented in the very moment in which his intense selfishness inaugurated his own downfall, by his repudiation of the woman who had done so much to raise him to the dizzy eminence whence his fall was so headlong. With these royal, noble, and luxurious scenes, are associated others of sterner mould, from the forcible brush of Horace Vernet—Oriental life; military pomp; grenadiers of the Imperial Guard, review by Bonaparte, first consul; Napoleon at Jena; and—failure in Art as in taste—the apotheosis of Napoleon. Beilangé painted similar scenes. Decamps shows the Eastern world as it appears to the wealthy and luxurious traveller—the interior of the harem, the halt at the rock, the *bizarre* rush of the patrol through the streets of Smyrna. Delaroche shows how the great churchmen who disposed of the destinies of France during the reign of the thirteenth, and the childhood of the fourteenth, Louis, met Death himself with that dissimulation which they thought to be the secret of statesmanship, and which they taught their pupils to be the science of government. Eugène Lami gives his royal drive, and opens the green-room at the opera. Lancret limns masquers and actresses, bathers and dancers. Meissonier recalls the cavaliers and the soldiers of the *ancien régime*, no less than the more histrionic features of the empire. Famous men and beautiful women lend their presence to the great enchantment. When other scenes are represented, as in the Holy Families of Murillo, it is rather as beautiful works of Art that they find a place in the gallery than as disturbing the mind by an introduction of a new series of thoughts. Especially noticeable is the absence of one favourite branch of the French school—the pseudo-classic, quasi-historic pictures of David. It is almost as much in virtue of what is excluded, as in the light of what is admitted, that we are able to penetrate the secret which casts such a charm over this noble collection.

It is not, perhaps, the precise kind of collection that should have been chosen for the locality. A gift-horse should not be looked in his mouth; and it may almost seem ungracious to hint that, for any purpose of educational or moral influence, apart from the mere delight of a holiday, a very different principle of selection should regulate the choice of paintings to be displayed in such a hive

of humble industry: noble English portraits, or where they can be found, historic pictures, should occupy the first rank—likenesses of the great sovereigns, great statesmen, great soldiers, and great divines who have made England what she is. These subjects never fail to interest the public mind, and, in interesting, to elevate it. Thus a picture—very poor in itself, but noble in its subject, that of the Duke of Wellington giving his despatches to Colonel Gurwood—is one of the chief attractions of the gallery, from its distinct personality. Men and women gaze on it, as on the very presence of the great soldier and patriot himself. Thus English *genre*-pictures, whether simple illustrations of rustic life, as those of Wilkie, or scenes tinged with a deeper moral, as those of Hogarth, would prove an unfailing source of interest, pointing a moral while they pleased the eye. A third group of subjects would be afforded by landscape, whether paintings in oil or water-colour drawings—English scenery chiefly—Constable, Cox, Chromé, Birket Foster, Vicat Cole; then scenes from the neighbouring continent—French and Flemish ports and cities, Gothic cathedrals, mouldering castles, romantic passes—all that can teach the observer to look on nature, and on the buildings reared by men to whom architecture was a sacred Art, with more than a mere vacant gaze.

It is impossible to pay proper attention to the facts brought into prominence by the opening of this museum without seeing how much wiser the people often are than their amateur benefactors. A sense of profound indignation has been excited through the east of London by the sensational articles in some daily newspapers. Public-houses and coffee-houses are placarded with the announcement, the so-and-so NOT taken in here. These journals have spoken of Bethnal Green as if it were some newly-discovered wilderness, of the savage inhabitants of which it was natural to speak with the same cynical indifference that an ill-educated naturalist displays towards the animal tribes. For ourselves, we have one remark to make. Visiting the museum when the crowd was so great that it was difficult to see the pictures, we were struck with the presence of far more real courtesy than we have often met with in the exhibitions of the Royal Academy. London went in its shirt-sleeves; but it behaved itself far better than we have often seen it to do when clothed in purple and fine linen.

HISTORIC SEPULCHRAL
MONUMENTS.

A REPORT has lately been presented to Parliament, by royal command, which is drawn up by a committee appointed by the Society of Antiquaries, in order to form a list of such regal and other historic tombs and monuments as it is thought desirable to place under the care of the Government. The step is, it cannot be doubted, in the right direction. The inquiry, however, is one of too much national importance to be thrown upon the honorary labours of any body of men. The method, so common in this country, of leaving to a committee the discharge of a task that can only be satisfactorily performed by competent individuals, is one that ensures the least satisfactory performance of much of the work of inquiry. Responsibility on the one hand, and the fair and honourable desire of credit on the other, spur and regulate the course of an individual reporter; and unity of plan, tending to secure exhaustive results, will characterise his work, assuming him to be competent to his task. With a committee or royal commission the case is reversed. Responsibility is unfelt; credit is shared among so many as to be little heeded by any; and the opposite views, which always come to the surface when men have to debate instead of to act, deprive these joint productions of three-fourths of their proper authority and value.

A Domesday Book of English monuments, of a wider scope than that to which the report is limited, would be a national work of great value. It is one that should be undertaken by the Government. In connection with such an in-

quiry into existing records of the past, might be, and ought to be, established a public registry of sepulchral memorials of every description. Every inscribed tombstone should be registered at a central office. The value in all those legal and antiquarian proceedings that depend on the establishment of pedigree would be very great, the expense comparatively trifling.

As it is, the report comes down no later than the year 1760. Of regal monuments, and those of archbishops, chancellors, treasurers, and chief justices, the list endeavours to be exhaustive. Remaining monuments are divided into five classes, and the committee have only made a selection from the lists with which they have been furnished. Monuments which cannot be assigned to particular individuals are thus unnoticed. So are those erected in honour of personages who are described as "local worthies," and who are unknown as taking any prominent part in the affairs of the country. In classes 5 and 7, respectively comprising eminent statesmen and ambassadors, and eminent naval and military personages, the committee seem to have experienced much difficulty as to their award of the certificate of eminence. It is clear that in such matters two orders of consideration exist. There are monuments, in themselves, of the simplest character, but commemorating individuals of such fame, or so noteworthy from their nervous or pithy language, or from the circumstances under which they were erected, as to impose on the imagination more fully than many a proud and elaborate tomb. Such, for instance, is the brief line carved by a simple mason, "O rare Ben Jonson!" On the other hand, stately monuments erected to despicable personages are not altogether rare, and merit preservation and chronicling as works of Art. If we wish to be thought a civilised people we should take steps for embalming the perishable marble and brass of our sepulchral memorials in the more enduring record of a national register.

The monuments included in the report are as follows:—Royal, 79; Archbishops, 48; Lord Chancellors and Lord Keepers, 34; Lord Treasurers, 21; Chief Justices, 25; Statesmen, 49; Theologians, Scientific Men, Literary Men, and Artists, 173; Naval and Military Men, 100; Merchants, 14; Founders of Institution, 18; and Miscellaneous, 50: Total, 610.

ART IN PARLIAMENT.

THERE has been much "talk" in the House of Commons of late respecting Art-matters of various kinds. Foremost in importance was the condition of the fresco-pictures. Mr. Ayrton is reported to have said, in reply to remarks made by Mr. Beresford Hope and other honourable members, that the 'St. George and the Dragon' had been done in glass-mosaic; but, notwithstanding the failure of the frescoes, he preferred to adopt this style for the other three patron-saints of the kingdom. Mr. Bernal Osborne loudly insisted that economists and dilettanti should combine "to put an end to the abominable system of fresco-painting." Then followed sundry discussions with reference to the additions to the National Gallery, and other works. At a subsequent sitting Mr. C. Bentinck asked whether it was the intention of the Government to authorise the expenditure of public money in the execution of Mr. Street's design for the Strand front of the new Law Courts, exhibited by the architect at the Academy. Mr. Ayrton replied that the designs were not approved of by him, but by the Lords of the Treasury. Mr. Street had made some small changes in the Strand elevation; the drawing at the Academy was not really an elevation, but merely a perspective drawing of the plan Mr. Street had in view at the time when it was made.

We hope by-and-by to notice somewhat in detail the discussions which have taken place this session on Art-questions; but it is abundantly evident that a large proportion of members who volunteer advice and indulge in criticisms, are altogether ignorant of the matters concerning which they talk so freely.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—The President and Council issued cards of invitation to a *soirée* at Burlington House on the evening of July 3rd; the result was a large gathering of distinguished visitors of both sexes. We noticed in the galleries very many of the leading members of both houses of parliament; while Science, Literature, and, of course, Art, were effectually represented. Nothing was wanting on the part of their hosts to make the evening pleasant to the guests.

THE VIENNA EXHIBITION.—It is stated that the Archduke Charles Louis has availed himself of a sojourn in Constantinople to promote the objects of the Exhibition. The Sultan has consented to place his artistic treasures at his service, and the Archduke has selected a number of precious objects from the Imperial palaces, including furniture, vases, arms, manuscripts, &c., which will be shown at Vienna.

THE SECOND "PROMENADE" AT THE INTERNATIONAL EXHIBITION was so unsatisfactory, that it is not likely there will be a third. Their Royal Highnesses the Prince and Princess of Wales were paraded through the galleries at midnight, and that was all. There was a great crowd, however, and it was certainly a pleasant sight to see the Prince and Princess in good health and spirits. General Scott was not in attendance; his duties as Managing Director of the Dutch Water-Works Company having called him to Holland; but other engineer-officers were there to give all requisite information concerning Art and Art-manufacture!

MR. HENRY COLE, C.B., having issued to "privileged" persons tickets of admission to the Bethnal Green Museum on Sunday, the House of Commons was called upon to prevent so marked a distinction between the rich and the poor, and Mr. Cole is commanded to abstain from such practice in future. The Committee of Council had sent an ivory-ticket to Sir Richard Wallace, empowering him to see his own pictures at all times. Sir Richard's reply, however, was consistent with his munificent conduct throughout. He was obliged, he said, for the pass offered to him, but, as the Lords of the Committee of Council were of opinion that no Sunday-passes should be granted, he felt that he must decline to make use of the ivory-ticket except on occasions when business required that he should do so, "as I have no doubt it would create a bad impression among the inhabitants of Bethnal Green, were the Museum to be opened only to a privileged few on Sundays." Sir Richard Wallace added that, in his opinion, it would be an advantage that all such institutions should be opened on Sunday afternoons. Such a proposal, however, would be very distasteful to "Licensed Victuallers," of a surety it would empty their houses, and greatly abridge the commercial advantages of their trade.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.—At the annual *conversazione* of this society, held at the rooms in Conduit Street, on June 26, there was a large attendance of visitors distinguished in the world of Art, Science, and Literature. The display of works of Art of a variety of kinds was greater than is usually seen at such gatherings; on the walls were pictures by MacIise, Calderon, V. Prinsep, Copley Fielding, Lear, Moore, Greuze, Müller, Sir T. Lawrence, E. A. Goodall, and others. Manufactured Art was represented by groups and single-figures, in Parian, by Copeland & Co.; by

specimens of ceramic works, by Minton & Co.; mosaics and table-glass, by Salviati; imitations of majolica and old Rouen ware, lent by Mr. Oppenheim; gas-standards and other examples of metal-work, by Hart & Co.; ecclesiastical plate, by Cox & Co. and Barkentin; old Japanese vases, contributed by Mr. V. Prinsep; furniture, by Gillow, H. Capel, Hart, and others; curtain-hangings and tapestry, by Heilbronner; Oriental porcelain, by Farmer and Rogers; paper-hangings, by Jeffreys & Co.; with much more, for which we cannot find space to enumerate. The rooms were, in short, filled with objects both beautiful and interesting.

BUST OF CHARLES I.—The Queen has recently obtained possession of a very interesting Art-treasure—a copy of the bust of Charles I., by Bernini, which was originally placed in Whitehall. It is well known that Van Dyck painted his celebrated "Three Heads of Charles I." to enable Bernini to produce this bust, and that while in Whitehall it suffered from fire. Fortunately a marble-copy had been previously made, and this it is which her Majesty has obtained, and placed with the picture in the Van Dyck room at Windsor.

THANKSGIVING DAY.—The following very gratifying resolution has been adopted by the Common Council of the City of London, "That a medal be struck to commemorate the demonstration in the City of London on the day of Thanksgiving, at an expense not exceeding 500 guineas, and that copies be presented to the various public literary institutions in the kingdom and to every member of the Court." It was proposed that "a memorial window" should be placed in Guildhall to commemorate the event; the proposition was negatived chiefly on the ground that "there were only two small windows available for the painting, and that these were at the back of statues which almost entirely hid them from view." Competitors have been called for by public advertisement.

MR. POYNTER, A.R.A., has undertaken a commission to paint a picture and its *predella* for the chancel of the new church at Dulwich, dedicated to St. Stephen. The upper portion is to represent the trial of the martyr; and the *predella*, Stephen being led from the gate in charge of a guard of Roman soldiers.

PORTRAIT OF MILTON.—Mr. Graves, of Pall Mall, has purchased a very interesting relic of Milton. It is a portrait of the poet, taken while he was at Cambridge, painted by Cooper, and said to be the only authentic likeness of him at that period of his life. This little work has been in the possession of Dr. Prowett for the last sixty years.

UNIVERSITY COLLEGE.—On the report of Mr. E. J. Poynter, A.R.A., Slade Professor of Fine Art in this institution, two Slade scholarships of £50 each, tenable for three years, have been awarded respectively to Miss E. M. Wild and Miss B. A. Spencer.

THE SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS concluded its fourteenth session with a *soirée*, at the gallery of the Society of British Artists, in Suffolk Street, on the 27th of June. The pictures hanging in the rooms, and a selection of vocal and music, under the direction of Mr. Alfred Gilbert, combined to render the evening very agreeable to the numerous visitors.

SCIENCE AND ART DEPARTMENT.—The examination of students' works submitted from night-classes for drawing, and from schools of Art in competition for payments and prizes, has been concluded. From

397 night-classes, 56,016 works have been received. From 114 schools of Art 73,226 works have been sent up, making a grand total of 129,242 drawings, models, or paintings which have been executed in the classes during the year ending in April last. This is an increase over 1871 of 19,051 works. These works were first submitted to a preliminary examination, each school being taken separately by a committee of Examiners, who awarded 1,100 third grade prizes, and at the same time selected from the mass 1,208 of the best and most advanced works for reference to the national competition, in which all the schools of Art in the country compete with one another. Ten gold, 25 silver, and 60 bronze medals have been awarded, together with a number of prizes of books. The prize-works of this competition, together with as many of the other competing works as space could be found for, are now exhibited in the western gallery, on the ground floor of the South Kensington Museum, where they will remain open to the inspection of persons interested in Art Education and the public until September.

THE SOCIETY OF NOVIOMAGUS.—The members and their friends this year visited Keston, near Bromley, in Kent, said to be the site of the Roman city from which the society takes its name. Several interesting remains yet exist, and occasionally peasants dig up relics of a long-ago age. George Godwin, Esq., F.R.S., F.S.A., Henry Stevens, Esq., F.S.A., and Francis Bennoch, Esq., F.S.A., had each prepared information on the subject, which they communicated on the ground. In the evening a party of thirty-six dined at the Crystal Palace, elected "officers" for the year ensuing, and arranged for their monthly gatherings at 'the Freemasons' Tavern.

A STATUE OF LORD LAWRENCE is to be erected in Calcutta, on a site near to those of Lords Canning and Hardinge. The work, which is to be of bronze, is in the hands of Mr. Woolner, A.R.A.

GAINSBOROUGH'S PORTRAIT OF MR. SHERIDAN is reported to have been purchased by Baron Rothschild for the sum of 3,000 guineas. The picture was for a long time at Dalapore Abbey, where Sheridan was a frequent visitor.

"BRITISH MUSEUM PHOTOGRAPHS."—Such is the title given to a work of which an announcement is before us. In extent, interest, and value, it will be second to no publication that has been issued at any time in any country. We judge from a few specimens, but also from the high repute obtained by Messrs. W. A. Mansell & Co., of Gloucester, and now also of Percy Street, London: to whose meritorious productions we have frequently directed public attention. Moreover, the "selections" are made by Mr. A. W. Franks, F.S.A. There could have been no better or safer authority. Some idea of the magnitude of the work may be obtained from the fact that the "first series" consists of about 1,000 plates, representing 5,000 objects. We shall, next month, probably, review the publication in detail. We trust that, in some way or other, the nation will bear part of the enormous expenditure necessary to produce a work of national importance.

TERRA-COTTA.—In the studio of Signor Solari, at 171, Stanhope Street, Hampstead Road, is a series of admirable busts in *terra-cotta*. They are all heads of men—fancy subjects—and in their engaging address equal the best works of the greatest masters of expression. In feeling they do not in anywise affect the classic, but, in what they

have to say for themselves, be it grave or gay, speak universally now of the Italian, now of the Spanish or Dutch schools; never suffering us to forget that there was a certain Leonardo who rang the changes from a depth of unique caricature, to the utmost grandeur of declamatory expression. To several of the heads, the treatment suggests a military character; there is, for instance, a Spanish soldier equipped as in the seventeenth century, with long hair, and bearded; another, also with military appointments, with the face slightly turned up; a third representing a soldier of the time of Henry IV., and, after that, a very charming head referring to the Florentine period before Masaccio. These works are in red baked clay; but there are two or three examples in raw dried clay, as the head of an idiot, and a study of an Elizabethan head with a formal beard of short crisp curls; and then last, but by no means least, is that highly decorous Dutch gentleman whom we all know, with the very picturesque head-gear, who passed a long life—never mind how long—as the friend of Jan Steen, Gerard Douw, Teniers, and others, by all of whom he was painted really for his own sake. The expression of this face is very masterly. He looks down with sarcastic gravity, as if severely reproaching the dissolute courses of some of his painter-friends. Of baked clay one or two words. It is little used among us, though so perfectly well suited for a variety of subjects, the force of which is lost in either marble or plaster. The material in which Signor Solari works is English clay, which is pronounced to be equal, if not superior, to any procurable on the Continent. We cannot suppose that English sculptors are ignorant of the existence of a material so valuable; we only know that the English public have yet to rise to a taste for *terra-cotta*. These works can only be appreciated by being seen.

THE MANFRINI GALLERY.—This collection may be remembered in years past, as one of the most interesting and varied in Venice. Fifty-two pictures—the remains of the collection—are now to be seen at No. 68, Newman Street, the best having been already disposed of, realising, it is said, eighty thousand pounds. The present exhibition consists of works which were bequeathed by the Duke of Manfrini to his grandchildren, and they were brought to this country with a view to sale. The titles of the pictures and the names of the painters are catalogued as given by the Venetian Academy, but the present possessor does not hold himself in anyway responsible for errors of classification or description. There are some curious and interesting examples left, but it is scarcely necessary to say that the best have been sold.

'THE RUSH BEARING.'—Mr. Jacob Thompson, an artist whose works are not often seen in London, but who is highly estimated in the north of England, has recently finished a picture under this title, which he has sold for a large sum to an eminent collector. He has sent us a photographic copy. We are well acquainted with his productions: three of them have been engraved for the *Art-Journal*; we may, therefore, be well assured that it is highly and elaborately finished, and is probably the best, because the latest, of many admirable works by the accomplished painter. Of the composition we can judge; it is of much excellence; there are between fifty and sixty figures in the group—"rush-bearing," according to an old custom of Cumberland and Westmoreland, a relic of ancient times, one of the very few that yet

remain in England. Its origin was the annual practice of strewing the churches with rushes: young and old, youths and maidens, dressed in their best and adorned with flowers, join in procession, and visit the parish-church, where they decorate the altar, and afterwards spend the evening in rustic amusement. It is a happy theme that which Mr. Thompson has chosen; he lives among the scenes he depicts, and into the landscape he has introduced some of the most striking bits of the scenery with which he is familiar—the mountain, the lake, the river, the dell, and the shrubs and trees. The picture is not a view of any place, but a combination of scenery characteristic of the county, Westmoreland. The pretty village of Grange, with its white-washed cottages and picturesque bridge, is the starting-point of the procession, that moves up the hill towards an ivy-covered church, near which stand the venerable yew-trees—

"Fraternal four of Borrowdale,
Joined in one solemn and capacious grove:"

of these Wordsworth has preserved a memory. We may quote another passage from the great poet:—

"Many precious rites
And customs of our rural ancestry
Are gone, or stealing from us; this, I hope,
Will last for ever."

JOHN LEECH.—A deputation, with Sir Robert Collier at its head, has, according to the *Architect*, had an interview with the Chancellor of the Exchequer, on the subject of purchasing for the nation the outline drawings by this deceased artist. What the result is, our contemporary does not state; but we shall be surprised to find Mr. Lowe entertaining an idea of this nature; nor do we think it desirable that he should. Leech's sketches, wonderful as they are in their kind, are certainly not the precise class of works for which the country should be called upon to pay in order that they might be deposited in a National Museum.

THE DUC D'AUMALE is about to transfer from Twickenham to Chantilly the gallery of pictures he has formed, at a cost, it is said, of £160,000, during the last twenty years.

HERR SCHEFFT'S WORKS.—There is at 294, Regent Street, an exhibition of paintings by a German artist, who travelled far in search of subject-matter, and worked hard when he found it. His illustrations are, we believe, fastidiously accurate, and consequently so far instructive. The principal picture is 'A View of the Valley of Mexico,' taken from a high tower situated in the Garden of Chapala-tebeck, the summer-seat of the late Emperor Maximilian. In the distance is discernible the capital, and in the horizon are the mountains of Istli, Savatel, and Popocatepetl, the latter of which represents the highest point of the mountain-chain that surrounds Mexico. Herr Scheff's works are fifty-two in number, and very discursive as to the localities of their incident. Hence there is 'The Bridge over the Tigris at Bagdad,' 'The Pigeon Mosque at Constantinople,' 'The Falls of the Niagara,' 'Benares, on the Ganges,' 'View of the Piazzetta, Venice,' besides portraits of several persons of eminence.

THE POET COWPER.—A stained glass window has been placed in the chancel of Berkhamstead parish church, to the memory of Cowper, who was born in the parish, and whose father and mother are buried in the chancel.

REVIEWS.

THE ENGRAVED WORKS OF THOMAS FAED,
R.A. Published by H. GRAVES & Co.

FROM circumstances which it is unnecessary to mention, we have not hitherto found opportunity to describe the engravings of the works of Thomas Faed, which have been from time to time published by Messrs. Graves. The series has now assumed an importance which we feel ought not to be neglected, and we hope our readers will not be ill-content with the occasion furnished by our previous silence for bringing before them, in one connected notice, a record of more than a dozen interesting works of Art.

Mr. Faed's works may at a glance be recognised by their motive. Of the skill and beauty of the colouring, it is not so easy to speak from the engravings as from examination of the pictures themselves. But as a species of a domestic genre, in which the incident selected is often pathetic, almost always touching, these idylls in black and white will long maintain their charm. The engravings are of a large size, and executed in a mixed style. They arrest the attention, and few will examine them without desiring often to renew their acquaintance with the artist.

The school to which the works of T. Faed belong, is eminently British. Hogarth may be considered as its originator. A stern moral purpose is apparent in the vigorous satire of that artist, which is softened to a more tender tone in the compositions under review. In the early works of Wilkie, again, we find motives such as those adopted by Faed. But the unprecedented toil and slowness with which Sir David wrought, before he had enlarged his ideas by study of the great continental galleries, is not imitated by Faed. With greater ease and rapidity of touch than that of the Scottish Hogarth, he has also combined a more artistic conception, and a happier rendering, of rustic female beauty than it has fallen to the lot of many painters to attain. Domestic poetry, expressed in characteristic forms, and in harmonious colour; such is the character of the scenes depicted by Thomas Faed: you look at his healthy girls and buxom matrons with a desire to make their personal acquaintance; you share their sadness; you enter into their fun; you find yourselves ready accomplices of the *espieglerie* in contemplation, and you pierce beneath the demure glance to the sly mirth that kindles the eye. Faed's rustics are, indeed, the rustics of poetry. They are but rarely to be met with in these days of economic improvement. But the rarer they become, the more cause have we of gratitude to the artist who has given a painter's immortality to a goodly type of British rural life.

Mr. Faed made his first great bid for fame by his picture of the 'Mitherless Bairn.' It is said that this touching scene ran a narrow risk of rejection by the hanging committee of the Royal Academy, and that it only obtained a low and unfavourable place, below the line, in consequence of the wise insistence of a single member. But the public showed a more true appreciation of its merits. The story is told of a venerable and most noble *connoisseur*, who knelt so long to examine clearly its beauty, that he could not rise from the floor without aid. The figure of the young mother, seated by the cradle, and pressing her own infant more tenderly to her bosom, as she looks in pity on the orphan-stranger, is simply charming. Two children advance toward their unexpected guest; one peeps from behind; the little girl offers her own portion of oaten bread; the grandmother places her hand behind her ear, while listening to the sad tale of the sorrowful young wanderer. The sturdy strength of the little cotter, and his fearless air of independence, contrast strongly with the timid and weary air that is so characteristic of the learner of the hard lessons of early poverty.

A pendant to this picture was painted for Lady Burdett Coutts, and is known by the name of 'Home and the Homeless.' The contrast between the two conditions of the well-to-do peasant, and the wanderer overtaken by misfortune, is even more powerfully brought out in this than in the preceding scene. A poor way-worn woman, with a fine gipsy-like face, looks out

from the corner of the room, where she is resting with her tired and travel-worn child. The owner of the cot is seated amid his three healthy and happy children—one on his knee, one occupied with the dog—with his smiling wife bringing forward a bowl of porridge. The tender expression of human sympathy, binding together the two extremes of joy and sorrow, renders this picture one of unusual charm.

A message again is read to every heart in the touching composition entitled 'The First Break in the Family.' The father, mother, old grandmother, and fair sweetheart, are grouped with the younger children, watching the wheels of the fast-disappearing coach; on the box of which the eldest boy, the hope of the family, is borne away to his first entrance on the world. A rainbow gleams in a stormy sky—a reflection, in the face of inanimate nature, of the hope that cheers the sorrow of the human actors in the scene. The eye wanders over a barren moor, on which the humble thatched roof of a shealing is prominent; a neat, glazed window betokens a more comfortable abode, as the residence of the family whose anxieties we are bidden to share. The life of shepherd's collie, and barn-door poultry, is made to reflect the character of the incidents, which, through the human personages, lay hold on the best emotions of the spectator.

Next in order of publication are three pictures, we will not say of less merit, but of less range, than those we have mentioned; in each of which, however, the same idyllic sentiment is faithfully expressed. Perhaps the man who, in 'My Ain Fireside,' is reading some improving broad-sheet—from the air with which he looks up it must be something of a highly moral tone—is rather a refinement upon the English cotter. But the tender anxiety in the face of the handsome young mother is as truthful as it is winning. The child is romping with a rough-haired terrier that rolls on the floor. The wooden cradle seems to be an article of furniture regularly and repeatedly utilised. 'Daddy's coming' is another scene which, like its title, tells its own story. The young mother is one of the most charming of the whole hearty and comely series. We protest against the size of her foot, which is too large for the graceful modelling of the figure. The foot, as we have lately seen pointed out, is the *modulus* of symmetry, as far as girth is concerned, and, in this instance, is one proper to a much more massive figure. Neither is it the fault of the shoemaker alone; for in 'Welcome' we see the same extremity bare, and a very pretty foot it is, but, as in the former case, too large for the harmonious proportion of the figure. In 'Daddy's coming' the expected father is seen at a distance through the window, accompanied, of course, by his dog, which is tearing frantically homeward. The wife is pointing out the distant figure to the child. The 'Welcome' is not so intelligible a title. A pretty girl, with a basket on her arm, is the only figure. Welcome she is, and must be, wherever she comes, and there is a modest consciousness in the eye that tells that it is to one alone she cares to be welcome. But all this is left to the imagination to supply.

In 'Conquered, but not Subdued' we have a boy of sterner stuff, and perhaps more promising mettle, than we have yet come across. A barefooted little rebel, with a spoon in his hand, has just been separated from conflict with another, and looks eager to renew the dispute. The mother, apparently busy in the culinary work of peeling potatoes for dinner, has an eye for each. The face of the culprit is most expressive. He will grow up to be a man hard to beat. Another little pickle is exercising authority over a terrier, whom he compels to sit up. Again we find the association of human and animal life, to which we have before referred, intensified by the natural intermediary of childhood.

'His Only Pair' may be regarded as a graphic illustration of the well-known lines in 'The Cotter's Saturday Night':—

"The guile wife, wi' her needle an' her shears,
Gars auld claes looks a'maist as weel 's the new."

The half-sleepy boy, who is in the same condition, as regards his wardrobe, as the famous King of Brentford, sits on a table with an orange in his hand, while his mother, with strenuous and

well-directed industry, is mending the indispensable garment. The boy's sister looks eagerly on. The cottage interior is lighted by a stray gleam of sunshine. The brilliancy of the colour of the painting is reflected, in black and white, by the engraver.

A more mischievous and seducing bit of fun is evident in 'Listeners hear no Good of Themselves.' A merry cottage-group is engaged in reading, with notes and comments, not of the most complimentary nature, an open letter, the stamped envelope of which is held by one of the maidens. It would seem as if the stalwart young man who is one of the party, was a critic altogether unexpected by the writer of the letter; whose disconsolate figure, wearing a black banded hat, appears outside the door, and is enough to give one a shrewd guess at the contents of the document. The smiles on the pretty faces are quite contagious. Here, again, the discomfiture of the elderly widower, who comes as a suitor so close on the heels of his letter, is shadowed in the fright of his dog before the menacing advances of that of the more fortunate lover. The old mother, or grandmother, knits in her chair, by no means an impassive auditor of the matter. For a lively scene of bettermost peasant-life, in which the contrast is one rather of motive than of pathos, this subject is very fascinating.

We rise into a higher region of pathos in the larger picture of 'Sunday in the Backwoods.' A group of emigrants is represented, seated in front of their substantial log hut, recalling the memory of the faith of their fathers, and the distinctive institution of their native land, by reading the Bible aloud. The reader is the head of the family, a fine, strong man, in a fur cap. There are eleven figures grouped together, one of them, a girl propped with pillows in the armchair, being apparently about to leave her wild home for ever. The scene was inspired by a letter from an emigrant, describing the life and welfare of his family, and a contentment with their lot to which there was no drawback except the illness of poor Jeanie.

'From Dawn to Sunset' is an attempt to bring together, in a single group, illustrations of the whole course of human life. The dawn shines on the wooden cradle. The sunset lightens the deathbed of the grandmother, a hand laid on the sheet being enough to tell that part of the story. The husband and father looks on, sorrowful, but with something that lightens sorrow in his heart. A sister is throwing herself on the bed in a burst of sorrow. The mother raises her hand, to check the mirth of the little boy who bursts in at the door. A charming girl, as yet unaware of the event, follows him with a basket. Altogether there are nine figures, expressing all sentiments of grave and gay, but harmonised, with rare instinct, by the solemn theme of the picture. The story is perfectly told.

The last of the engravings that calls for our notice, is that from the well-known picture of 'The Poor helping the Poor.' A hale and hearty fisherman is seated before his cottage, mending his net. He holds his netting-needle in his mouth, as he takes stock of the slender contents of his pocket. His buxom wife, with two chubby children, looks on with sympathising interest. The object of the intended charity is a poor blind old man, who is shown entering the fisherman's precincts, with his hungry daughter. The sea—the harvest-ground of the charitable poor man—stretches behind. The charm of the picture lies in its moral, in the tender human sympathy that beams through the rugged forms of toil.

There are, we believe, others that hereafter we may bring under notice. It rarely falls to the lot of an artist to find a publisher undertaking to issue so many large engravings from his productions. It is to the credit of Messrs. Graves that they have seen and estimated the works of this painter; and it is to the honour of the public that they have appreciated his value. His pictures are not only admirable as works of art; in nearly all cases they inculcate lessons in morality, in humanity, and in virtue. Not many years ago, there were to be seen in the windows of all our print-shops, only engravings of animals: how, far better is it that they should be filled with prints that are teachers—so discharging the highest duty of Art. Moreover, they are, in general, admirably engraved.

THE ART-JOURNAL.



LONDON: SEPTEMBER 1, 1872.

FLAXMAN AS A DESIGNER.

BY G. F. TENISWOOD, F.S.A.

No. III.—HOMER AND HESIOD.



WIN brothers of an antique past were Homer and Hesiod, whose far back date, dim in the mists of time, calls up the hoary myths of Chaos and Deucalion, and all the glowing legends of those days of ancient song and classic fable—

"Before the fairy broods
Drove nymph and satyr from the prosperous
woods."

As poetry is the basis of all intellectual culture, and the readiest medium by which man's utterances of perception and feeling become reflected upon his fellows, its influences on whatever concerns the development of the arts of succeeding ages cannot be over estimated; and it would be difficult to point to a country wherein any advances to the higher ranks of artistic or intellectual excellence have been aimed at except through the impulse of Greek models.

Leaving the detail of Homeric fact or fable for acceptance or rejection as the obscurity of controversialists prompt us to determine, there no longer remains a doubt that to Homer and Hesiod the world is indebted as the source not only of all classic poetry, but of all elegant composition. Except their writings, little of the earlier Attic poets is preserved, and up to a period of three or four hundred years later than that assigned as the date of their existence, poetry was the only branch of composition cultivated; but it is with the epoch of the Trojan War the best accredited period of the fabled times of Greece is associated.*

Of the various dates assigned as the period of Homer's career, the end of the ninth or beginning of the eighth century B.C. is generally accepted as about the time of his birth; for the honour of being the scene of this event seven cities contended, and such was the estimation in which he was held, that temples and altars were raised, and sacrifices offered to his honour. Alexander the Great slept with the Iliad under his pillow, whilst modern statesmen find in the charms of its verse a pleasant beguilement for their hours of relaxation from severer duties.

The story of the Iliad and Odyssey are too well known to need further mention here than, that the two central figures

* Varro and Plutarch say Hesiod obtained a poetical prize in competition with Homer; Quintilian asserts that he lived before the age of Homer, and Val. Paternulus that he flourished one hundred years afterwards.

around which the interest of the composition revolves are Achilles and Ulysses—

"Who bore as heroes though they felt as men."

Hector, Agamemnon, Diomed, Patroclus, Sarpedon, &c., however attractive in their respective individualities, fail in the cohesive interest attaching to these two chiefs of the song of Troy divine. The figure of Achilles—in shape and gesture proudly

eminent"—Homer's highest conception of the heroic, is embodied with the fulness and feeling of Greek Art, and stands as the type of its majestic spirit.

If versatility of power be accepted as evidence of the presence of genius, the harmonious variety Flaxman exhibits in the treatment of these two poems offers ample proof, were such needed, of his possession of the highest qualities of imaginative con-



Fig. 1.—THETIS AND EURYNOME RECEIVING THE INFANT VULCAN.

ception. Taken as a whole, the designs from the Iliad are of higher artistic interest than those from the Odyssey, as the former work surpasses in poetic fire the calmer dignity of the latter.

Following the poet's invocation of the muse, is the scene wherein 'Minerva represses the Fury of Achilles in Debate with

Agamemnon.' In 'The Departure of Briseis from the tent of Achilles,' her expression, as that of a wife torn from her husband, exhibits far less tenderness and regret than the text suggests:—

"She, in soft sorrows, and in pensive thought,
Passed silent, as the heralds held her hand,
And oft looked back, slow moving o'er the strand."



Fig. 2.—THETIS BRINGING THE ARMOUR TO ACHILLES.

'Thetis calling Briareus to the assistance of Jupiter' introduces a colossal head of that Titanic monster; of similar character to this is the 'Otus and Ephialtes hold Mars Captive.' 'Venus disguised inviting Helen to the Chamber of Paris,' and 'Venus presenting Helen to Paris,' are in pleasing contrast, by the tender forms with which those scenes are rendered. 'The

Council of the Gods' exhibits the celestial divinities ranged in rank, marked by their respective attributes on high Olympus' head. 'Diomed casting his Spear against Mars' shows these warriors in all the panoply and act of combat—

"Now rushing fierce, in equal arms appear
The daring Greek, the dreadful God of War."

In 'Hector chiding Paris' Flaxman has

well embodied the lines describing the reproaches of the Trojan chief, and in 'The Meeting of Hector and Andromache' has rendered with much pathos that oft-depicted scene. 'Juno and Minerva going to assist the Greeks' finely realises the fiery description of the verse,—

"Saturnia lends the lash, the coursers fly."

The two goddesses rush through the air in their chariots, piloted by the graceful forms of the attendant Hours. In a similar spirit

of Greek feeling is 'The Hours taking the Horses from Juno's Car.' 'The Descent of Discord' is a grand figure of Iris, with streaming hair and flowing drapery, in her flight to earth, bearing a flaming torch in each hand. 'Neptune Rising from the Sea' depicts the old sea-god and his horses, the action of which seems to have been adopted by Flaxman in his design for the central circle of his Shield of Achilles. 'Sleep escaping from the Wrath of Jupiter,' a subject of exquisite poetic fancy,

varied action of the combatants, realise all that imagination can prompt. 'The God's descending to Battle' is a picture of Jupiter, Apollo, Mars, Venus, and Diana coming to earth for the relief of Ilium.

The 'Funeral Pile of Patroclus,' whereat, in honour of his friend, Achilles sacrificed men, horses, and dogs, is bursting into flames at the breath of the Winds: the Winds being typified by winged figures.

'Hector's dead Body dragged at the Car of Achilles'—

"The chariot flies and Hector trails behind—

suggests a spirited rendering of this last indignity to the Trojan general. 'Sleep and Death conveying the Body of Sarpedon to Lycia,' Beautiful in sentiment as it is there read, Flaxman's design is not less impressive. 'The Funeral of Hector,' the last of this series of thirty-nine drawings, shows the dead warrior being laid on the pyre prepared for his immolation—

"Forth to the pile was borne the man divine,
And placed aloft."

The forms employed herein forcibly help the narration of the incident, the expression of the figures being deeply pathetic.

The thirty-four drawings from the Odyssey are equal in keeping with the character of that poem. The opening plate, 'The Council of Jupiter, Minerva, and Mercury,' strikingly exhibits the attributes of these personages as described in Book i. 'The Descent of Minerva to Ithaca' is a graceful rendering of the goddess in her flight to earth. In Fig. 3 is reproduced 'Morning,' a beautiful composition of four female figures—

"Here the grey morn resides in radiant bowers,
Here keeps her revels with the dancing hours."

In the centre, 'Morning,' her head crowned by a star, lifts a veil from her face, as though lighting up the world by her coming presence. The figure is a happy embodiment of a poetic conception, while the forms of the attendant Hours are equally fine in spirit and feeling. 'The Sirens,' exhibit fewer of those higher qualities of design marking the majority of Flaxman's compositions. Among the drawings of greater excellence in this series must be classed 'Nestor's Sacrifice,' 'Penelope surprised by the Suitors,' 'Lampetia complaining to Apollo,' 'Penelope's Dream,' 'Phemius Singing to the Suitors,' 'Mercury's Message to Calypso,' and 'Leucothea preserving Ulysses from Shipwreck,' illustrating the line in Book v.—

"All radiant on the raft the goddess stood."

Fine in composition, and to a degree not often equalled even by Flaxman, is the drawing of 'Ulysses on the Hearth presenting himself to Alcinous and Arete.' So thoroughly is the spirit of sculpture here expressed in the fine arrangement of line and figure, that it more resembles an antique *relievo* than a work of pictorial intention; but Flaxman never lost sight of his one pursuit, the expression of mind by *Form*; and it may as truly be said of him, he drew with the modelling tool, as that he modelled with the pencil. Some of his most exquisitely expressed *bas-reliefs*, as the one in Chichester Cathedral, 'The Ascending Spirit,*' resemble outlines delicately tinted in monotone; while many of his finest drawings have all the *style* and severity of sculpture. 'Ulysses weeping at the Song of Demodochus' is another instance of the mastery possessed, by the designer over those qualities of form and quantity, by which his works have in such

* Engraved in the *Art-Journal*, July, 1867.

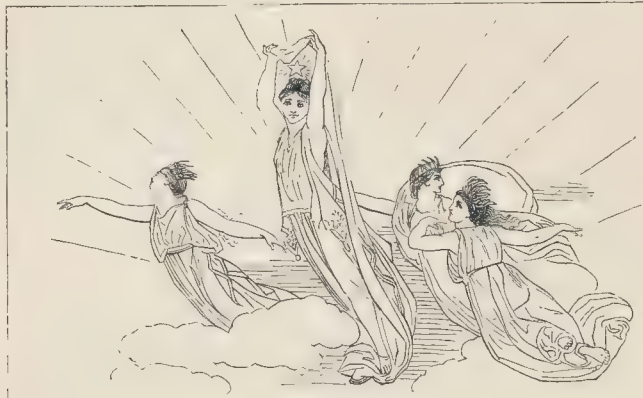


Fig. 3.—MORNING.

and altogether removed from the din of war. The figure of Night, with darkening outspread wings, affords the peaceful refuge the angry god denied. 'Thetis and Eurynome receiving the Infant Vulcan' (Fig. 1) presents that combination of beautiful form and feminine tenderness always present in Flaxman's designs of such a character. The delicacy with which the young nursling, thrown into the sea by his mother Juno, is ushered to their caresses in the presence of the sea-god, forms a pic-

ture approaching the warmth of maternal love. 'Thetis bringing the Armour to Achilles' (Fig. 2), supplying one of the finest incidents to the poet, finds in the designer a kindred appreciation of theme. The friendship of Achilles and Patroclus (the prototype of Orestes and Pylades), has passed into proverbs over the civilised world. From his lamentations over the dead body of Patroclus (killed by Hector), Achilles is aroused by his mother bearing his armour, and, taking it up, he hastens to the field to

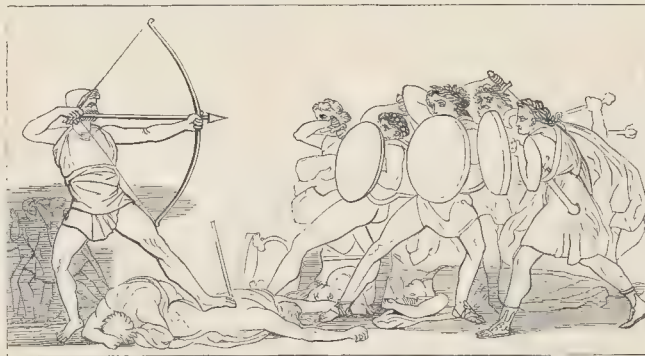


Fig. 4.—ULYSSES KILLING THE SUITORS.

avenge the death of his friend, an act he consummates by slaying the chief of the Trojan host:—

"Th' immortal arms the goddess-mother bears
Swift to her son; her son she finds in tears,
Stretched o'er Patroclus' corse."

Apart from the noble sentiment of this design, the composition cannot be overlooked. The outstretched form of Achilles—his head resting on the bosom of his dead friend—has a beauty of line and expression suggesting his intensity of grief.

Thetis, standing with his shield, forms the upright line of the drawing, a group of mourners completing the forms on the opposite side.

'Ajax defending the Greek Ships against the Trojans,' and 'The Fight for the dead Body of Patroclus,' are two of the most stirring scenes of battle depicted in this series of illustrations, and wherein the tumult and confusion of fight are given with the fiery vigour of the poet's strains. The fine drawing of the human form, and the

respects become a standard of reference and imitation, and the source whence many of his successors, English and foreign, have drawn not only inspiration, but aid. The Gothic feeling, most essentially present in the Dante series,* is powerfully visible in two designs for the *Odyssey*; but wildly Dantesque as they are in certain portions, the human characters there introduced exhibit that union of classic feeling whereby the drawings are in no way separated from the continuity of character pervading the designs of the entire book. These two subjects are 'Mercury conducting the Souls of the dead Suitors to the Infernal Regions,' embodying the passage in Book xxiv.—

"Cyllenius† now to Pluto's dreary reign,
Conveys the dead—a lamentable train,"

and 'Ulysses terrified by the Ghosts,' wherein troupes of spectral forms and flights of unearthly beings swarm about the hero in all the fantastic hideousness of demoniac imagery. The monstrosities of the human form Flaxman has embodied in the drawings of 'Polyphemus receiving Wine from Ulysses,' 'The King of the Læstrygones seizing one of the Companions of Ulysses,' and 'Scylla,' though demanded in the illustrations by forming part of the poem, are instances showing that excessive magnitude, so far from exciting emotions of grandeur, are apt to suggest an opposite feeling. 'Ulysses killing the Suitors' (Fig. 4) furnishes a subject closely in keeping with the deeds of arms so intimately associated with the contests described in Homer's verse. The hero foremost in the fight discharges his well-aimed shafts on a group of adversaries (the suitors of Penelope, his wife), who attempt to force the pass. Ulysses, his foot firmly planted on the outstretched form of Amphinomus, one of the suitors, slain by the hand of Telemachus, we at once recognise as the leader of the scene:—

"Next bold Amphinomus his arms extends
To force the pass; the god-like man defends.
Thy spear, Telemachus! prevents the attack,
The brazen weapon driving through his back.
Thence through his breast its bloody passage tore:
Flat falls he thund'ring on the marble floor,
And his crushed forehead marks the stone with gore."

Among other subjects impressive by their force and character are 'The Meeting of Ulysses and Penelope,' 'Ulysses following the Car of Nausicaa,' 'Penelope carrying the Bow of her Husband to the Suitors,' 'The Departure of Ulysses with Penelope for Ithaca,' and 'Circe entertaining Ulysses after his Wanderings.' Most charming for its Greek feeling and elegance of composition, this last design ranks among the finest in the book for its chaste simplicity of form and arrangement of parts; the oblique lines in the figure of Circe contrasted by the beautifully posed upright female form behind her, and again partially repeated in the sitting figure of Ulysses, constitute a lesson in the relation of lines to each other with which the student in composition cannot be too familiar. The action of Circe is most expressive; addressing her thoughtful guest, she says:—

"Why sits Ulysses silent and apart,
Some hoard of grief close harboured at his heart?"

With the name of Hesiod, the great genealogist of the gods, is usually associated a period of almost greater antiquity than that of Homer, since his poems appear to refer to an epoch anterior to that of his probable contemporary. With the Golden Age—the divine foretime—our thoughts are carried back to a period of primeval inno-

cence, pictured as a time when the life of man was happily unconscious of any disturbance to its Eden-like simplicity. His principal writings are "The Works and Days," referring to agriculture, on which subject he is said to have been the earliest writer in poetry, and "The Theogony," an account of the gods of antiquity. Wanting the grandeur of Homer, his verse is nevertheless characterised by great elegance and sweetness, and so highly were his writings held by the Greeks, that their

children were taught to learn and remember them. Throughout the drawings from Hesiod a spirit of tenderness, grace, and beauty, constantly prevails, qualities predominant in Flaxman's works at all times. In most of these designs the female figure frequently occurs, and in respect of ideal beauty, are rarely equalled in any other of his works. In the drawings so presented may be named 'Pandora attired,' 'Modesty and Justice returning to Heaven,' and 'Venus,' borne on the waves, at-



Fig. 5.—THE PLEIADES (Rising).

tended by Tritons and Cupids, a picture of the sea-foam goddess exquisite in its ideal purity—

"The wafting waves
First bore her to Cytherea's heavenly coast."

"The Good Race" forms a picture of that fabled early state of existence, when,

"Like gods they lived, with calm untroubled mind."

The contrast to this happy scene is 'The Evil Race,' which, scourged with pestilence and famine, in heaps infect the

ground. 'The Iron Age' and 'The Brazen Age' display waste and warfare overtaking the earth after the sylvan time had passed, and the escape from Pandora's casket of the scattered "ills in air" had brought to humanity its heritage of woe. 'Sea Divinities,' 'Saturn and his Children,' 'The Infant Jupiter,' 'The Brethren of Saturn delivered,' and 'The Gods and Titans,' present examples of inventive power, highly illustrative of the poet. 'The Pleiades' (Figs. 5 and 6), from "The Works and



Fig. 6.—THE PLEIADES (Setting).

Days," present that combination of exalted imaginative beauty and fancy, perhaps not elsewhere to be found in this author. The Pleiades, seven daughters of Atlas, became constellations after death. In Fig. 5 is their rising at evening to their place in the heavens—

"When, Atlas-born, the Pleiad stars arise."

The same forms are again seen in Fig. 6, descending from the skies at the approach of morning,—

"And when they sink below
The morn-illumin'd west—'tis time to plough."

The conception of this exquisite fancy is in the highest degree poetic, since nothing less than a spirit as delicately attuned to the conception of its nature could have entered with such kindred feeling into the poet's intention, or heightened by the form the aerial imagery of his words. Nothing remains to be desired in this embodiment of the exquisite idea it clothes, while the accessories of pastoral labour complete a picture than which the range of Art knows nothing more poetically beautiful.

* *Art-Journal* for July.

† Mercury, so called from his being born on the mountain Cyllene.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION
OF HENRY Mc CONNEL, ESQ., CRESSBROOK,
DERBYSHIRE.

THE CRITICS.

Henriette Browne, Painter. C. W. Sharpe, Engraver.
THE painter of this picture, Mdlle. Henriette Browne, is one of the most distinguished female artists of the French school; she was born in Paris, and was a pupil of M. Chaplin, an eminent portrait-painter. In this branch of Art Mdlle. Browne also excels; two or three of the portraits she exhibited in the Paris International Exhibition of 1867, were among the best and most attractive in the galleries; one, that of a lady, so riveted our attention by its reality and exquisite feeling, that we found it difficult to move away from it. Many of our readers will doubtless remember her 'Le Père Hyacinthe,' in the Academy Exhibition of last year, and her '1870,' and 'During the War,' in that of this year; the first an excellent example of the lady's portraiture, the last two, of her subject-pictures, of which she has painted many; two of these, 'The Village School' and the 'Chorister Boy,' cleaning, or, at least, pretending to clean, the silver plate used in his church, were hung last year in the French Gallery: both works received high commendation in our columns at the time.

But the picture by which Henriette Browne is most widely known in our country is her 'Sisters of Charity,' the painting was exhibited in the International Exhibition of 1862, in London, and, having since been engraved, the print has become very popular among us, and deservedly so, for the composition is characterised by great tenderness of feeling in all the individuals who are brought on the scene, and by the most truthful representation of every object associated with them. The artist appears always to make it a matter of conscience that every detail shall be a study, and every face a portrait. It has been truly remarked of the majority of her pictures that "tenderness, sympathy for suffering, and delicate intuition of the mind's subtle workings, are the rare qualities by which this painter's compositions obtain a strong hold on the human heart." And it requires no small amount of genius, tact, and practical skill to leave such an impression on the spectator of a work of Art.

Nor can we disconnect these qualities altogether from the picture here engraved, simple and ordinary as the subject may be in comparison with the lady's 'Sisters of Charity,' and some others that might be adduced in evidence. It does not appear to us that the title of 'Critics'—that by which it is known—is the most appropriate that could have been given to it. The children, doubtless, are closely examining the dead game, but less with critical eyes as to the contemplated enjoyment of the feast when the hare and pheasant are placed on the dinner-table, or in admiration of the texture of skin and beauty of feathers, than, as it seems, in a kind of mournful contemplation of death—the glazed eyes and motionless bodies—so wonderful to children who *think*, yet are not able to realise, what death actually is, even to the animal world. But whatever the "motive" of the picture, a small canvas, the artist has succeeded in making it very attractive by the expressiveness thrown into the composition, and the care with which all is painted.

VISITS TO PRIVATE GALLERIES.

THE COLLECTION
OF FREDERICK WILLIAM COSENS, ESQ.,
27, QUEEN'S GATE.

THIS collection consists of a carefully-selected assemblage of paintings, some of which, it will be conceded, rank among the triumphs of our contemporary Art. The artists represented are—D. MacIse, R.A.; D. Roberts, R.A.; C. Stanfield, R.A.; E. M. Ward, R.A.; W. P. Frith, R.A.; A. Elmore, R.A.; Alma Tadema; J. C. Hook, A.R.A.; J. E. Mills, R.A.; David Cox; P. De Wint; T. Faed, R.A.; A. Egg, R.A.; G. Cattermole; H. Howard, R.A.; F. Stone, A.R.A.; T. S. Cooper, R.A.; Nash; T. Gainsborough, R.A.; Rubens; Lucas Van Leyden, &c.

It will be observed that in this, as in other instances, the notice of many highly meritorious works is necessarily limited to the mention of their titles; and for the sake of classification and comparison, the arrangement in the several rooms has not been followed, in order to the grouping of works of different periods by the same artist, and the bracketing of pictures of the same class by various painters.

In the DINING-ROOM we find MacIse's 'Macbeth—the Ghost Scene,' in which the painter has far surpassed even the high average of his own ability. When it was publicly shown—now more than thirty years ago—it excited the wonder not only of all who considered it merely as a picture; but also of all who had contemplated the event with a view to painting it, but had been repelled by its difficulties. It is a scene from a play, but all scenic effect has been studiously and successfully avoided. All attempts to re-embodiment the spirit of Banquo have been productive only of puppets by no means justifying the terms in which they were addressed by Macbeth—in no wise accounting for the dire paroxysm caused by the rise of the dread apparition, which, writhing with terror he bids begone—

"Avant! and quit my sight! Let the earth hide thee!
Thy bones are marrowless, thy blood is cold;" &c.

"Hence, horrible shadow!"

Unreal mockery, hence!"

Lady Macbeth endeavours to explain away the seizure—

"Think of this, good peers,
But as a thing of custom," &c.,

and this commanding, self-possessed, yet not absolutely unsexed impersonation, is such as we see her throughout the course of her fell promptings to her weaker lord. Her face is not the "book" that can be read like the features of Macbeth. The success of MacIse's representation is due to his rejection of a shape, and his adherence to the poet's conception, a "shadow." We feel the influence of the ghostly presence indicated by different effects, as the flaring of the torches, the terror of the dog that cowers under the table, &c. To the company the grim shade is invisible; consequently the faces of all express only vacant surprise. The difficulties which have deterred painters from the entertainment of the subject are here conspicuous by the manner in which they are disposed of; indeed, their solution finds a more fitting expression by the means of Art than through those of dramatic effect. To say that this is MacIse's masterpiece is not enough: as deriving its motive from Shakespeare, it is all in all one of the grandest efforts of the English school.

We have here the rare advantage of comparing J. Phillip's earlier and latter manners; accepting always the difference as that latitude which marks the progress of every earnest student. Some of his most elaborate works are purely demonstrative; but throughout his 'Presbyterian Catechising' (1849), in this collection, there is prevalent a tone of thought sufficiently profound to possess us rather with the essence than the material of the conception. The picture is large, and describes the purposes of the visit of a Presbyterian clergyman to the house of a member of his flock, where he has appointed to hold an examination. The head of the aged pastor is a grand ideal, reminding us of that of Wesley, but with more even of the exaltation of

humility—one of those heads ever bright with divine light. Here Phillip asks us to look back and review the Art of a quarter of a century past—its obvious mechanism, oneness of effect, and warmth of colour—and to say whether he has not responded to the exigencies of that time; and it must be admitted that he has most effectively acquitted himself. The persons represented are very numerous; and there is, on the right, a passage which for arrangement, harmony of colour, and variety of character, may challenge comparison with any work painted in a similar spirit. From this we turn to a group composed of two Scotch country girls called 'Going a Milking,' engraved some time since in the *Art-Journal*, wherein there is a great increase of firmness and an entire independence of circumstances which in earlier works were set up as inevitable conditions. More remarkable is the change of manner in 'La Alameda,' a fine type of a Spanish gipsy; and yet more in 'Doubtful Fortune,' a gipsy fortune-teller unveiling the future to a Spanish widow and her servant-girl—whence we learn that Phillip had studied the cycle of Spanish Art, and had been much affected by its sedate influences. In a word, no artist, English or foreign, availed himself so advantageously of Spanish nature and Art as did Phillip; and if Velasquez, like St. Martin, had divided his mantle with another, Phillip might have claimed a large share of it. To the earnest student and the curious critic, 'In the Fair at Seville' is instructive as being unfinished, and showing to some extent this painter's method of commencing a picture and subsequent mode of procedure up to a certain point. The figures were studied from the life at Seville, and the background is left a blank; and so in this state the picture was brought home, careful sketches having been made for the background. It was begun for the Duc d'Aumale, but the artist died before it was completed, and in its imperfect state the picture was declined.

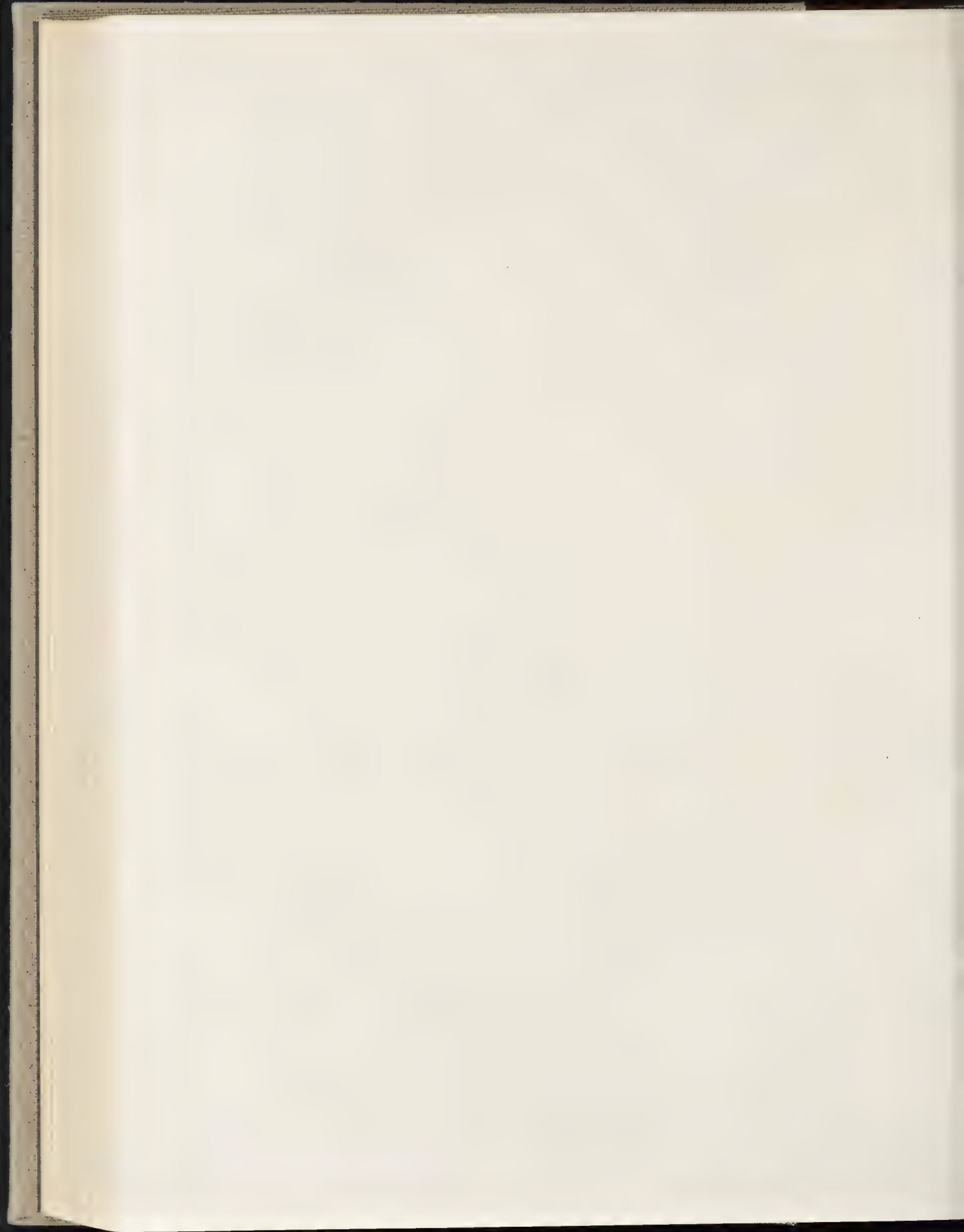
Rienzi vowing to obtain Justice for the Death of his younger Brother' was painted by W. Holman Hunt in 1849. The substantial facts attending the death of Rienzi's brother are set forth in the opening chapter of Lord Lytton's romance. The poor boy, though in nowise mixed up in the quarrel, was slain by one of the Colonna in an affray between them and the Orsini; and in the picture appears the body extended on an extemporised bier, with Cola di Rienzi kneeling over it in the act of supplicating Heaven's justice on the murderer of his innocent brother. The scene is completed by mounted knights and attendants of the Colonna party. It may not be unimportant to note that at this time Rienzi was only twenty years of age, and this event gave more or less of colour to the acts of his after-life. The theme is ambitious as presenting many difficulties, and its realisation shows much of that precision which has characterised the performances of its author throughout his practice.

'Lost' and 'Found' are two small passages of Highland scenery by Ansdell; in the former two sheep, exhausted and dying on the snow, have been discovered by the intelligent and faithful collie. The latter situation shows them recovered, and driven gently over the snowy slopes to rejoin the flock.

Knowing, as we do, how few artists adhere in ultimate execution to their primary conceptions of subjects as recorded on canvas, it is yet interesting to see, especially in an important work, what changes the artist has thought fit subsequently to make. In juxtaposition with Mr. Frith's picture (in *replica*) of 'The Railway Station,' hangs the original sketch according to which the dispositions in the finished work were determined; but as is so frequently the case in working out an idea, improvements, too obvious to be overlooked, suggest themselves; there are consequently many striking differences here between the picture and the sketch. These are principally striking as re-adjustments of the grouping of the prominent episodes; as the dispute between the Frenchman and the cabman, and the arrest of the intending passenger by the detectives; with similar changes in other incidents of the composition, all tending to show a maturity of







study in the after-work which is not perceptible in the sketch. The result of these changes appears in the large picture in a greater measure of breadth, and more of compactness, without the loss of any of the emphasis signalling the principal actors in the sketch. There are also by Frith *replicas* of his two well-known scenes from 'Le Bourgeois Gentilhomme,' painted respectively in 1846 and 1848. These may be accounted among his happiest essays in that vein of quiet pleasantries which he has cultivated with so much success.

'Confidences' is the title of a group painted by Alma Tadema, a social picture of the period to which he reverts with such minute circumstantial accuracy. The group consists of two young ladies whom we are to accept as of Patrician type. One seems of southern descent, while the beauty of the other is of a northern and Barbaresque character; indeed the head with its crisp luxuriance of auburn curl might pass for that of a maiden of our own time, and we need not such evidence as this to show us how much more fashion repeats itself than even history. The positions of the two relatively indicate a strictly confidential interchange of communications. We see they are in earnest converse, but they speak in a tone so low that we are not admitted to their confidence. Their tone and that of their belongings point to the luxurious period of Imperial Rome. M. Tadema has an increasing following of imitators; but they have not read so carefully and so extensively as to raise them to the rank of rivals. These productions of M. Tadema are stories of every-day Roman life, in which it has been a main purpose of the painter to make his characters seem perfectly at home in the parts they respectively play; and more than this, the dresses in which they are presented fit and become them, and look like their daily attire.

'La Milicia Valenciana' is a very pungent burlesque of the Spanish school, by B. Ferrandiz—a small picture wherein appears a squad of recruits, each armed and equipped differently from his comrades. The artist keenly satirizes the national levies by showing them to be formed of a material of which soldiers cannot be made. The title of a picture by J. C. Horsley, R.A., 'Check Mate—Next Move,' has a double application, though the merit of the scene lies in the admirable representation of a room in Haddon Hall fitted up in the style of the sixteenth or seventeenth century, wherein are seen an old gentleman and lady of the Stuart period playing chess—and so intent on their game as not to interrupt the low-voiced converse of a pair of lovers at the end of the room. These episodes very fittingly support the title; but the difficulties of the picture centre in the drawing and painting of the room with its transverse lights, which have been very skillfully dealt with. Marcus Stone has worked earnestly and profitably. Perhaps the most pointed and comprehensive of his productions is one which shows a really great subject judiciously concentrated instead of being divided into different heads or chapters. The picture alluded to is 'From Waterloo to Paris,' in which Napoleon is seen sitting before a cottage-fire, solitary, desponding, and jaded. The narrative is forcible and circumstantial. A much larger and more ambitious work, by Eyre Crowe, has for its subject 'Luther affixing his Theses to the Church-door at Wittemburg.' The incident and the historical circumstances are unmistakable, but the other work has a concentration which is wanting here. 'The Sword of the Lord and of Gideon,' by Mr. Stone, is a small composition, spirited and highly suggestive. By him also are the figures in a study of 'King James's Bedroom at Knoke,' by A. L. Egg, R.A. By E. M. Ward, R.A., is a preliminary conception of an occurrence in every way available for painting, as mentioned in the life of Hogarth—'The Children of the Foundling admitted to see Hogarth's Portrait of Captain Coram, (1863).' The painter and his sitters conceal themselves behind the large canvas and listen to the criticisms of the children, which consist entirely of expressions of wonder and admiration. It is a happy idea, and the incidents are set forth with

great clearness. 'The Valley on the Moor,' J. C. Hook, R.A., is one of the very few landscapes in the collection. It is a very firmly painted description of an expanse of country diversified by a variety of picturesque features. It was exhibited in 1860. By J. W. Oakes is a piece of that kind of flat wild scenery to which this artist gives so much reality by his closely imitative manner of painting. 'A Cathedral Porch,' E. Goodall, is very careful, and hence it may be inferred very accurate; and a finished sketch of 'The Houses of Parliament,' D. Roberts, R.A., is one of that series of Thames subjects which he took up towards the closing years of his life: some of these may be esteemed among the best of his performances. This we think the most affective view of the Houses of Parliament that could be chosen. 'Edinburgh, from the Calton Hill,' also by Roberts, is one of his most elaborate works, and though not distinguished by so many salient architectural points as are presented in his view of Rome, yet in the picturesque quality of its site, Edinburgh competes with all other European cities celebrated in that respect; but it is more especially 'St. Peter's—Rome,' that manifests the great gifts of this artist. Here is represented one of the great ceremonies of the Catholic church, when the Pope is borne in supported by ecclesiastical dignitaries and state officers; and the expression of space without undue exaggeration of parts and proportions is a very masterly achievement. C. Stanfield, R.A., in a charming view of Dort, seems to have challenged A. Cuyp to a comparison of notes. It is the view which Cuyp has painted, that from off the right bank of the river, taking in the town with its old church-tower, and on the water a supplementary squadron of river-craft; little, it may be said, to make a picture, but it is in dealing with such negative materials that the genius of the painter shines out. Again, in 'Naples,' Stanfield shows himself the master.

In the DRAWING-ROOM attention is at once attracted to Mr. Leighton's picture 'Dante in Exile,' a theme suggested by the text in the seventeenth canto of the *Paradiso*—

"Tu proverai sì come sa di sale
Il pane altrui, e com'è duro calle
Lo scendere e l' salir per l'altrui scale
E quel che più te graverà le spalle
Sarà la compagnia malvagia e scempia
Con la qual tu cadrai in questa valle," &c.

The words are those of Cacciaguida, Dante's ancestor, when the latter predicts to him his exile and all the miseries he is doomed to suffer from the persecution of his countrymen. Referring to the text, and considering the work in its relations to facts and presumable circumstances, it must be pronounced an emanation of the highest order of genius. The passage is open to many forms of interpretation in Art, and all these must defer to the acknowledged principles of painting. One only or two of Cacciaguida's presaged inflictions might have been adopted, but all are here pointedly set forth with singular elegance of allusion. The utmost bitterness of the bread of exile is pictured in Dante himself, who stands in the midst of a crowd of revellers, retired within himself, and scornfully heedless of the insulting remarks of which he is the object. The scene is the ante-room of a palace on the occasion of a *Festa*, and in contrast to one of the sorrows prefigured in the verse—"l' salir per l'altrui scale"—it is shown with what glad alacrity the guests mount the stairs; for there is a crowd of visitors to whom Dante is evidently not unknown, and these fully represent the evil company into which, by adverse fate, he was to be cast. One inimitable figure represents an *improvisatore*, an old man whose violent efforts to appear yet young cannot belie the tale of years recounted by a face and figure moulded and fashioned by a lifetime of scyphantic profligacy into the veriest type of Mephistophilean form and expression. The story on the canvas, be it understood, departs in nowise from the letter of the verse, and hence brings with it somewhat of allegorical colouring apart from dry fact, and so the more consistent with Cacciaguida's visionary utterances. In spirit and truthful conception it is the most successful picture we have ever seen from the *Divina Commedia*.

In 'Nell Gwynne as an Orange Girl,' by Mar-

cus Stone, there is an allusion beyond the circumstance set forth. She is in the act of giving an orange to one of the old soldiers of the civil wars—and so deeply had their cause impressed her, that in after life it was at her suggestion that Chelsea Hospital was founded. 'Inspiration,' J. D. Watson, is a work of much merit. By Monfallet, 'The Gardens of Versailles,' shows a very numerous company of visitors to the chateau in the full dress of the earlier part of the last century. We should scarcely have assigned to T. Faed the version of 'The Lady of Shalott,' which bears his name here. The subject is so much of a digression from the even tenor of the course which he has prescribed for himself, that even those who know him best will scarcely recognize him in such society, notwithstanding the evidences of manner and feeling. If, however, we turn to 'From Dawn to Sunset,' we find in this work a story of humble life invested with a dignity and told with a pathos to which very few painters of such scenes have attained. It is the most complete of all Mr. Faed's narratives. 'Coming of Age,' a *replica* of W. P. Frith's well-known picture, forms an interesting pendant to 'The Railway Station,'—one as allusive to the conditions of life in the reign of Elizabeth, the other pointing to the advances established in that of Victoria. The large work was exhibited in 1849: this was painted in 1859, and with much greater power than the original. 'An Interrupted Duel,' and 'Stealing the Keys,' are two very carefully executed works by Marcus Stone: both have appeared as engravings in the *Art-Journal*. 'Trust Me,' J. E. Millais, will be recognised as one of the memorable pictures of the Exhibition of 1862; and here is signalized more forcibly, literally, and completely, than perhaps in any other of Mr. Millais' works, his power of delivering his well-kept narrative by means of expression rather than action. The relations between the father and daughter are so established with their befitting indices, as to open to us a very minute detail of circumstances past and even future. 'A Painter's First Work' is highly interesting, and not less so are 'The First Voyage' and 'The Return,' both by Frank Stone; two pastorals by Sidney Cooper; four studies—heads of Roman models—and 'Going to the Drawing-Room,' Haylar; 'Reading Sir Charles Grandison,' Prinsep; 'Dort' and 'Venice,' two very careful views by G. C. Stanfield; 'The Choice of Hercules'—Maclise's gold medal picture—and also by Maclise a copy of the portrait of Prince Balthazar by Velasquez, and another copy of the same by Phillip; 'Plato and the Bees,' H. Howard, R.A.; 'Returning from the Derby,' J. F. Herring, &c. &c.

WATER-COLOUR DRAWINGS.

Among these are some beautiful and valuable studies, as 'A Sketch of Carisbrook,' two sketches in Wales, and 'Greenwich Hospital,' by David Cox; 'A Farm Yard' and 'A Load of Hay,' Dewint; 'Seville from the Banks of the Guadalete,' in two different studies; 'Entrance to the Chapel of Ferdinand and Isabella at Granada,' 'Porch at Miraflores,' 'Burgos,' 'Jerez de la Frontera from the Wall of the Alcázar,' all by D. Roberts; the large unfinished picture of the Trial Scene from the *Merchant of Venice*—this is from the Allnutt Collection; and 'A Crusader relating his Adventures to Monks,' Cattermole. Two exteriors of old mansions by Nash—one illustrating the costumes and Court amusements of the time of Henry VIII., the other referring in like manner to the reign of Charles I.; 'The Temple of the Winds,' a highly-finished study for the drop-scene of the Adelphi Theatre, C. Stanfield; 'Sketches on the Rhine and Meuse,' G. C. Stanfield; 'The Heroes and Heroines of Shakspeare,' Maclise; 'A Scotch Lake Scene,' 'A Swiss Lake Scene,' 'Storm on the Devonshire Coast,' 'Rivaux Abbey,' and 'Off Hastings,' by W. Bennett; 'Hampstead Heath,' an unfinished study by Ryder, from the Allnutt Collection. A highly-finished water-colour portrait of Adam Buck, the miniature-painter—signed Adam Buck, 1815. 'Sketches of Spanish Peasant Life' by Lundgren; 'Fruit,' Mrs. Duffield; and a highly-wrought water-colour copy of the Madrid

* This is a *replica* of the picture which realised such an extravagant price at the Gillett sale.

portrait of Olivarez, painted in 1816 for Conello Baillie by an unknown artist at Madrid.

OLD PORTRAITS IN OIL.

As it is very frequently a matter of interest to artists and writers to know the whereabouts of authentic portraits of personages who have figured in history, we note some which are in this collection:—as, 'Gondomar,' the Stowe picture, attributed (but erroneously) to Velasquez; William of Orange, by Pourbus, from Lord Hastings' Collection; a small replica of Gainsborough's portrait of Garrick, now at Stratford-on-Avon. This was the property of George Daniell, by whom it was purchased at Mrs. Garrick's sale, who notes that it hung in Garrick's dining-room in his house in the Adelphi. There are also 'Thomas Howard, 4th Duke of Norfolk,' from the collection of Lord Howard de Walden; a portrait of the famous Duke of Buckingham, by Rubens, sold at Lord Hastings' sale as a portrait of the Count Duke of Olivarez; 'Ferdinand, brother of Charles V.,' L. Van Leyden; 'John, Duke of Burgundy,' Lucas Cranach; 'Elizabeth of Bohemia,' C. Jansen; and others by Coques, Mireveldt, &c.

Much of the interest and great value of Mr. Cosens' collection consists in its containing many works memorable as signal productions of the year of their exhibition—pictures which leave a permanent impression, with a longing desire to see them again. The assemblage is varied—but it is not a variety consisting of minor details, but of works to which attach much interest and importance.

OBITUARY.

HENRY TIDEY.

IT is with much regret, both from personal feelings and on account of his loss as an artist, that we record the death, on the 21st of July, of Mr. Tidey, long a prominent member of the Institute of Water-Colour Painters. The event must have occurred somewhat suddenly, for he was present, about a fortnight prior to his decease, at a *conversazione* held by the Society for the Encouragement of the Fine Arts, of which he was one of the vice-presidents. His constitution was, however, naturally very delicate; this rendered him liable to frequent attacks of illness, especially during winter-time, when we have of late years known him to be quite invalided.

The name of Henry Tidey appears in our series of papers entitled "British Artists," a biographical sketch of him, with a list of his principal works up to that date, will be found in our volume for 1869. Since then he has produced and exhibited, as his leading pictures, 'Sardanapalus,' a really grand composition, in 1870; 'Seaweeds,' and 'Flowers of the Forest,' in 1871; 'Richard and Kate,' two different compositions bearing the same title; 'Castles in the Air,' and 'Sanctuary,' in the present year.

The characteristic qualities of this artist's works are great poetic fancy, elegance of composition combined with beauty of form, and, in his female figures, sweetness and purity of expression. Mr. Tidey possessed an elevated mind, and it was reflected in all his pictures, even where the subjects are of a commonplace order—and these are very rare. But this tendency towards, or this striving after, both inward and outward graces, sometimes produced weakness in colour—almost the only defect with which he could occasionally be charged. He will be much missed from the Pall Mall Gallery, for there is no member of the institute who is able to fill the void he leaves behind.

He was born at Worthing, in Sussex, in 1814; and therefore had reached the fifty-eighth year of his age.

THE COLLECTIONS IN THE BRITISH MUSEUM.

Now for the first time in the history of the British Museum are its contents made available to the purposes and study of those who labour in the wide field of ethnographical and pre-historic research, and in the school of history as now understood by our universities. Through photography, all the incidental evidences of the pre-historic and ulterior conditions of man which have been collected from the earth, and classified as great features of national histories, will, with the evidences of man's subsequent advance to the classical epoch of civilisation, be displayed.

Photographs of these wonderful contents to an extent to supply about a thousand plates having been made by Mr. Stephen Thompson, these are now in course of publication by Messrs. Mansell and Co., of No. 2, Percy Street.

The enterprise has been carried out, sanctioned by the trustees, and with the assistance of the principal librarian, Mr. Winter Jones, aided by the archaeological experience of the chiefs of each department. Thus the subjects have been selected with the assistance of Dr. Birch, Keeper of the Oriental Antiquities; Mr. C. Newton, M.A.; Mr. A. W. Franks, Keeper of the British and Medieval Antiquities; Mr. Murray, Mr. G. Smith, and Mr. W. de G. Birch. But for the invaluable aid of these gentlemen it would have been impossible to have obtained a selection so complete and accurate.

In order that the references and chronology may be correct and authentic, the labour of the catalogue has been undertaken by the heads of the several departments, the introduction being written by Mr. Charles Harrison. The catalogue summarises its contents under seven heads: the first being the Pre-historic; the next Egyptian; the third Assyrian; the fourth Grecian; the fifth Etruscan and Roman; the sixth Antiquities of Britain and Foreign Medieval Art; and the seventh Seals of the Corporations, &c. The Pre-historic series embraces the remains of Europe and Asia, subdivided as the First Stone Period (Palæolithic), the Second Stone Period, the Bronze Period, and Illustrations of Pre-historic Antiquities. The other two heads of this part, also subdivided, are the Ethnography of Africa, Asia, and Oceania, and the Antiquities and Ethnography of America.

The pre-historic remains of Europe and Asia are shown in forty-three plates, presenting groups of flints, implements, harpoon-heads, needles, celts, hammers, axes, arrow-heads, terra-cotta urns, vases, knives, daggers, &c. To these mysterious pre-historic relics attention will be especially directed; and they will be considered with the greater astonishment, when it is remembered that Sir C. Lyell believes that 200,000 years must be reckoned back before we arrive at that post-tertiary climate which yields up these products of man's handiwork, and which connects man with being on this planet during that long period of time.

These objects not only bear marks of having been used, but are scratched with rude outlines by man's hand. The plates which picture them are so perfect, that the possession of the print is the next thing to the possession of the object itself. In all the flint articles the chipped ridges and edges are seen with a perfection equal to the recent fracture of the stone. Flint weapons and instruments, such as those which illustrate the Stone Periods, will be found in much wider distribution than they are represented here; and although these are always among the first desiderata of uncivilised communities, yet the materials and patterns of these weapons and implements have been common to nations not only spread over Europe, but also to settlements in other quarters of the globe, and however readily they may have adopted these objects from each other, still the processes of communication must have been slow, and represent very long periods of social obscurity.

The flints, we have observed, have passed down to us in the condition in which they were last handled by their possessors. This is by no means surprising, but it is astonishing that

objects formed of the horn of the reindeer should be preserved through an unknown tale of ages in a condition so perfect that the cutting and carving of the horn looks sharp and fresh. On one a stag's head is outlined with a spirit and accuracy of drawing scarcely to be surpassed even by an animal-painter of our own time. The objects thus ornamented are classed in the First Stone Period, as "carvings in reindeer horn from caves and rock shelters on the banks of the Vézère, Dordogne, France." Nearly all the articles shown in illustration of the Second Stone Period are from the Collection given by Mr. Christy to the nation.

Passing the ethnography of Africa, Asia, and Oceania, and the antiquities of America, which are used to illustrate by existing circumstances the use of the pre-historic implements, and to give the explanation of many a difficult problem, we stop to glance at the wonders assembled and grouped in the Egyptian Gallery, noting first the perfection of the photography. This series forms the second part of the publication. The plate here spoken of is the first of the Egyptian Series, which gives a general view of the North Egyptian Gallery, wherein every object is rendered with a distinctness very surprising, when it is remembered that there are so many obstructions to what may be generally considered a good photographic light. The principal objects are the Statue of Pashu, the black granite column bearing the name of Amenophis III., near which is a *braccia* head of Amenophis III., and several other carvings of great interest; and so perfect are the representations of these objects, that all the surface-textures are clearly discernible, and every hieroglyphic form and line is as clear and sharp in the print as on the column, and this from the summit to the base. This is followed by a view of the Egyptian Room looking south, with the black granite statue of Amenophis III., and the granite lions of the same monarch, with the head of Rameses II., and the Southern Gallery. Again, the view of the Northern and Southern Galleries looking north describes a large space, comprehending the portions already given, and showing the sides and centre thronged with statues, busts, and a variety of curious and interesting fragments. From the Northern Egyptian Gallery there is a curious fragment of a painting in *tempera*, consisting of a narrative in hieroglyphics, with the impersonation of an Egyptian of high rank, described as a Superintendent of the State Granaries. This is from a tomb in Thebes, and may date about 1500 or 1400 B.C.

The Egyptian series consists of upwards of one hundred plates, containing the most important subjects as selected by Dr. Birch.

Day by day this valuable and instructive series becomes more interesting to us, as the story it tells coincides more directly with the narratives in the Bible, whence, and from these remnants alone, can the history of Egyptian civilisation be written. With regard to the valley of the Nile itself, the publishers can supply plates descriptive of the whole valley up to a distance of near 900 miles from its mouth at the Mediterranean, and there is no geographical or ethnographical question of the present day that supersedes this in interest. With the physical geographical features of the country, with records of its buildings and tombs, with the contents of those tombs, from which the British Museum Collection is so largely composed, a perfect history can be written, be it the history of Art, Philosophy, or Civilisation.

Turning to the third part of the publication—the Assyrian section—we feel at once that we are in the presence of a people more restless and warlike than the Egyptians. The series is very rich, as it may be said to commence 1230 years B.C., and to terminate only at the commencement of the Classical Era. It is scarcely necessary to say that for these remains the world is indebted to the researches of Mr. Layard. The plates are classed in three periods. The first is represented by terra-cotta tablets and personal ornaments extending to 900 B.C. The second includes the period from 900 to 745 B.C., and the third from the latter date to 625 B.C., with plates of a variety of objects of the later Assyrian empire when subject to Greek influence, and bear date down

to the first century of our era. The tablets and inscriptions commence the history from the early Chaldean or Babylonish empire, and continue it through the Assyrian empire, including the reigns of Sargon, Sennacherib-Esar-haddon, Assurbanipal (Sardanapalus?), Nebuchadnezzar, Nergalsharuzur, and close with that of Nabonadius, the last king of Babylon. If it be asked what constitutes the subject-matter of a series so long, the answer is that no incident of every-day Assyrian court, regal, civil, and domestic life has been deemed too insignificant to be put upon record. It may be almost said that, if we note the variety of allusions and situations in any of our modern exhibitions, they will scarcely exceed in diversity those pictured on these Assyrian remains.

As the civilisation of the Assyrian empire declined, so that of the Greeks advanced; and if any doubt existed that the Assyrian assisted greatly in the inspiration of Greek Art, the question would be settled by the affinities observable between the portrait of Assurnasirpal and the earliest Greek statues, if the evidence of one example be recognised. We pass from the decaying Assyrian Empire to the Grecian, the products of whose renowned republics are dealt with in the fourth portion of the publication. Amongst this section are general views of the Elgin Gallery, the Phigaleian Gallery, different views of the Lycian Gallery, and the Græco-Roman Gallery.

The Elgin Gallery contains the bas-reliefs and sculptures removed from the Parthenon. Of the ninety-two *Metopes* which were round the outside of the temple, there are sixteen in the Elgin collection; also a considerable portion of the frieze which ran round the *cella* or body of the temple, and nearly all the figures contained in the eastern and western pediments. The Parthenon was erected under Pericles, after the destruction of the former building by the Persians, and was completed 440 years B.C. The scheme of the *Metopes* is doubtful, so many of them having been destroyed, and others damaged by the weather; but it is based on the combats of the youth of Attica with the influences which operate against the moral order and the salutary progress of the state—as against the Amazons, who were hostile to marriage, and against the Centaurs, the disturbers of peace and the destroyers of female virtue, &c. Thus to Phidias was committed the celebration of man's physical glorification; while to Ictinus, the architect, was left the expression of the other mythic conditions of human life.

So beautiful, and consequently so important, are the sculptures of the Parthenon by Phidias, that none are omitted in the series. The representation on the frieze is the Panathænic Procession, which was formed at the festival held every four years in honour of Athénê. The slabs extend over 524 ft. outside the *cella*. The twenty-one portions of the northern side show principally horsemen who have joined the procession, and others who are about to join it; also the victors in the games in their chariots, &c. On the southern side the slabs represent the performers in the torch race, arranged in different degrees of age, as youths, boys, and men; and, continuing the description, these are followed by the presiding magistrates and the sacrificial animals brought from the colonies. On the southern side are twenty-seven slabs. Leaving the slabs for the pediments, we have the specimens, perhaps better known than any others of the series—as representing Helios or Hyperion, rising from the sea; Herakles, or the so-called Theseus, Demeter, Persephone, and Iris; Nikê announcing the birth of Minerva; and a head of the horse of Selene. The Elgin marbles are followed by those of the Mausoleum, of which a general view is given, showing the statues of Mausolus, his wife Artemisia, part of the horse and chariot from the summit of the tomb, the bas-reliefs, and parts of the columns; and besides these, there are the statue of Artemisia, with various other subjects—in all, eleven plates from the frieze of the Mausoleum and from the tomb itself.

Of the systems of philosophy illustrated and set forth by the Greek sculptures, we have nothing here to say. The university student will take up and develop this part of the

subject, though there is little to be done beyond filling up the sketch given by Mr. Harrison in the Introduction, which, in addition, is a most useful synopsis of the contents of the Museum, and the meaning its contents displays. It is enough on this occasion to describe the perfection of the plates before us in their representation of the magnificent compositions of Greek Art that are left us.

Some of the engraved stones are of great beauty, and marvellous in the character of the heads they present, as those of Medusa (carneian), Silenus (amethyst), Hercules (beryl), Medusa (sardius), Seleukos, and others; and highly instructive are the vases to which we owe so much of our knowledge of the religious ceremonies and social habits of the Greeks. Thus we have vases of the Archaic period down to 440 B.C.; among which are *terra-cotta* glazed vases with brown figures; cups and vases glazed with brown ornaments; *terra-cotta* glazed vases with black, white, and crimson figures; and a variety of *amphora* goblets, drinking-cups ornamented with animals and subjects from the mythology. A later period extends from 440 B.C. to 336, after which the accession of Alexander the Great inaugurated the most brilliant period of the art; the taste and knowledge in the drawing and composition of the productions of this period being of the highest character. The examples of the vases are numerous and very choice. In their turn the splendid works of the Greek schools perish, but many of them survive in *replicas*. The fifth section of the publication gives us the Roman sculpture *replicas* of some very famous Greek sculptures, as of the Townley Venus, Myron's Discobolus, the statues of Diana, Ceres, Mercury, &c., the famous Satyr playing the cymbals, the bust of Apollo, and the Apotheosis of Homer. Of the best period of the sculpture of the Roman empire there is the Drunken Satyr, the statue of Thalia, that of Mercury, the torso of Venus, the youthful Bacchus and the youthful Pan, &c.; and of portrait-busts, are those of Julius Cæsar, the charming bust known as Clytie, being that of Antonia, sister-in-law of Tiberius; a bust of Tiberius, one of Nero, with many others admirably presented in these plates.

Roman Art was in its spirit only imitative; there were no great national myths to set forth, and those which were more or less popular were not recorded in sculpture. Even during the Augustan age the best efforts of the Art were directed to personal aggrandisement, and that of the emperor especially. The great works of Rome point more or less to the military genius of the people; this is evidenced by the arches of Septimius Severus, Titus, Constantine, and Drusus; and in continuation of their spirit of imitation, they built temples, for the enrichment of which the columns of the Greek temples were transported to Rome, as those of Zeus, of which some columns still remain in the Forum.

The sixth section of the publication embraces the British antiquities (historic period) and foreign Mediæval Art. This series consists of arms, personal ornaments, &c., principally of bronze; the Anglo-Roman remains consist of articles in bronze, glass, and pottery; not less interesting are the Anglo-Saxon remains. In addition, we have the splendid Venetian and glass enamels.

This unique and very valuable series terminates with a collection of photographs of the seals of European sovereigns, of the private seals of English persons of rank, of corporations, monasteries, &c.; these appear, in groups, in one hundred and three finely executed plates, forming the seventh part of the work.

It will be understood that such an enterprise as this could not be entertained save at great cost, and it may be supposed that the prints are necessarily expensive. Hitherto prints of certain of the contents of the British Museum have been all but unattainable, and when procurable, only to be had at considerable cost; but in this case it is gratifying to observe that prints, ten inches by eight in dimensions, are to be bought at two shillings each; that each person may follow up his study by making any class of selection which most interests him, without being bound to purchase a full and complete set.

MINOR BRITISH INDUSTRIES.

MAREZZO MARBLES.

THE above name has been given to an invention which promises to do good service in the way of mural and piece decoration in halls, staircases, galleries, public buildings, and in a variety of other directions. In all such propositions the two great considerations are appearance and cost, and in this case these are met and satisfactorily disposed of. The promising character of this really beautiful production was mentioned in the *Art-Journal* a few years ago, with an entire anticipation of that success which has attended the progress of its application as a medium of elegant domestic embellishment. The curious exactitude of the veining and surface is beyond all suspicion of the most cunning legerdemain of artistic handling; hence is the mystery at once adverted to, in order to explain the extreme simplicity of production. No inspection, however cunning, of the surface or vein would lead an inquirer even near to the *rationale* of the process. The most skilful expert in designed and manipulated forms and patterns would never dream of the means of obtaining surfaces that run side by side with nature, and which are only suspected of being factitious on account of their superior delicacy and the beauty and variety of their colours. As in very many other valuable discoveries, the means of production is in principle singularly simple; indeed, any description of it reads like that of a not very ingenious trick; yet there is in its execution a great proportion of the *chic* of Art, inasmuch that an educated hand and a cultivated taste are indispensable.

To advert briefly to the manufacture: the base of operations is a form of plate-glass, on which is cast a skein of silk saturated with the colour required and disposed in imitation of the vein of the marble to be produced. The silk is then covered with a coat of cement, say Keene's, to the depth of an eighth of an inch; and while the cement is yet wet, the silk is removed by being drawn up through the cement, to which, *in transitu*, it imparts colour. The veining of the marble therefore, as a rule, runs one-eighth of an inch deep; but the process shows that it may be of any moderate depth. In order to preserve and consolidate the veined surface, it is backed with ordinary cement to the substance, it may be, of half an inch; and when the mass is dry, it is removed from the glass, irregularities are rubbed down and the surface, having been polished by hand, it presents the appearance of the finest marble.

Such in brief is the means of producing an imitation of a natural material which, in all ages of the world, has been held in high estimation; the only limit to its extensive use being the difficulty and expense of procuring and working it. We have seen it, as yet, only as little more than an architectural enrichment, but the perfection of the reproduction is surprising. This and the delicacy of the veining would suggest a very costly material; whereas it is the object of the company to popularise it, so as to bring it into ordinary use.

From what has been said about the method of production, it will readily be understood there is no marble surface that cannot be imitated, and the cement is susceptible of any colour. The marbles which are exhibited on the premises of the Company, 483, Oxford Street, are Egyptian, Sienna, Verd Antique, Jaune fleurie, Griotte, Irish Green, Rose fleurie, Rouge Royal, Isabel, Breche Violette, granites, and any variety of fancy marbles. Among the objects shown are panels for halls and staircases, columns, pedestals, brackets, cornices, and fire-places complete with mantelpieces, and mounted with variously coloured marbles. The panels are bordered with marbles of different colours, the combinations of some producing a charming effect. Ornamented tables are also constructed of any colour and bordered with much taste; and to descend to the more common household utilities, it is impossible to assign a limit to its applicability, although it may not be desirable to enter into competition with ordinary manufacture.

Allusion has been made, hitherto, only to flat and round forms, such as would generally enter into architectural enrichment, and these are produced at a cost having reference to the general tariff, and greatly below that of marble. The consideration of the ordinary tendencies of the invention suggests in how far it might be made available in florid and ornamental Art; for it cannot be believed that the efforts of the company will be limited to flat and cylindrical productions while they operate with a medium so practicable as cement. The observations we are about to make are suggested by a bracket, one of the objects shown, which of course is a stock-form, and continually repeated. It may be argued that florid or personal composition is not the purpose of the Company, which is commercial—that the profits accruing in that direction are more worthy of their attention than those derivable from the execution of Fine Art designs. Such may be the present views of the proprietors of the invention; but it cannot be thought that the material of such varied susceptibility will be confined to its present limited range of usefulness. It may not be expedient to undertake subjects in the round and in high relief; but from what we have seen executed in cornices and other projecting forms, we conceive that no great difficulty would attend the production of bas-relief compositions which, to certain surfaces, would give a richness and beauty scarcely to be surpassed by the trophies of the chisel.

It will be understood, from the brief account given of the manufacture, that the surprising cheapness of the material is but a natural consequence of the rapidity and facility of its manufacture. When the question is merely that of the production of blocks or tiles for the most ordinary purposes of embellishment, nothing can be more simple than the process of working. Indeed, a result so brilliant with so much of the reality of nature strikes even the most ingenious intelligence with wonder; its principle excluding it from the range of scientific research. Such is the ready adaptability of these ordinary block and flat forms, that they may (as we are informed by the prospectus of the Company) be moulded, dressed, polished, and sawn into every conceivable shape. They may be bordered by elaborate mouldings and ornamental forms of great strength, beauty, and delicacy of outline. In canvassing the substance and durability of the material, one anxious question will always be raised—that is, with regard to its capability of resisting the effects of exposure to the vicissitudes of climate; and on this point we are assured that it resists the effects of exposure to heat, cold, and damp, as perfectly as natural marble, besides being more manageable and easy of application. There is also a remarkable advantage which the material possesses over marble, which must be admitted to be of no inconsiderable value—that is, the facility with which injuries can be repaired. In sculptures in marble, fractures are irreparable; and hence a strong argument in favour of the employment, for ordinary purposes, of an article which is cheap to begin with, and easily kept in good condition.

Marezzo marble offers itself as a means of decoration accredited with the very best testimonials. In speaking thus favourably of it, we have no other view than that by which we have been actuated in our notices of so many valuable inventions that recommend themselves by their own merits. Surfaces laid down in Marezzo marble can be enriched by the most beautiful designs in inlaid work; or, if it may be so described, marble *marqueterie*, which, were it even practicable in marble, would be so costly as to place it far beyond the means save of the very affluent few. On the other hand, this medium claims popularity on the score of its being admirably adapted for the embellishment of private residences, public buildings, Government offices, railway-stations, hotels, banks, churches, &c., for the formation of columns, mouldings, cornices, borders, panels, pilasters, brackets, tables, slabs, pavements, and for covering all spaces which are now so wretchedly occupied by badly painted imitations of marbles.

The Marezzo marble is as yet but little known; but if it be asked to what extent it has already been patronised, reference may be made to various public buildings and works, as the entrance-hall

of the Society of Arts in the Adelphi; the Colossal Fountain, a very attractive object at the Dublin Exhibition just opened by the Duke of Edinburgh; Gray's Inn Chambers; the mansions of Sir Richard Wallace; of the Hon. F. Cadogan; Baron Worms, Knightsbridge; Hingham Hall, East Dereham; the Memorial Synagogue at Rochester, &c.

The description we give of the principle of the manufacture shows that for the production of the material no expensive and complicated machinery is necessary; that, in short, it is the result of a handicraft, depending for its perfection on experienced manipulation. Hence in this direction there is no investment to enhance the market-cost of the product, and the raw material is always at hand and very cheap. Under such favourable circumstances a very large manufacture can be carried on at one-fourth of the cost which would be necessary for the maintenance of other establishments of equal magnitude. The only speciality in the working is what may be described as the skilled labour, and a small proportion of this represents a large amount of production, as the sawing, dressing, polishing, &c., are all so far mechanical as to require but little skill in their accomplishment.

The selling price is only about one-tenth of the higher-priced marbles, and about one-half of that of Scagliola, enamelled slate, or other imitations, and in many cases even less than the cost of skilful graining and wood-imitation.

Although so much is to be said in commendation of Marezzo Marble, the most cursory examination of the material itself would suggest more than can be said. It is enough to observe that there could be no hesitation in choosing between the wretched imitations of woods and marbles which everywhere offend a cultivated taste, and a cheap imitation of marble so brilliant and perfect in surface and vein as almost to defeat the inquiries of an expert.

The patent is the property of a company whose offices are at 32, Fenchurch Street; but specimens are to be seen at 483, Oxford Street.

THE CHILD MOSES.

FROM THE SCULPTURE BY F. BARZAGHI.

IN the early part of the year we gave a somewhat detailed description of this beautiful group of sculpture, with a short biographical sketch of the artist's career, and a list of his principal works (*vide p. 29*). It would be unnecessary iteration to go, at this short distance of time, over ground which, it may be presumed, is still fresh in the memories of the majority of our readers. It may therefore now suffice to state that 'The Child Moses,' by the Milanese sculptor, Barzaghi, was in the International Exhibition of last year, where, though but imperfectly seen from being placed in an unfavourable light, it commanded universal attention from every admirer of sculptural Art, which, as in that of painting, attracts more by the realism it shows than by its idealistic properties, however poetic and beautiful these may be.

The group has one peculiarity to which attention was directed in the preceding notice; and it may be repeated here, because it tells with greater force in the engraving than it does in the marble: we allude to the eyes of both the Egyptian damsel and the child; these are cut open, so as to suggest sight and actual life. Such treatment is not often adopted, but it might be more frequently than it is, and with advantage to the figure.

Signor Barzaghi has executed a *replica* of the group; the original was purchased by Sir Dudley Coutts Marjoribanks before it appeared at South Kensington. The duplicate, which has also been exhibited in London, at Mr. Barker's, New Bond Street, is intended for the forthcoming International Exhibition in Vienna.

THE VIENNA UNIVERSAL EXHIBITION, 1873.

THE secretary for England, Phillip Cunliffe Owen, Esq., whose offices are at 41, Parliament Street, will attend to all communications that may be addressed to him: he is a courteous gentleman, who has had much experience in such matters; and English exhibitors could not be in better hands. He will conciliate and not repel contributors; and the result, we feel assured, will be to satisfy all parties. He has already issued a programme, which we imagine may be obtained on application. The commissioners for England are his Royal Highness the Prince of Wales, Sir Andrew Buchanan ("our ambassador at the court of Vienna"), the Marquis of Ripon, Earl Cowper, Lord Gordon Lennox, Baron Acton, and Henry Arthur Brasse, Esq., M.P.; also Count Gleichen, R.N.; Hugh Childers, Esq., M.P.; Sir Anthony de Rothschild; Sir Richard Wallace, Bart.; Sir Watkins W. Wynn, Bart.; Sir Francis Grant, P.R.A.; and Charles B. Vignoles, Esq., P.I.C.E. The list supplies a sufficient guarantee that all matters will be conducted so as to advance the interests of the country, and protect and extend those of the exhibitors.

At the head of the commission is his "Imperial and Royal Apostolic Majesty;" several great statesmen of Austria follow; the general manager being the Baron William de Schwarz-Senborn, who was chief commissioner in London in 1851 and 1862, and Paris in 1855.

The Exhibition will be opened on the 1st of May, 1873, and close on the 31st of October, 1873, in a building erected for the purpose, and which is stated to be advancing with rapidity.

There will be twenty-six groups, comprising all the objects contemplated; and the following prizes will be awarded by the jury:—

For the Fine Arts the prize will be given in the form of a *Medal for Fine Arts*. For the other objects exhibited the prizes will be as follows:—

Exhibitors in former universal exhibitions will receive for the progress they have made since the last exhibition a *Medal for Progress*.

Exhibitors for the first time taking part in an Universal Exhibition will receive as reward for the merit they have shown, in a national, economical, or technical point of view, the *Medal for Merit*.

Exhibitors whose productions fulfil all the conditions of refined taste in colour or in form will have the *Medal for Taste*.

There will also be given *Diplomas of Merit*, similar to the honourable mentions of former universal exhibitions.

Objects for exhibition will be received at Vienna between the 1st of February and the 15th of April.

The following particulars must be carefully noted:—

The Royal Commission having no public funds at their disposal, exhibitors will have to defray all expenses, including rental of space, transport of goods, and all other charges not provided for by the Imperial Austrian Commission.

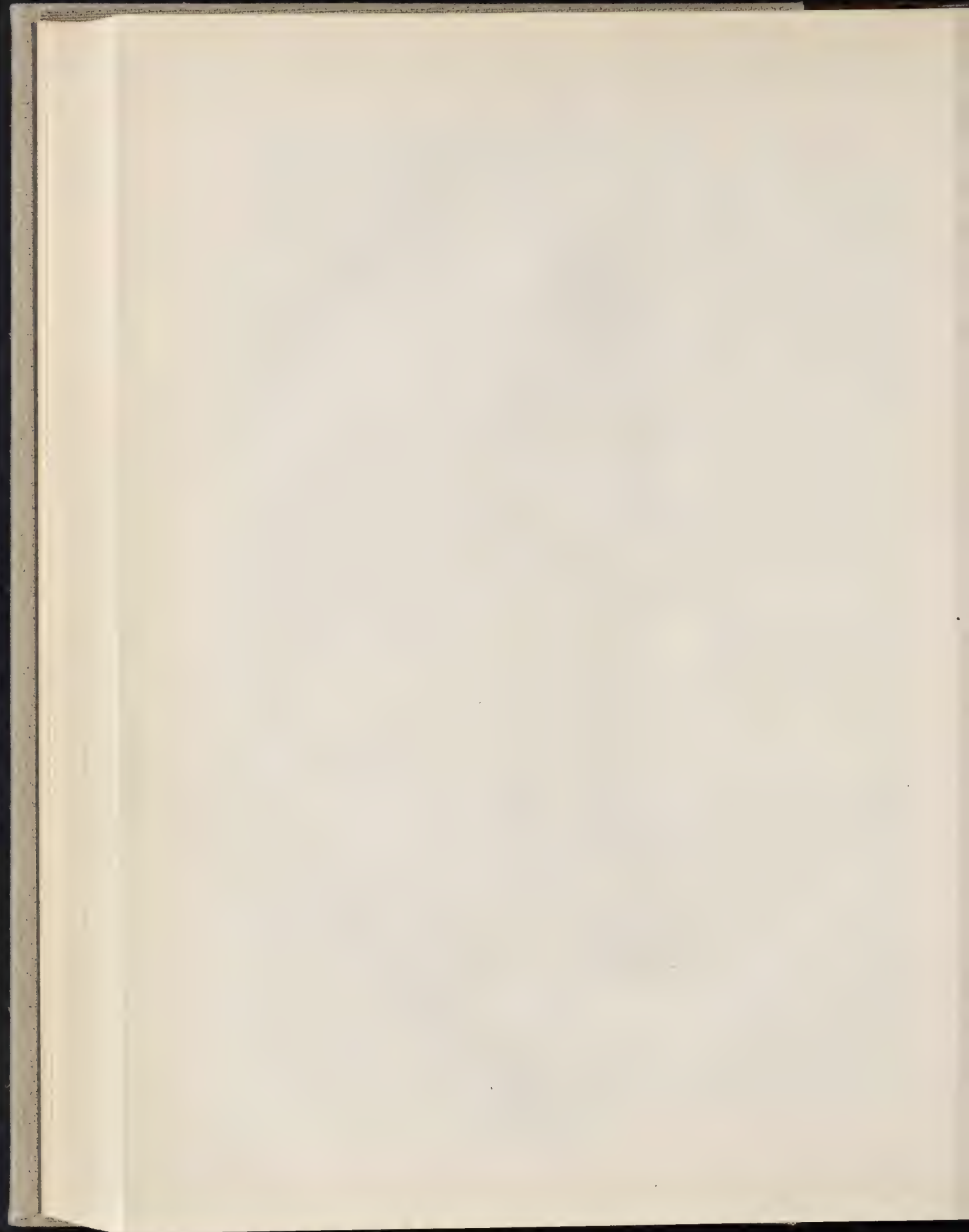
The Austrian Regulations state that the price to be charged to each foreign country for the entire area of space demanded will be, in the Industrial Palace, at the rate of 10 florins = £1 per square meter (a square meter contains about 107 square feet); and in the Machinery Hall at the rate of 4 florins = 8s. per square meter.

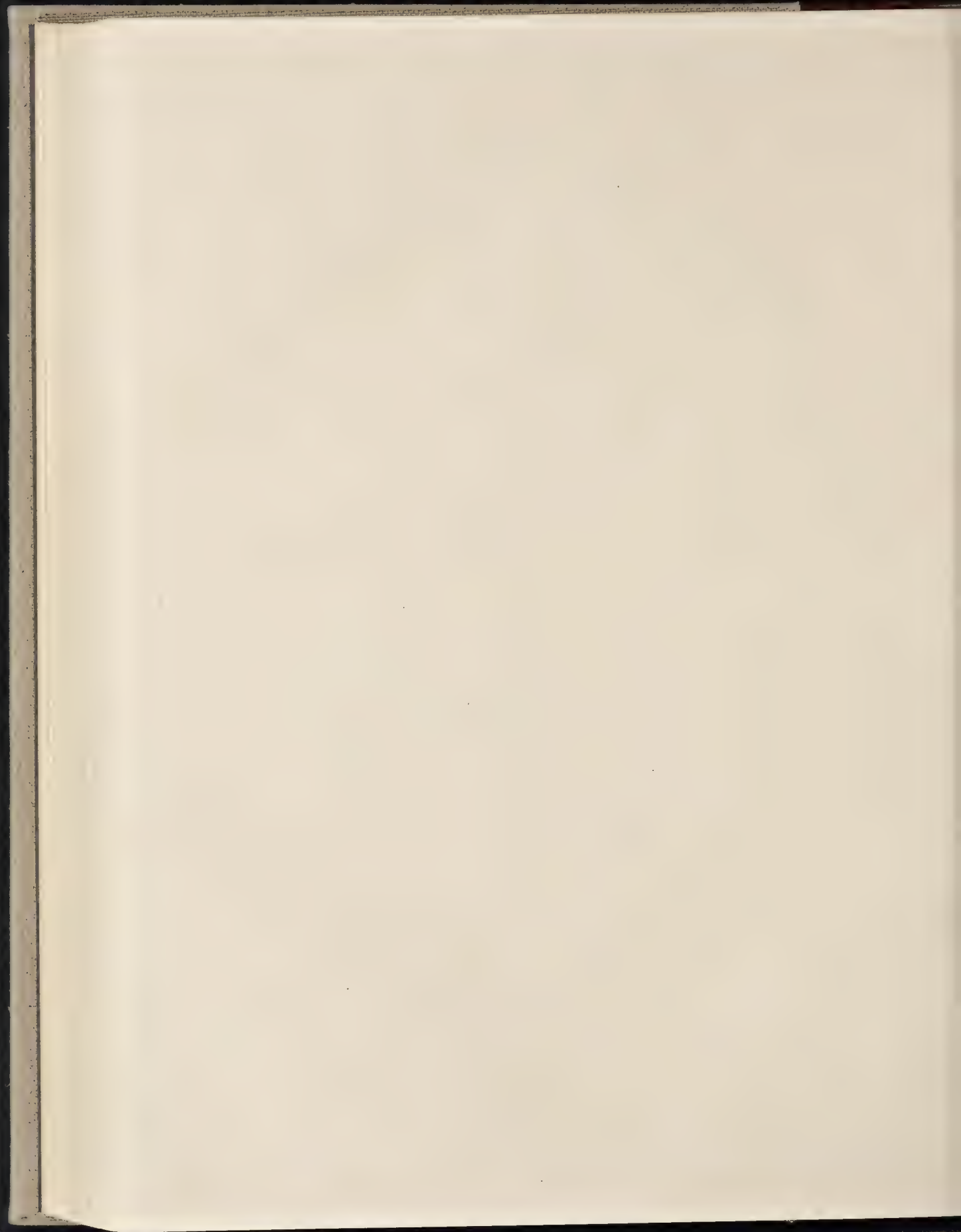
Works exhibited in the court-yard or in the open air will be charged for at a less rate.

These memoranda will for the present suffice. It is clear that all expenses must be borne by the exhibitor, who has further to pay for the space he occupies. Whether the Chancellor of the Exchequer will, in his plentiful generosity, contribute a sum of money out of the national funds to enable Great Britain to hold her own in the Exhibition, we cannot say. It would be difficult to show how it could be expended better. But while the cost of transfer, "there and back," is a mystery, contributors will be deterred from aiding and assisting. The distance is great; our relations with Austria are not intimate; the sacrifice is certain, the gain doubtful; yet we trust the honour of the country will be upheld, and its permanent interests advanced—that, in a word, it will be satisfactorily represented.

We know, indeed, that already many leading British manufacturers have signified intention to contribute, more especially those whose productions are of the higher order of Art-industry.







THE MUSEUMS OF ENGLAND,
WITH
SPECIAL REFERENCE TO OBJECTS
OF ART AND ANTIQUITY.

BY LLEWELLYNN JEWITT, F.S.A.

THE CAERLEON MUSEUM.

CAERLEON, the *Isca Silurum* of the Romans, and the capital of the Roman province of *Britannia Secunda*, is rich in objects of Art and antiquity of that early period; and therefore its Museum, where these treasures are carefully garnered up, is a fit subject for my present paper. The place appears originally to have been called *Caer-awysc*, or the City upon the Usk, and is said to have been founded by one Belinus, or Beli-Mawr, who must have lived three or four centuries B.C. The Roman station of *Isca* was, in all probability, founded about the seventieth year of the Christian era by Julius Frontinus, and it became, as the head-quarters of the Second Augustan Legion, a place of very considerable importance, for it contained palaces, temples, a theatre, and other public buildings. Giraldus Cambrensis, who wrote of it, in the twelfth century, from actual examination, speaks of a gigantic town, splendid palaces ornamented with gilded roofs, public baths, a theatre, temples, subterranean buildings, aqueducts, and hypocausts; other writers also speak of it as a place of considerable beauty and importance. In extent *Isca* appears to have occupied an area of about fifty acres, and is computed to have contained six or seven thousand inhabitants. The name of *Caer-leon*—*Caer*—legion—the City of the Legion, is of course derived from the fact of its having been the head-quarters of the Roman legion, as just stated. There is a tradition that, during the persecution of Diocletian in the fourth century, Julius and Aaron were martyred here. Under the dominion of the British or Welsh chieftains, who subsequently governed the country, but little is known of the history of Caerleon. Under the designation of Kings of Glamorgan and Gwent, these princes appear to have interfered but little in the interminable quarrels of their countrymen in other parts of the principality, and, after the sixth century, to have lived in tolerable peace with their Mercian neighbours. In the ninth century they voluntarily placed themselves under the protection of King Alfred, and did homage to him and his successors down to the Norman Conquest. As the stronghold and residence of these Welsh kings, Caerleon continued to be a place of great importance. In 958 and 962 King Edgar visited it to settle disputes between his vassal, the reigning Prince Morgan, and Owen ap Howell Dda; and later on he gave it to Owen, whose descendants were lords of Caerleon, until it passed to the Marshalls.

It is not, however, my intention to trace out the history of Caerleon, but simply to show that, as an early Celtic settlement, as a large Roman city where one of the Augustan Legions was stationed, as the stronghold and residence of a long line of Welsh kings and princes, as one of the Welsh border-fortresses, as a Saxon town, and as one which took an active and stirring part in the events of the kingdom during Norman and mediæval times, it is a place, almost of all others, where one would expect to find a rich assemblage of remains of various ages; and such is the case. Scarcely an excavation can be made without some interesting relic being "turned up," or vestige of former buildings discovered; and these are, thanks to Mr. Lee and other local antiquaries, carefully gathered together and preserved. The Museum, which has been founded for the reception of these remains, I shall now proceed briefly to notice.

The Museum owes its origin to Mr. John Edward Lee, F.S.A., who some years ago called attention to the abundance of remains there existing, in a work entitled the "Roman Antiquities of Caerleon," in the "Archæologia Cambrensis," and in other works. In this he gave copies of all the inscriptions discovered in the place to that time, and all the other known relics in the hands of various individuals. This volume drew attention to the antiquities of the

district, which till then had been almost unknown and unnoticed; and the author, with the active co-operation of Colonel Sir Digby Mackworth and others in the neighbourhood, founded the "Caerleon Antiquarian Association," which has since developed itself into the "Monmouthshire and Caerleon Antiquarian Association;" Mr. Lee being from the first to the present time its hon. secretary, and its most active promoter. Funds were collected, and a handsome building in the late Doric style erected; the ground being granted by Sir Digby Mackworth at a nominal rental of one shilling per annum for 999 years, with the proviso that it shall revert to the Mackworth family if ever the building is used for any other purpose than that of a museum of antiquities. Mr. Lee followed up his good work by issuing "A Description of a Roman Building and other Remains at Caerleon," the proceeds from which he gave to the Museum funds; and subsequently he published a remarkable work, "*Isca Silurum*, or an Illustrated Catalogue of the Museum of Antiquities at Caerleon," to which he has since added an illustrated supplement. To Mr. Lee, therefore, it may well be seen, Caerleon is indebted not only for the formation of its Museum, but for the fact of its important remains being brought under notice. The Museum is now one of the

richest in existence in Roman remains, and the great importance of the collection is that it is of a purely local character; the whole of the objects, with but very few exceptions—and those simply added for purposes of comparison—being found in Caerleon and its neighbourhood.

I now proceed to speak of some of the more interesting and important of these objects.

Among the Celtic remains are a fine bronze dagger and a number of flint implements from a barrow near Penhow; some socketed celts and palstaves of bronze, from Great Wood, St. Fagans, Penrhos, near Raglan, and St. Julians Wood, near Caerleon; and other objects, all of which are worthy of careful notice.

In the Romano-British series, which is the great feature of the collection, the objects are very varied in their character and uses. Among the inscribed sepulchral and other stones are the following:—A sepulchral stone inscribed—

D M

TADA VALLAVMVS VIXIT
ANN LXV ET TADIVS EXVPERTVS
FILIVS VIXIT ANN XXXVII DEPVN
TVS EXPEDITIONE GERMANICA
TADIA EXVERATA FILIA
MATRI ET FRATRI PIISMA
PATRIS SECVS TVMLVM POSVIT



SCULPTURE IN STONE.

other fragments have the following inscriptions—

D M	D M
VITALI	C·IVLI
VIXIT	DECVM
AN X·II	INII·V·L·IIA
	A·XXXXV
	C·F·C

A memorial erected to a veteran of the second legion by his widow—

D	M
Q·IVLI·SEVERI	
DINIA·VETERANI	
LEG·II·AVG·CONIVX·F·C	

(Dis Manibus Quinti Juli Severi Dinia veterani legionis secundæ Augustæ conjux faciendum curavit).

Another bears—

D	M
AVRELIVS·HERCVLA	
NVS·AEQVES·VIXIT·AN	
NOS·VIII·CONIVX·F	
ACIENDVM CVRAVI	
T	

(Dis manibus Aurelius Herculanus Aequus vixit annos viginti octo conjux faciendum curavit).

A small stone, but very curious, bears the unusual inscription of PRIMVS TESERA—doubtless *Primus Tesserarius*, and recording the quarters, or possibly the death of the first *tesserarius* of

the second legion. The duty of the *tesserarius* was to receive the watchword from the commanding officer, and to publish it to the army; and it is believed that this is the first instance of such an officer being named on a tablet in this country.

Another inscription has been erected to the memory of a lady named Cesoria by her husband and three sons; and another to a lady named Julia Nundina, aged thirty years, by her husband, Agrius Cimarus. Another is extremely remarkable for the great age of the veteran, in whose memory it was erected by his wife and son; it may be read thus:—IVLI·IVS·VALENS·VET[ERANVS]·LEG[IONIS]·II·AVG[VSTÆ]·VIXIT·ANNIS·C[ENTVM]·IVLIA·SECVN·DINA·CONIVX·ET·IVLI·IVS·MARTINVS·FILIVS·F[ACIENDVM]·C[ONVIVIT]. With this is another memorial erected to this same Julia Secundina, the widow of the veteran Julius Valens, by their son, Caius Julius Martinus, who is named in the inscription just given; it may be read:—D[IS]·M[ANIBVS]·ET·MEMORIAE·IVLIAE·SECVNDAE·MATRI·PISSIMAE·VIXIT·ANNIS·LXXV·C[AIVS]·IVLI·IVS·MARTINVS·FILIVS·F[ACIENDVM]·C[ONVIVIT].

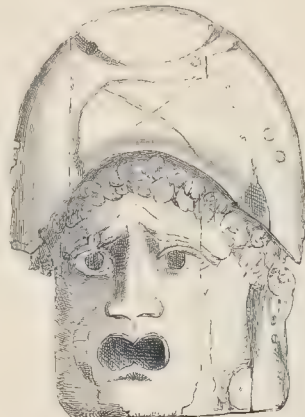
Another is to the memory of Julia Vinevia, aged thirty-two, erected by her husband and son. Another is erected by Flavia Flavina to her daughter, Julia Iberna, aged sixteen years and six months.

The centurial stones are many in number and largely interesting in character. Among them are the following inscriptions:—CHO V. > PAETINI (cohors quinta centuria Paetini); COH II > VALERIA FLAVI (cohors secunda centuria Valerii Flavii); CHOR > VI > HAST > PRI > ROESI > MODERA (cohors sexta hastati primi centurionis Roesi Moderati); and > PLAN (centuria plani).

Among other inscriptions is one which records the rebuilding of the Temple of Diana, [TITVS] F[LAVIVS] POSTVMIVS VARVS V[IR] C[LA]R[ISSIMVS] LEG[ATVS] TEM[PLVM] DIANAE RES[TITVIT]; the temple of Diana being one of the many important buildings of Isca Silurum. Another important inscription upon a slab records, in the following words, the rebuilding of the barracks of the Seventh Cohort by the lieutenant of the Emperors Valerianus and Gallienus:—

IMPP VALERIANVS ET GALLIENVS
AVGG ET VALERIANVS NOBILISSIMVS
CES COHORTI VII CENTVRIAS A SO
LO RES[TITV]ERVNT PER DESTICIVM IVBAN
V C LEGATVM AVGG PR PR ET
VITVASIVM LAETINIANVM LEG LEG
II AVG CVRANTE DOMIT POTENTINO
PRAEF LEG EIVSDEM.

Another inscribed stone evidently commemorates the dedication of a building, but the



TRAGIC MASK CARVED IN IVORY.

lettering is very imperfect. It appears to be DEDICATV . . . IE III . . . OC . . . ES . . . I . . . NIO MAXIMO II EB VRBANO COS; Maximo II. and Urbano being consuls in A.D. 234.

The Roman inscribed altars in the Museum are not numerous, but among them are some of considerable interest. One of these appears to be an altar erected by the Prefect Sallienus, or Sallienus, and his sons, and the reading of the inscription is given as:—*Salute Regina Publius Sallienus Publi filius Macia Thalamus Hadrianus Praefectus Legionis secunda Augusta cum filiis suis Ampeiano et Luciliano dono dederunt*. This altar and its inscription, discovered in 1845, is rendered peculiarly interesting through the fact of a votive tablet, found about two hundred years previously, bearing a similar inscription, and, without doubt, erected by the same individuals. This votive tablet was erected for the health or safety of Severus and his two sons by the Prefect Sallienus. Its inscription may be read as follows:—*Pro salute Augustorum nostrum Severi et Antonini et Getae Caesaris Publius Sallienus Publi filius Macia Tribus Thalamus Hadrianus Praefectus Legionis secunda Augusta cum Ampeiano et Luciliano*. This tablet, after having been lost to Caerleon for a great number of years, was presented to the Museum soon after its establishment by the late Charles Lewis, Esq., of St. Pierre.

A circular altar, in form of a diminutive column, with capital but no base, bears the fragmentary inscription—() NCTO ()

THRAE () S FVSTVS () M F, and shows that it was erected to the honour of Mithras, and is another evidence of the extent to which that deity was worshipped in this country. Another inscription shows that the stone which bears it was erected to the Goddess Fortune by the *Praefectus Castrorum*, or quartermaster of the legion.

Another important votive stone bears on its upper portion two figures standing within a recess; between them is an altar, and beneath is the inscription—

FORTVNE ET BONO EVE
NTO CORNEL CASTVS ET IVL
BELISIMVS CONIVGES
POS . . . R

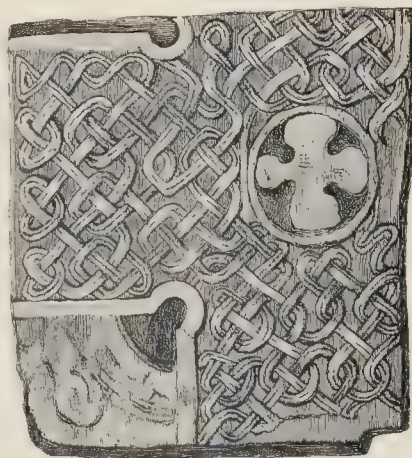
showing that it was erected to Fortune and Bonus Eventus by Cornelius Castus and Julius Belisimnus and their wives. Another fragment of stone bears a half-length figure of an emperor, and above it the words AVG CAES.

One of the most curious and important sculptured stones is a tablet bearing a very spirited representation of a dog springing forward to attack an approaching wild beast—probably a lion—of which only a portion of the head remains. It was dug up a few years ago in a cottage garden at Caerleon, and is the only

representation of the kind known in this country.

One of the most interesting fragments of sculpture, of the many preserved in the Museum, is the torso of a figure—probably a Victory—holding a palm-branch in the left hand, and draped around the loins. It was found during excavations in the churchyard. Another fine fragment of sculpture of large size—probably from the pediment of a temple or other important building—bears on the centre a bold head of Medusa, with its accompanying snakes, of very similar design to, though of coarser execution than, the celebrated example in the Bath Museum, to which I have referred in my account of that collection. Another stone represents the favourite subject of a Cupid riding on a dolphin.

The pottery of the Romano-British period preserved in the Caerleon Museum consists of a goodly assemblage of fragments of highly decorated as well as plain Samian ware; imitation Samian, both plain and surface-painted in white; Durobrivian, or Castor ware; and Upchurch, Salopian, and other wares of the usual character. Several good cinerary urns, and an *amphora* or two, and some lamps and *mortaria* are also worthy of notice. One of the most interesting ceramic relics in this part of the collection is a mould for the manufacture of the upper



SILVERED CROSS OF THE ANGLO-SAXON PERIOD.

portion or lid of a lamp of large size and excellent form: on it is a figure of a swan. The discovery of this mould would lead to the inference that the potter's art was, probably, practised at Caerleon. There is a good variety of potters' marks.

Tiles of various kinds are abundant, and consist of roof, drain, flue, ridge, and other usual varieties. Many of these bear the stamp of the second Augustan Legion, LEG II AVG. On one flat tile, some Roman, whilst the clay was yet soft, has scratched upon it, with a blunt point, his name, BELLICIANVS, four times repeated. Another bears the impress of a sole of a man's shoe or sandal, studded with rows of small round-headed nails. With these may be named INGENVI scratched upon a fragment of Samian, and XVI scratched upon another.

The glass vessels are highly interesting. Among them are some remarkably good examples of sepulchral "bottles," both of circular and of square form, found in stone cists and otherwise in the district; some lachrymatories and other vessels, and a fragment of a remarkably fine glass bowl of fluted form. There are also many remarkably fine beads of coloured and variegated glass, and specimens of embossed glass.

The Museum contains portions of tessellated pavements, with the usual *guilloche* and other patterns, but possessing no features of peculiar interest.

Among the bronze articles are numerous

fibulae, some of them of very elegant form; there are also several which are exquisitely cammeled in brilliant colours, and one in open work. Other objects in this class are clasps, buckles, *styli*, *chatelaine*-fasteners, *armillae*, chains, &c.

Figures of a goat, a panther, and other animals, and studs with heads in relief, are also more than usually noticeable, as are also some highly decorated handles.

Among the miscellaneous articles are a curious cylindrical bronze bell; a two-foot rule of bronze, the only known example of the kind; spears, pliers, and tweezers; keys of various forms, spoons, rings variously ornamented, &c. There is also a very extensive and valuable collection of coins, ranging from Claudius down to the latest date, and embracing many rare examples.

It is essential that two objects should not be passed over without special notice: these are two carvings in ivory, which were found, while digging a drain, five feet below the surface. One of these very rare objects represents, in somewhat bold relief, a female figure, probably Pomona, fully clothed in flowing drapery, placing a basket of fruit upon the head of an attendant Cupid. The other, which I engrave, is a spirited tragic mask.

The other objects of bone or ivory in the Museum are needles, pins, spoons, mesh-rules, counters, knife-handles, &c.

The remains of the Anglo-Saxon period are

not very extensive. The most remarkable examples are two fragments of ancient crosses, on which the interlaced work is of great richness and beauty. One of these, from Bulmore, is shown in the accompanying engraving. To this same period may be assigned some weapons of iron and other remains.

It now only remains briefly to notice some mediæval relics, which add much to the interest of this Museum. These are a small shield, *chevrony*, of ivory, beautifully carved; the old seal of Caerleon, and other seals; some curious keys, posy and other rings, a *gypciere*, and some interesting fictile vessels, and ancient pavement tiles.

It will have been seen, from this very brief notice, that the Museum at Caerleon is, from its peculiar character and for its size, one of the most interesting it has as yet fallen to my lot to describe in these pages; and it is one that is eminently entitled to the most extended and liberal support. It is fortunate in having had so energetic and able an originator and director as Mr. J. E. Lee, and such liberal-minded donors as have so ably seconded his labours. Among these should specially be mentioned Mr. Octavius Morgan, M.P., F.S.A., to whose exertions and liberality the Museum has repeatedly been very greatly indebted.

THE HULL MUSEUM.

The Museum at Kingston-upon-Hull was founded in 1823 by the Literary and Philosophical Society of that town, now known by the more imposing title of the "Hull Royal Institution." In that year rooms at the Exchange were rented for the purpose, and a goodly collection of objects in the various branches of natural history was there deposited. In 1831, the collection having outgrown its accommodation, the Museum was removed to the public rooms in Jarratt Street, where it remained until June, 1855, when the present spacious and very elegant building, known as the "Royal Institution," was erected for its reception, at a cost of about £7,000. To this additions have again recently been made, by the erection of galleries and other conveniences.

The main features of the Hull Museum are its geological, mineralogical, zoological, and botanical collections; but it is also very rich in its ethnological departments, and possesses many highly interesting objects of antiquity. The Museum, from its local connections, is, as might naturally be expected, extremely rich in Esquimaux specimens brought home from the Greenland fisheries. It also contains a valuable collection of spears, paddles, boomerangs, throw-sticks, &c., and one Figian club is of perfectly unique character. I ought to add that these, thanks to the care of Mr. Walton, have been carefully classified and labelled, and rendered both geographically and ethnologically valuable to visitors.

With the natural history departments—the "birds, beasts, fishes, and reptiles"—my present paper has nothing to do. Nevertheless, I may just remark that few provincial museums contain so excellent, so varied, and so valuable an assemblage in each of the divisions of this extensive department as that of Hull does.

The remains of the Celtic period embrace some good examples of flint and stone implements of the usual types, the collection of flints having recently received some extensive additions; bronze celts and palstaves, one of which is from Skirlough, near Hull; and cinerary urns from various localities.

Of the Romano-British period the following may be noted:—Some portions of tessellated pavements from various localities; several good examples of cinerary urns from York, from Newark, and other places; a number of antiquities from York, including swords, a brazen dish, and a comb; remains from the Roman camp at Castle Carey, and from Sculcoates, &c.

The most remarkable object in the Museum, however, and the one to which I specially wish to draw attention in this article, is a group of figures carved in wood, which was dug up in 1836 at Roos Carrs, in Holderness, by some workmen while clearing out what is now one of the characteristic "dykes" of the district, but

which had, in all probability, been originally a creek of the river Humber. This curious group I engrave. It consisted, when found, of a serpent, "on the back of which were eight human figures, fixed by the feet into holes bored in the figure of the serpent, which was bent so as somewhat to resemble the shape of a canoe or boat; the head of the snake forming the prow, and having eyes of small pieces of quartz. The figures were closely crowded, and nearly similar, the only difference being in their height. Each figure represented a warrior, apparently entirely naked, armed with a club and carrying two round shields, a larger and a smaller one; the eyes of each warrior being, like those of the serpent, formed of small pieces of quartz." Unfortunately, only four of these curious figures are now preserved, and the boat or serpent has been shortened in proportion, by taking out a piece of wood from the middle and "splicing" it together again. The figures, too, have been emasculated.

The group of figures * is evidently a representation of the Noëtic Ogdoad, or Oc-Tôl, i.e. the Gods of the Ocean, or the eight persons preserved in the Ark. "If written hieroglyphically, the Ark would probably be expressed," observes Mr. Faber, "by the symbol of eight men sailing together in a boat on the sea." These eight

personages were esteemed the most ancient gods of the country of Armenia, in which the Ark rested. The number eight was also held sacred and mysterious by other nations. The character by which the Chinese designate a ship consists of a boat, a mouth, and the number eight. Two of these characters, the eight and the mouth, added to that by which water is designated, present to their minds the idea of a prosperous voyage. The Ark, according to the traditions of the Gentile world, was prophetic; and was looked upon as a kind of temple, a place of residence of the Deity. In the compass of eight persons, it comprehended all mankind. The eight persons saved in it were thought to be so highly favoured by heaven that they were looked up to by their posterity with great reverence. The early post-diluvians, unawed by the recent judgment of God, soon converted the pious remembrance of their ancestors into a blind superstition; and as error is rarely stationary, the idolatrous veneration of the sun, the moon, and the stars were ere long superadded. Such glorious bodies were esteemed a fit residence for their deified progenitors; and from those lofty stations they were thought to overlook and direct the affairs of this sublimary world. Hence, in the ancient mythology of Egypt, there were precisely eight gods; of



WOODEN GROUP OF NOAH AND HIS FAMILY.

these the sun was the chief. Thus we find that the Egyptians esteemed the Ark as an emblem of the system of the heavens, and they were in the habit of depicting the sun placed in a ship which was borne by a crocodile; the ship signifying the sun's motion in the moist atmosphere, and the crocodile rain water which is caused by the sun, who, by his salutary rays, separates all impurities from it. The crocodile was greatly revered by the Egyptians; and, according to Diodorus, for the following reason:—Their king, Menes, or Menes, had been in great danger of drowning, but was wafted through the waters to land by a crocodile. In memory of this event he founded the City of the Crocodile. The Menes of Egypt, like the Menu of Hindostan, the Minos of Crete, and the Mannus of Germany, are equally derived from the scriptural appellation, Nuh or Noah. Mania is the Noëtic Ark, and her allegorical children, the Manes, however their history may have been corrupted, are no other than the patriarch and his family. The crocodile upon which Menes was said to be carried, was the *הכנין* *tannin*, or sea-monster, which symbolised the Ark.

* For an elaborate paper upon this curious group, by the Rev. Dr. Dodds, F.S.A., see *The Reliquary*, vol. xii, p. 205, from which I quote.

The group under consideration was certainly the Noëtic Ogdoad. Previous to the building of the Tower of Babel all mankind were accustomed solemnly to commemorate the catastrophe of the Deluge; but, observes Mr. Faber, I think it probable that they had now begun to entertain too excessive a veneration for their arkite ancestors. This veneration was by the degenerate Nimrod soon perverted into gross idolatry, and blinded with the antediluvian worship of the host of heaven. Noah and the sun were henceforth regarded as one divine object; and the Ark in which he was preserved was profanely revered in conjunction with the moon. The Egyptians call the Ark the Ship of Osiris, and the Greeks call it the Argo. By whatever name it was called, the group in the Hull Museum had evidently originally a reference to Noah and his family. The Chaldeans and Egyptians considered that Noah and his sons were translated into the heavens; and that Noah, called by them Osiris, governed the universe. Hence they always depicted him as a mortal. It may be confidently said, that this group belonged to the Amonian family, all of whom affected to be called 'Hliadaï, or the offspring of the sun, under which title they alluded to their great ancestor, the Father of all. The Amonian families went abroad under the sanc-

tion and direction of their priests, and carried with them both the rites and records of the country. Hence the wonderful resemblance in the rites, customs, and terms of worship among nations widely separated in Britain, Ireland, China, Japan, and the newly-discovered countries on the face of the globe. As the group was found in the district which formerly was inhabited by the *Brigantes*, a Phœnician people, there is every reason to suppose it belonged to that powerful and migratory nation. They were the first inhabitants of Europe who came over from the coasts of Gaul before the *Belgæ* arrived here, and esteemed themselves the Aborigines of this island. The group of eight figures was by the Babylonians called the *Oc Tôi*; by the Egyptians, the Ship of Osiris; and by the Greeks, the *Argo*; each term having a reference to Noah and his sons; and the sea-monster upon which the eight figures are standing is a symbol of the Ark.

The group in the Museum is formed of wood, according to the custom of the early inhabitants of Egypt, and the figures are naked, to show that they are more than ordinary mortals. The two disks formerly upon each figure are to represent the universe divided into two regions: the one represents the active, the other the passive. The club or *baculus* carried in the right hand is the sign of power or dominion. It would seem, from what has been said, that this group primarily signified Noah and his family; and secondarily, the sun and the rest of the planets, and that it was brought to this country by some of the Amonian family who were, perhaps, shipwrecked on the coast of Holderness in ages long ago; otherwise how can we account for its being found in a bed of clay six feet below the surface?

Of Anglo-Saxon remains there are but few in the Museum; the most interesting being a sepulchral cist formed of a number of stones, but without any remarkable character.

The usual class of foreign "curiosities" which characterise most museums are here perhaps more than usually abundant and interesting, and there are also a considerable number of local and other relics of mediæval and more recent times, including a fine and highly important collection of Yorkshire seals. The miscellaneous character of the "curiosities" of the collection may easily be estimated from the enumeration of half-a-dozen of what are considered by some to be the attractions of the place—"a part of a walking-stick belonging to Queen Elizabeth;" "a pair of cavalier's boots worn by Sir E. Vane, who bore the royal standard of Charles I. at the battle of Edgehill;" "some of the long corn among which the English Guards stood upon the field of Waterloo;" "a piece of the rock against which General Wolfe leaned when mortally wounded at the taking of Quebec;" "some bar shot fired by Paul Jones;" "a lock of Napoleon's hair;" "an autograph of Queen Victoria;" and "a piece of the tanned skin of Thompson the murderer!"

It may be well to add a word or two as to some of the other departments of the Museum. The Egyptian antiquities comprise some rolls of papyrus, with hieroglyphics, &c.; the head of a mummy from Suez; some locks of hair from mummies; armlets, necklaces, and idols; specimens of pottery and of linen, some of the latter striped with red and with blue; and other remains. The collection of coins is small and unimportant, although it contains a few good examples. In the building are good casts of ancient sculpture; among these are Theseus, Iliissus, Apollo Belvidere, and the Venus of Melos, which were presented to the Museum by the Prince Consort. The philosophical apparatus belonging to this scientific institution are, as may be expected, of a high order. Among them are the self-registering thermometer, invented and constructed by the late Mr. Mansfield Harrison, of Keyingham Marsh, in Holderness, and after his death presented by his widow; a standard barometer, made by Mr. Richard Northern, of Hull, from which daily records have been kept for many years; and air-pumps, &c. The botanical collections are also good and interesting.

On the whole, Hull has reason to be proud of its Museum, and especially of the ownership of the unique group of figures which has been by main inducement in noticing its contents.

THE OLD DUTCH SCHOOL.

WHETHER the Old Dutch School may be represented or not by a triad of its most famous painters is greatly a matter of taste and fancy. It must, however, be conceded that the men whose works are here spoken of are among the most distinguished of that school. There was recently exhibited at No. 22, Fleet Street, a small collection of pictures, copies and others, by Mr. S. Altmann, of Amsterdam, among which were very excellent copies of famous pictures respectively by Rembrandt, Paul Potter, and Vander Helst. That by Rembrandt was the 'Five Masters of the Drapers'; that by Potter, his famous 'Young Bull'; and the copy from Vander Helst was the 'Banquet of the Civic Guard,' and each of these is equal in size to the original. By artists who have studied these works, and to whom they have been familiar during a lifetime, they are regarded as the most successful imitations of the manner and feeling of these great artists that have ever appeared. Rembrandt's 'Drapers' (Staalmeesters) is one of his most remarkable productions. There is in the painting of the heads a softness which instead of in any wise reducing the masculine force of the faces, maintains in them all the brilliancy and power which are the great specialties of Rembrandt's work. Of the first and second manners in which connoisseurs class the paintings of the artist, this picture may be assigned to the latter, which is more full and free than those of the former period. Here is also a copy of 'The Night Watch,' painted in 1662 (while the former dates twenty-two years later, when the aspirations of the painter were settled)—the period, it may be supposed, when the most highly finished of all Rembrandt's works were produced. The 'Drapers' is the most important portrait-composition that Rembrandt ever painted, and had he done nothing else he still would be entitled to the high reputation he enjoyed. M. Altmann has succeeded so perfectly in his copy, that at the first glance it is difficult for the observer to persuade himself that it is other than the original picture. And not less happy is he in his imitation of the grand performance of Vander Helst, the 'Banquet of the Civic Guard,' which is placed opposite to Rembrandt's picture in the museum at Amsterdam. These two pictures alone would confer a reputation on a museum, and are unquestionably two of the masterpieces of Dutch Art. The Civic Banquet contains twenty-five life-sized figures, all of which are portraits disposed in an arrangement so masterly that it is at once felt that it is unsurpassed in picturesque quality by any similar agroupment of portraits.

This copy was made under agreement with an American firm for £1,200, but in consequence of the failure of the house the contract is cancelled.

Paul Potter's famous picture, 'The Young Bull,' was painted when the artist was only twenty-two years of age. This, added to his persevering industry, explains how at the age of twenty-nine, when his short but brilliant career suddenly closed, so many admirable works had resulted from his labours.

Besides this copy there exists only another of the same size as the original, which was made twenty years ago by M. La Noue, a pupil of Horace Vernet, either by commission from the French Société d'Agriculture, or for the Musée de Copies de Tableaux célèbres.

These three celebrated pictures, together with many others, will be executed in oleography, and published by Messrs. Sampson Low & Co. In softness, texture, and colour, these reproductions have continued to improve until they have been carried to a quality of imitation which renders it difficult without narrow inspection to determine between the copy and the original. Of such works there are not fewer than 233, comprehending every variety of subjects in pictures, both ancient and modern, by the most celebrated masters, as Raffaele, Leonardo da Vinci, Correggio, Gerard Douw, Fra Bartolomeo, Perugino, Sassoferrato, Guido, Carlo Dolce, and a long list of oleographs from the works of modern painters.

MR. VERNON HEATH'S PHOTOGRAPHIC WORKS.

THERE was, years ago, a strong impression among the professors both of Fine Art and of Photography that the products of the latter must, from their unimpeachable truth, be of infinite service to painting. It cannot be denied that Art has derived advantages from photography, but by no means to the extent that might have been anticipated. It has been generally felt that the ordinary sizes of photographic landscapes are too small to be at all suggestive of improvement in forms and textures—in short, that a large landscape could not be satisfactorily painted from a small photographic print—that the character of the small plate must necessarily be lost under enlargement by the brush upon canvas. There is now to be seen in Mr. Vernon Heath's gallery at 43, Piccadilly, a perfect realisation of even the most extravagant hopes of the enthusiast in sylvan scenery. The plates to which we refer are at once magnificent examples of photographic art, and versions of nature as perfect as the hand of man can ever hope to achieve. With respect to large and instructive photographs, the difficulty in the mind of the painter has always been the impression that the lens could not render from nature anything available beyond a certain size. Mr. Heath disposes of this difficulty by the enlargement of plates to, it may be supposed, unlimited dimensions; preserving not only all the minute characteristics of surface, but bringing out objects which are invisible (in the small print). Mr. Heath, in illustration of his views, has selected some of the most picturesque passages of wooded landscape that are left to us. Choosing certain of the best-known trees at Burnham, he illustrates the seasons. Summer is pictured by the grand old tree which, from its patriarchal character, is known as 'The Oak'; and here is a marvellous lesson for the tree-painter. In the small plate the definition is limited to that of masses, while in the enlarged print minute and unintelligible specks come out as perfectly formed oak-leaves, and the masses and lichens tell their own story. Spring is a fine old pollard-beech that very modestly unfolds its coy and reluctant leaves; and while looking at such a tree as this, we are for the first time moved almost with gratitude to the pruners of these aristocrats of the forest; for not by any other means could such forms have been attainable; and this pollarding has had its effect on the boles, which are gnarled and contorted. Winter is represented by beeches also from Burnham, bare of leaves, but grandly picturesque in their nakedness; and Autumn is pictured by a tree still rich in the redundant glories of its tinted foliage. The 'Kirkton Burn' is not only one of the most attractive subjects of the series; but it would even to the geologist afford a study rich in exemplary and suggestive material. It is a thread of water leaping from ledge to ledge down the mountain-side, and making its way amid the rocks strewn in its course by the violence of its winter current. But the glorious horse-chestnut tree at Cookham must not be forgotten as an instance of definition and character which has never before been seen.

These are but a few of Mr. Heath's superb examples; we instance them as ancillary aids to painting—mediums between Nature and Fine Art. The enlargements are in every case superior to the small plate; a principal advantage being that, in the former, the passages of shade are transparent and full of detail; in short, the perfection of these productions constitutes the most important step that has yet been made in photography. Other striking subjects are 'Windsor Castle from the Thames'; the 'Cottage Porch'; a 'Highland Boathie'; 'Cedar-tree, Audley End'; 'Lime Avenue, Welwyn, Herts'; a very charming selection of views of Killarney, as 'A View from the Lawn at the Queen's Cottage, Derricunihy'; 'The Torc Mountain from Dinis Island, Killarney'; four views of 'Muckross Abbey and House'; 'View from the Queen's Cottage'; &c.; the whole, in number two hundred and twenty, are printed according to the autotype process. To the Killarney series we shall endeavour to do justice hereafter.

THE FIRST COMMISSIONER!

THE writer on Art enjoys a privilege of no small value in the freedom of his ordinary course from the petty and paltry intrusion of the personal element. It is the beautiful, or the appropriate, with which he has to deal; and on the more or less successful attainment of which he has to comment. He may have occasion to refer to names so bright, that they reflect lustre upon the pursuit of Art. He may have to note, with congratulation, instances in which living artists emulate the fame of their great models. Or he may have to chronicle, with gratitude, the worthy support given to Art by spirited manufacturers, or by munificent admirers. But from the arena of personal or party strife he can, for the most part, happily keep his foot.

We have, within the last year or two, experienced an unfortunate exception to this immunity. Since the incumbency of the present First Commissioner of Works, we have, in common with the entire press of the country, been reluctantly compelled from time to time to call attention to some fresh outrage on the proprieties that should regulate all administrative action with reference to Art or its profession. The personality is not of our seeking. It has been so repeatedly and so forcibly obtruded on the public, that it is impossible to condemn the act without mentioning the actor.

In all Mr. Ayrton's relations with such men of education, in matters of an æsthetic nature, as have had the misfortune to come within the limits of his official sphere, his admitted and boasted ignorance of what relates to "artists, architects, and market-gardeners" has been rendered more intolerable by a studiously offensive manner of doing the most unjust and unwise things. At least, if that manner be not studied, it is the most remarkable instance of what may be called an offensive inspiration, that we ever witnessed. We wish to confine ourselves to public conduct alone; but it must be borne in mind that the post of First Commissioner of Works has been filled, in this case, without any the slightest reference to personal fitness. Other members of the administration, indeed, make no secret of the cause for which this post was thus filled. We can only say that if, in order to avoid the disagreeable necessity of personal intercourse, a man be placed in a somewhat isolated position, where his relations are with those whom he may think to snub without check, the public dissatisfaction may at length attain dangerous force.

Such, indeed, we take to be now the case. On no occasion, so far as the public are aware, has the First Commissioner failed to treat men of science, artists, or gentlemen, with whom he comes into contact, in any but his own special mode—a mode which, no doubt, will form a new word in our vocabulary. Our readers will remember how Mr. Barry has been treated. The press yet rings with the gratuitous indignity to which Science has been exposed, in the person of a man who belongs, not to England alone, but to Europe, the disinterested and illustrious botanist, Dr. Hooker. A yet more recent instance has come to notice, in which the First Commissioner has combined the unusual advantage of being able at once to show discourtesy to a large body of distinguished persons, and to repay those who gratuitously have rendered a public service, in the same coin with which he sweetens the remuneration of his own subordinates.

In February, 1869, the then First Commissioner of Works, Mr. Layard, addressed a communication to the Society of Antiquaries, asking their aid in preparing a list of the most important sepulchral monuments of the country. The Society, in consequence, appointed a committee, who, after three years' labour, made the report of which we gave an abstract in the last number of the *Art-Journal*.

On the receipt of this report, the First Commissioner had the gratification of publicly consigning it to the waste-paper basket; informing the Society that the Treasury had not authorised any communication on the subject; that nothing could be done without an act of Parliament, and that there was "no intention

either of introducing a bill, or of laying before Parliament the report which has been made by the Sepulchral Monuments Committee."

We are curious to know how long the public will suffer all that is most respectable in Art and in Science to be constantly treated with unnecessary disrespect by a subordinate member of the administration. We feel humiliated, in the presence of educated Europe, that a man should be found capable of such conduct in such a place; and, far more, that, having shown himself to be what he is, his glaring unfitness should not have the effect of at once causing his appointment to be cancelled. There is political courage in making common cause with an unpopular adherent if he be a deserving man. But there is political cowardice in allowing a man every way unfit to retain office. The public, knowing that good reason is impossible, is not slow to assign reasons other than good. No administration is strong enough to carry through a member who is constantly and laboriously at work to discredit it, and to enlist against it the strong indignation of every man possessed of either the culture or the feelings of a gentleman. It is in evidence before the world that the Treasury is in possession of a correspondence which it has been unable to do otherwise than condemn. It is in evidence that this correspondence was so selected as at the same time to cloud the matter by a host of irrelevant details, to cost as much as possible, and to blink the real points at issue. Science has spoken as she never spoke before in England, calling the attention of the Premier to the injury to which the national welfare was exposed from the pranks of an official. Art has spoken, in our pages and elsewhere. We wait for the reply of the minister. It deeply concerns his own repute. He cannot rehabilitate his subordinate—he may permanently damage himself.

FOREIGN ART-LITERATURE.

FRANCE.

A REVIVAL of the Art-literature of France, to a certain extent, signals the time of the year. But the shadow of the terrible trials through which city and country have passed is far more distinctly apparent in the graphic Art, than in the literature, of the day. The continuation of the publication of the *Motifs de Décoration intérieure et extérieure*, of the Palaces of the Louvre and the Tuileries, admirably illustrated by the French process called *héliogravure*, which produces effects unknown to our own artists, looks almost like a satire. The admirable details of the sculpture of the work effected under the second empire may be studied in these prints almost as if they were actual models.—*L'Artiste*, now in its forty-first year, has reappeared, under the conduct of Arsène Houssaye. It contains three forcible and effective etchings. First is a portrait of Victor Giraud, by Cucinotta; a masterly sketch, which makes one wonder why this admirable method of delineation does not take its proper standing in the country. Then we have a view of the ruins of the Château of St. Cloud, the columns and part of the entablature of the Salon de Mars forming the framework to a scene of terrible devastation. The third *eau forte* is a view entitled 'Paris in 1871.' The view is taken from the south bank of the Seine. A burning vessel on the river wraps the landscape in a lurid veil. All that is distinctly visible beyond is the column that marks the site of the Bastille; the bronze Victory on the summit of which spreads her wings as she looks toward the northern frontier. It is a scene more characteristic than the artist who drew it was aware; for it was the same suicidal frenzy that overthrew this ancient fortress that invited the Germans to a victory more crushing than modern times have elsewhere witnessed.

Another French work of Art of extreme value and interest is entitled "*Héliogravure* Armand Durand; Eaux fortes et gravures des Maîtres Anciens;" being a reproduction of some of the most celebrated etchings and engravings of the great Flemish and German

masters. Here we have Rembrandt's own etching of his own portrait—the one which is seated and looks us full in the face. There is also his 'Medea, or Marriage of Jason.' Of Mark Antonio Raimondi, there is a grand allegorical group, entitled *Amadée*, and the marvellously fine engraving entitled *Les Grimpeurs*, which is a part, we take it, of Michael Angelo's 'Bathers.' Then we have 'The Travelers' of Ruisdael; a quaint 'Virgin and Child,' by Albrecht Dürer, and the famous group by the Nuremberg master of the 'Knight and Death,' which inspired De la Mothe Fouquet with his weird tale of Sintram. We have Vandyck's etching of his portrait of Snyder; a landscape by Claude Lorraine; and the St. Agnes, by Martin Schongau.

SPAIN.

Madrid, under a king of the House of Savoy, sends its contribution to the illustrated literature of Europe. A work called "*Cuadros selectos de la Academia de las tres nobles Artes de San Fernando*" is curiously suggestive of the mental state of people whose Art is so tinged with superstition. The 'Dream of Life,' by Feridan, is of the nature of the old-fashioned illustrations to our own Quares' Emblems. There we have the death of a Franciscan, who, duly girt with the Braminical thread—we beg pardon—the cord of St. Francis, sits up in bed, supported by a couple of other monks who meditate him with crucifixes. While life seems far from extinct, we yet behold, in the air above, a fiery chariot and pair bearing off the soul, which is attired in the monk's garb; a rendering of the grand story of Elijah that arrests the attention by its audacious absurdity. Then comes a St. Jerome in his penitence, an unclean and unlovely anchorite, who cannot do better than scourge himself out of light for ever. Close by these moralities and sanctities 'La Maya echada,' a European Nautch girl, in transparent costume, girt with a broad sash, lies tossed on a couch. The convent and the ballet thus fill up the circle of Spanish ideas of Art, as admired by the Academy of San Fernando.

ARAB ART.

Monsieur Prisse d'Avennes, who bears, by-the-bye, one of the oldest names of the French noblesse, continues to publish his admirable illustrations of Arab and Moorsque Art. It is the same faithful and charming draughtsman who was bringing out the superb work on Egyptian sculpture and painting, under the auspices of the minister Fould, which we fear has been arrested by troubles in France. The only thing to find fault with in the present work is the inscrutable spelling, which we must be content to reproduce, and commend to the intelligence of our readers. We have in the last number of this work a brilliantly coloured representation of ceramic work, of great beauty, on the platform and frieze of the Mosque d'el Bordeny. There is a view of a sepulchral monument in Kymar e Gyouchy, the chief feature in which is a large vaulted recess, somewhat like that Porch of Judgment which King Charles of Anjou erected in the fortified little archiepiscopal city of Sorrento, and in which he sat to hear pleas from the inhabitants of that orange-scented place. There are plans and elevations of another mosque, a very noble structure, and a drawing of the gate of the Mosque of Soultan Barguouy, of the fourteenth century.

ITALY.

The superb illustrations of Pompeii executed by the Brothers Nicolini rather gain than lose in interest and beauty. The last *fasciculus* that we have seen contains an account of the discovery of the supposed Pantheon; and gives representations of two of the statues; a Ceres, with one hand lost, and a Mars, in good preservation. There is a second print, containing classical figures; and the elevation of an interior, richly coloured, in which two male and one female deity, of heroic size, and natural tints, are represented as seated. This great work is a most valuable contribution to our knowledge of classic Art, and of the Roman life of the first Christian century.

CELEBRATED CHURCHES OF EUROPE.

No. XIX.—MILAN CATHEDRAL.



CCORDING to the traditions of the early Church, St. Barnabas sowed the first seeds of the Christian faith in Milan, and had there a considerable number of disciples, some of whom—men whose names shine brightly in ecclesiastical history—suffered martyrdom in the place for their fidelity to the religion they had embraced. Of the thirty-three archbishops and bishops of Milan who have been enrolled in the calendar of saints, the most distinguished in the annals of the Church is St. Ambrose, in whose time—the latter half of the fourth century there existed a fine edifice, which, in a letter to his sister Marcellina, he calls the “great new Basilica.” Ambrose died in 397, and was buried in this church, from which cir-

cumstance it received the name of the *Basilica Ambrosiana*. In the middle of the fifth century the building was destroyed by the hordes of Goths under Attila. In 1075 the cathedral had again risen into existence, its immediate predecessor having been burnt down; and about a century afterwards it was partially destroyed by the Emperor Francis I., who, it is said, feared lest it might be converted into a *donjon*, or keep, of the citadel.

The first stone of the present magnificent edifice—which has, and not unworthily, been called the “pride of Lombardy”—was laid in 1386 by the hands of Giovanni Galeazzo Visconti, Duke of Milan, an ambitious prince, who aspired to make himself king of northern Italy, and in pursuit of his projects was guilty of many crimes. To expiate these he determined to erect two buildings on a scale of great splendour; one being the Cathedral of Milan, the other the University of Pavia. The earliest architects employed upon the former were,

according to the records of the wardens of the church, Simone da Orsenigo, an Italian; Nicolas Bonaventure, of Paris; Marco and Jacopo da Campione, both Italians. But the work executed by them was so unsatisfactory, and occasioned so many disputes between them and the authorities, that the aid of some German architects was called in, among whom were conspicuous Zamodia, or Gamodia, Annex of Friburg, and Ulric of Ulm. So late as 1486 Giovanni Galeus Sporza addressed a letter to the magistrates of Strasbourg, praying them to send to Milan their master-mason, Hammerer, then employed on their cathedral, to advise with him about the construction of the central tower, respecting which great difficulties had arisen.

However, under the direction of architects who, for number, may be called “legion,” the cathedral has, from its earliest foundation, been in the hands of the builders almost to the present day; for even late in the last century, and early in the present,



MILAN.

the *façade* has undergone vast alterations. Probably to the variety of architects employed is to be traced the varied character apparent in the edifice.

When its founder, Giovanni Galeazzo, proposed to erect the cathedral, or Duomo, as it is generally called, he included in his donations the marble quarries of Monte Candido, or Candoglia, which yield a substance that almost equals the pure marble of Carrara; and of this it is built. All who enter the church for the first time are forcibly struck with its general imposing effect; while, externally, the rich Gothic architecture, and its forest of towers crowned with light and elegant pinnacles form a most impressive spectacle.

Internally, the “dim religious light” pervading the church adds to the solemnity of feeling produced by a multitude of columns, by its lofty arcades, its pointed arches, the numberless statues surmounting the pillars, and the stained-glass windows of extraordinary brilliancy; and if we remember that

all these—of course, excepting the windows—are of white marble, one may form some idea of the beauty of this glorious church. If to the richness of the materials we add the variety and perfection of the work, its value is increased a hundredfold. It is estimated that the external portions of the edifice would require about four thousand five hundred statues to “people them;” and, exclusive of bas-reliefs, one may count nearly three thousand sculptured figures placed in position.

The plan is a Latin cross, the transepts extending but little beyond the nave. The eastern end is terminated by a nonagon. The architecture of the doors and windows of the western front is of the Italian or Roman style, executed about 1658; for the first three bays of the nave were added to the front of the original *façade*, and were not vaulted until 1651-9. About 1790, the wardens determined to make the front Gothic, retaining the doors and windows by Ricchini—from the designs of Pellegrini,

the architect employed in 1560 by the archbishop, Carlo Borromeo—on account of the richness of their workmanship. The central tower, erected by F. Croce between 1762 and 1772, rises to the height of 400 feet.

The name of Archbishop Borromeo, who ranks as a saint in the annals of the Church of Rome, is prominently associated with the Cathedral of Milan; and the chapel, in which he lies buried, is one of the principal objects of interest to the visitor. “The walls of this subterranean chapel are covered with *alto-relievos*, chased and worked in silver gilt, representing the principal events of the life of the saint. . . . These tablets are surrounded by fanciful ornaments.” The body of the archbishop is deposited in a most gorgeous shrine of gold and gilded silver, the gift of Philip IV. of Spain. The front is lowered by a windlass, and the corpse is seen dressed in full pontificals, reposing in an inner shrine or coffin, and visible through panes of rock crystal, or, as some have supposed, of very fine glass.

No. XX.—CORDOVA CATHEDRAL.



CORDOVA, or more properly Cordoba, though now a city of third or fourth-rate importance, occupied at one time a very important position in the annals of Southern Europe. It was the birthplace of the two Senecas and of Lucan, and is alluded to by Cicero in his oration for Archias, when he speaks rather disparagingly of the poets of Corduba, its Latin name. The Carthaginians were accustomed to call it "the Pearl of the South;" and the Romans, after subduing and re-peopling it, named it "the Patrician Colony." When the Goths made themselves masters of the place, they sur-named it "the holy and learned City." Under the caliphs, Cordova became "the first seat of science and the terror and admiration of Europe." If we are to credit the historians of Spain, the first church or cathedral of Cordova was founded on the site of a temple dedicated to Janus. When

the Moors obtained possession of the southernmost parts of Spain, Abder-Ahman, the chief caliph, resolved, about the year 786, to erect a mosque of great magnificence, even superior to any in the East; he himself traced out its plan, and in order to incite the artisans to zeal and energy, worked, it is said, on the building an hour every day with his own hands. The edifice, which was partially completed by his son and successor, Haschem, or Hisham, has always been regarded as the finest example of Moresque architecture of its period. Abder-Ahman II. continued the work, and under Haschem II. the greater part of the embellishments were executed. In the reign of this last-mentioned caliph, the city made rapid progress in the highest arts of civilisation and in the sciences, and no less so in the manufacturing arts: the tapestries, silks, and leather-work of Cordova were famed throughout Europe, and even in Asia, for their elegance, richness, and luxurious style. Haschem spent enormous sums in decorating the mosque with

whatever could add to its magnificence both externally and internally. However, the increase in the population of the city, and the concourse of pilgrims always flowing into it, compelled the enlargement of the mosque, which the caliph Eballansour, or Almanzor, undertook in 988. The Moorish power was then at its zenith, and the caliph brought to the execution of his plan all the multifarious resources within his reach.

On the final expulsion of the Arabs, in 1492, in the reign of Ferdinand and Isabella, the cross replaced the crescent, and the splendid mosque of Cordova was converted into a temple for Christian worship.

No alterations of any importance were made in the edifice till 1526-8, when the construction of the choir and the chancel changed its symmetry; it previously could show as many as one thousand pillars, but some were taken away for the required purposes. With the exception of a few trifling additions the cathedral has remained in the same state from the above period



CORDOVA.

till our own day, and is, as we have already remarked, one of the purest, if not the purest, specimens of ancient Moorish architecture in existence. Its plan, according to Gwilt, is a parallelogram, whose longest side is 620 ft., and its shortest 440, formed by a wall and counterforts, both embattled; the height of the wall varying from 35 to 60 ft., its thickness being 8 ft. The whole of the quadrangular space is internally divided into two parts—namely, a court of 210 ft. in depth, and the remainder forming the church itself: the latter consists of nineteen naves, formed by seventeen ranks of columns. Each of these naves is about 16 ft. wide, from north to south, and 400 ft. long; their width in the opposite direction being less. Thus the intersection of the naves with each other produces 850 columns, which, with 52 columns in the court, form a total of upwards of 900 columns standing at the present day. They are about 18 in. in diameter, the mean height

of them being about 15 ft.; and they are surmounted by a species of Corinthian and composite capital, of which there are many varieties. The columns, as the engraving introduced shows, have nothing in the shape of pedestal or base; all are of marble of different kinds, supposed to have been procured from the ruins of the Roman Corduba. The effect of these varied marbles is as singular as it is rich; some being of jasper, some of porphyry, some of a fine granite, and others of *vert-antique*. Between most of the counterforts (butresses, or piers) are doors; those on the eastern side are decorated with great taste in marble, stucco, and *terra-cotta*, mingled with mosaics and Arabic inscriptions. These ornaments are as solid as they are delicate; exposed as they have been to the ravages of time and of seasons for more than eight centuries, they exhibit scarcely a sign of injury. In the centre of an open space is a fountain whose flowing waters served for

the ablutions of the Arab worshippers; palms, orange and citron-trees, and cypresses, form a thick screen, and shed their perfumes around, making the court a garden of enchantment.

Unlike most European cathedrals, that of Cordova is almost destitute of those gorgeous internal ornaments, such as chapels, sculptures, and monuments, which are found elsewhere. The chancel and choir show some very fine carved work in the stalls, &c.; the tombs most worthy of notice are that of Alonzo II., King of Castile and Leon, who died of the plague in 1350, while besieging Gibraltar; and that of Cardinal Pierre de Salazar, who died in 1706.

The Cathedral of Cordova stands on a site of rising ground, at the base of which flows the Guadalquivir. It is entirely isolated, and its battlemented walls suggest rather the idea of a fortress than of a Christian temple.

JAMES DAFFORNE.

WIMBLEDON.*

WIMBLEDON has, within the last five or six years, become almost as familiar to the ears of our countrymen as any place in the British empire. The great Volunteer movement has given it a celebrity it would never otherwise have obtained, even though it may take rank with the most charming districts in the vicinity of the metropolis. It is at Wimbledon where the "cheap defence" of the nation now meets, from every part of the land, at a stated season of the year, to earn laurels in a bloodless encounter, that it may attain victory if ever called into real warfare; while the attractions of the Wimbledon encampment draw within its lines hosts of non-combatants and beves of young maidens and fair matrons to whom the voluntary soldier's campaigning life, though brief and not marked by danger and hardship, is to them a kind of novelty worth seeing, and participating in so far as the rules of the service permit.

But when the last march-past is over, the music has ceased, the tents are all struck, and the Volunteers have resumed their ordinary civil occupations, Wimbledon has not lost all its attractions: it is a delightful locality to visit at any period of the year for those who can find pleasure in picturesque scenery; and it is to make known what one especial portion of the district, Wimbledon Park, has to show, that this little topographical book was undertaken; its express object being to point out the eligibility of the Wimbledon Park Estate, recently the residence of John A. Beaumont, Esq., for the erection of villas, &c., as the land is about to be divided for this purpose.

Agas before our Volunteers thought of pitching their tents and setting up their targets in the neighbourhood, Wimbledon was the scene of military operations. There is a kind of fortification or encampment on the Common, the work of the ancient Britons.

Very much of historical interest attaches to the place from that period almost down to our own, as narrated in this book, which might tempt us to make copious extracts from its pages. It must, however, suffice to state that, after being in the possession of many royal and noble owners, the manor of Wimbledon was purchased in the early part of the last century by the famous Sarah, Duchess of Marlborough, for £15,000. A noble mansion had been erected on the estate in the reign of Queen Elizabeth; this was pulled down by a later owner, Sir Theodore Jansen, of whom the duchess bought the property. Jansen had commenced the erection of another "manor-house," when pecuniary difficulties compelled him to sell the estate; but its new owners took down what he had built, and "erected a new house, from a design by the Earl of Burlington, on the north side of the knoll upon which the present house stands. Being, after all, dissatisfied with its situation, the duchess induced his lordship to prepare her a new design for one on the south of the knoll. This done, she pulled down the newly-erected house, and built a fresh one, of very heavy classical design, in the Ionic style of architecture."

On the death of the duchess at Wimbledon, in 1744, the Wimbledon and other estates passed into the possession, by will, of her favourite grandson, John Spencer, whose son was created Earl Spencer. In this family the manor and estates remained until 1846, when the Manor House, with its surrounding park and estates, was sold to Mr. Beaumont. But the present mansion is not that erected by the Duchess of Marlborough, which was burned down in 1785; it is supposed in consequence of some linen taking fire in the laundry. The house now standing "was completed in 1801, from the designs of Mr. Holland, the architect of the parish church. It was occupied from 1827 until 1860 by the Duke and Duchess of Somerset, on the expiration of whose tenancy in the latter year, and upon the lamented death of the

duke, Mr. Beaumont made it his own family residence, and has since then considerably improved and beautified the place."

Wimbledon, from its picturesque surrounding scenery and the acknowledged salubrity of situation, is dotted with mansions more or less imposing, which have been, and still are, occupied by distinguished persons; a long list appears in

the pages we are noticing. Here lived Lord Grenville, Secretary of State under Pitt; the Count of Harmonville, once Prime Minister of France; Louis Joseph de Bourbon, Prince of Condé; Sir William Congreve; Sir Francis Burdett; John Horne Took; Earl Bathurst; Wilberforce; Van Mildert, Bishop of Durham; Lord Lyndhurst; Viscount Melville; the Duke



VIEW ACROSS THE PARK, FROM THE OAKS HILL.

of Cannizaro, "immortalised in the "Ingoldsby Legends;" the Marquis of Rockingham; C. J. Fox; Lord Chancellor Cottenham; the late Earl of Durham; and among those whose names are associated with literature, John Murray, the eminent publisher; W. Giffard, first editor of the *Quarterly*; Captain Marryat; James Perry, proprietor and editor of the defunct *Morning Chronicle*; and many others.

It is not part of our duty to speak here in the

way of commending the Wimbledon Park Estate as a desirable site for the builder: the numerous engravings—of which two are presented on this page—that embellish the author's book afford an excellent idea of the picturesque character of the locality. "With reference to the immediate demesne," he writes, "its mingled lawn and wood and water, its richly-gifted foreground, are impressive and delicious charms. But the views they command are of even



THE LAKE, SHOWING THE BOAT-HOUSE: THE ROYAL ALBERT HALL IN THE HORIZON.

surpassing interest. On one side you look over London, "the mighty heart;" the twin hills, Hampstead and Highgate, clearly seen. Nearer to the eye are the Parks—the "Albert Memorial" catching the sunlight. Turning slightly round the sight ranges to the Crystal Palace—Streatham, Norwood, and other steeples intervening; the great city, London, lying

underneath, its grand monuments of old time visible from any ascent. Again turning round, the eye takes in Croydon, Banstead Downs, and the long range of Surrey hills, under which lie Epsom Downs, the "Grand Stand" being distinctly seen without the aid of a telescope; while regal Windsor and Father Thames are seen on the side opposite."

* WIMBLEDON: Illustrated Details concerning the Parish: its History. Notes of Residents there, with Descriptions of the Wimbledon Park Estate. By S. C. Hall, F.S.A. Published by Virtue & Co., 26, Ivy Lane.

THE
INTERNATIONAL EXHIBITION.

ENGLISH AND FOREIGN PICTURES.

THE reasons are many why but little that is favourable can be said of the Fine Art proper of the International Exhibition of the year. The collection of paintings and drawings in the Exhibition of 1871 was considerably diluted with works which ought not to have appeared. On examining the walls now, and challenging the propriety of the presence of numerous pictures, the conclusion arrived at is the supposed necessity for covering space; whereas, in truth, a few judicious blanks would have shown that there was discretion in the selection, and it might at the same time have set up somewhat of a standard of quality. The works, principally British, amount in number to upwards of one thousand, but excluding those that have been lent, this part of the exhibition falls below the average of the annual shows that are offered by the different societies which open their doors to the public every season. This seems to have been anticipated by artists of a certain status, as from these there are but few contributions, though we find in the throng the works of some which have been lent by their possessors. This is simply obedience to the old rule, that the interests of a painter of reputation may betray him into questionable society, but he will never permit his productions, while under his own control, to be seen in indifferent company. Hence it would have been more judicious to exhibit a selection from the bulk of pictures offered, than to give to the collection a mart-like character by the exposition of a mixture comprehending every shade of quality below even that line where mediocrity ends and positive inferiority begins. It cannot be held that such pictures represent our school, nor can they substantially aid the cause of rising talent. The gathering is numerous, but it is even inferior to that of last year, and there is sufficient ground to expect that the exhibition of next year, if it should take place, will be below that of the present. The Fine Art departments are so widely distributed that it is very fatiguing even to the most resolute visitor to be able to estimate their contents in less than a series of visits. Although among the British oil-pictures are some works of high character, yet it may be said that, generally, the best have been lent for exhibition, though there are some very excellent works which would appear to have been painted for this occasion; but, generally, those that have been lent constitute the choice examples of the galleries. The Baroness Burdett Coutts lends a group of meritorious portraits of 'H.R.H. the Princess Mary Adelaide of Teck, and the Princess Victoria, Prince Adolphus, and Prince Francis of Teck' (5), by Sydney Hodges. By R. Beavis, 'Scouts returning Home—Early Morning' (43), is very suggestive of lawless and unsettled border-life. Masterly in its treatment is 'The Death of Buckingham' (48), D. W. Wynfield; and 'After You' (47), G. A. Story, is successful in the grotesque gravity of the bowing figures. Mr. Watts' 'Daphne' is at once pictorial and sculpturesque, a conception very original and daring in its development; and in reference to the 'Lenore' of A. Elmore, R.A. (69), it must be said that it is one of the few pictures that have been painted from Bürger's weird verse that carry us even beyond the wild strain of the poem. Also among the favourably known pictures are 'Luther's first Study of the Bible' (72), E. M. Ward, R.A.; and by

the same, 'La Toilette des Morts' (84); Frith's 'Railway Station' (73); 'The Last Moments of Raffaele' (77), H. O'Neil, A.R.A.; 'Mademoiselle de Bunsen' (79), J. Sant, R.A.; 'Incident suggesting to Æsop his Fable of Fortune and the Sleeping Boy' (85), E. Armitage, A.R.A.; 'Baith Faithair and Mither' (89), T. Faed, R.A.; 'Roba di Roma' (97), Keeley Halswelle, A.R.S.A.; 'The Trajan Forum in Rome' (114), Sir C. L. Eastlake, P.R.A.; 'Lower Fall of the River Melite, Vale of Neath, South Wales' (103), E. Gill; 'Summer' (118), C. Bauerle; 'Foggy Weather in the North Sea near the Entrance of the Texel Roads' (124), Van Heemskirk Van Beest; 'Scene from the Childhood of the Old Pretender' (125), Mrs. E. M. Ward; 'Pizarro seizing the Inca of Peru' (130), J. E. Millais, R.A.; 'The Spell' (148), W. F. Douglas, R.S.A.; 'The late Jacob Bell, Esq.' (149), Sir E. Landseer, R.A.; 'On the Housetops' (153), A. Elmore, R.A.; 'Art applied to War' (157), F. Leighton, R.A.; 'The Waterfall, Cornwall' (174), the late D. Macclise, R.A., engraved in the *Art-Journal*; 'After the Battle' (108), P. R. Morris; 'Feeding the Hungry' (204), J. W. Bottomley; 'Artistic Attempts' (221), C. Bauerle; 'The Falls, Glen Ashdale, Arran' (205), W. H. Paton, R.S.A.; 'Queen Elizabeth's Toothache' (209), J. Hayllar; 'The First Denial of St. Peter' (235), J. Leslie; 'Joan of Arc' (246), L. Wingfield, R.H.A.; 'Slave Market' (251), A. Ludovici; 'God's Acre' (23), H. C. Whaithe; 'The Scene of Gray's Elegy, Stoke Pogis' (67), G. F. Teniswood; 'The Old Gate' (80), F. Walker, A.R.A.; 'Along the Road' (90), P. Graham; 'Night Alarm' (93), C. W. Cope, R.A.; 'The Great Pyramid' (94), F. Dillon, &c.

The works in water-colours are, as has been said, numerous, but we do not find among them any recent productions by the magnates of this branch of Art, which is readily accounted for by their retaining their works for their own periodical exhibitions—winter and summer. There are, however, prominent in the Exhibition, very interesting drawings, some recent, others of earlier dates (being lent by the proprietors), which will impress every visitor. The painters are J. M. Jopling, J. Orrock, C. Davidson, Copley Fielding, D. Macclise, R.A., W. Mulready, R.A., J. Absolon, H. B. Willis, W. P. Burton, Skinner Prout, W. Telbin, Vicat Cole, C. R. Leslie, R.A., H. Warren, C. Vacher, F. Goodall, R.A., J. H. Mole, H. Tidey, T. Worsey, David Cox, T. L. Rowbotham, C. Branwhite, E. H. Corbould, J. R. Dicksee, W. D. Kennedy, F. Talfour, T. Creswick, R.A., H. C. Pidgeon, Samuel Prout, D. Roberts, R.A., P. Dewint, Sir J. Gilbert, and many others equally important.

In considering the French pictures, it will be seen that the student and visitor are introduced to certain painters who are not yet on the pinnacle of professional fame, although the works to which their names attach will not lose much by comparison with even some of the grandest conceptions of the most eminent men. These are about three hundred and forty in number, of which forty-five have been lent by the French Government, having been chosen as a representative selection. M. Yvon's grand picture symbolising the United States of America is the prominent feature in one of the rooms, wherein besides is set forth a rich assortment of manufactured products. America, as the youngest of the civilised powers, has a marvellous story to tell, which, as a mere narrative, has as little probability as an Eastern tale. but has yet

in truth a proportion of the wonderful far exceeding that of any Oriental fable; and it is of the circumstances constituting this singular condition that M. Yvon has availed himself to paint, we may say, the most legible historical allegory that has ever been produced. The centre of this great work shows the thirty-four States grouped in compact union round an impersonation representing the republic. On the left the sun rises over the sea, which is covered with ships, of which many may be considered as bearing immigrants to the land of liberty. Indeed, in this really grand work nothing of the lighter or darker shades of American history is forgotten. It is brilliant in colour, while the whole is plainly interpreted.

The spirit which seems to have governed the selection is that of fairness to artists whose names are not yet the household words of the French school, although we may point to many very dear to lovers of painting. As works remarkable for their excellence in different degrees are,—'The Death of Nessus,' J. E. Delaunay; 'Episode of Buzenval,' C. C. Elmerich; 'Secrets d'Etat,' A. Yvon; 'Fishing-boat tacking in the Channel,' E. Isabey; 'View of the Canal St. Martin, Paris,' C. Lapostollet; 'The Country near Rome,' J. Didier; 'The Story-teller,' A. F. Montfallet; 'Boar-hunting,' E. Gluck; 'Repose,' H. Lehmann; 'The Niebelungen,' F. Cormon; 'The Rue de Rivoli the morning of the 24th of May, 1871,' Escosura; 'Aristides and the Peasant,' E. E. Nillemacher; 'A Chestnut Plot in the Valley of Iony,' A. E. Viollet le Duc; '1870,' P. A. Protais; 'Au Printemps,' Mdle. H. Browne; 'Normandy Cattle,' Otto Van Thoren; 'Idyll,' P. Flandrin; 'Idyll,' V. T. Ranvier; 'Environs of Etretat,' E. Le Poitevin, and by the same, 'Ice-breakers in the Netherlands,' 'Francesca di Rimini,' A. Cabanel; 'The Nymph of the Fountain,' H. de Callias; with others of equal quality by Heullant, Couder, Luminais, Leleux, Jundt, Segé, Tabar, Cordier, Clement, J. L. Brown, Rebot, &c.; the whole forming an extremely well-ordered selection.

From Belgium are some admirable pictures by Roelofs, Fourmois, Guffens, Singeneyer, Haas, Van Schendel, Schampeler, Lamorinière, Van Luppen, Campo-tosto, Roffaen, Musin, Verheyden, Wust, Bource, Artan, Tscharner, T'Schaggeny, &c.

The rising Spanish school, of which we know so little, is very favourably represented by contributions from Mr. F. W. Cosens; the painters being Robles, Ferrandiz, Escosura, Salva, and Jimenez. From Russia are a few good examples; also from Bavaria, Austria, and some of the German schools.

FRAGRANT WOODS.

BY P. L. SIMMONDS.

THE properties and uses of woods are various; some are sought for their beauty and utility for the cabinet-maker or pianoforte manufacturer, some for their adaptability for carving or engraving on, others for their colouring properties, and some for their medicinal uses. There are a few, however, which have the rare attraction of being fragrant and odorous, and hence are valued for small special fancy articles for ladies' use, or for the purposes of the perfumer, who distils pleasant scents from them. Although fragrant odours are very generally diffused over the vegetable kingdom, yet they are not often centred in the woody fibre of plants. We know these odours well in flowers, and we find them strongly diffused in many aromatic leaves,

as those of the lemon and citronelle grasses, of the Faham orchid (*Angracum fragrans*), and of the *Eucalyptus citriodora*, and *E. adurata*. Sometimes the pleasant odour or pungent flavour is concentrated in the seeds and seed-vessels, as in the nutmeg, the tonquin bean (*Dipterix odorata*), the musk-seed (*Abelmoschus moschatus*), the odoriferous seeds of *Ayendrou Cujumary*, Nees, the vanilla pods, and those of *Myospermum erythoxylum*, of South America. In several trees the aromatic principle is strongest in the barks, as in cassia and cinnamon, the sassafras of Tasmania, *Atherosperma moschata*, and *Crebra Cascarilla* and *Eluteria*, of the Bahamas. Essential oils are obtained from many of these.

The study and consideration of woods may be influenced by many causes, according to the purposes to which they are to be applied. The cabinet-maker will group them according to the disposition of their colours and the direction of their fibres, and will sometimes also take into consideration the odour, which is an essential point in the eyes of the perfumer. As I do not remember to have seen any grouping of the fragrant or odorous woods, I propose condensing a few observations as a guide to those who may be interested in this class of woods, which is not, after all, extensive, while only a few of them are as yet much used. Two or three are tolerably well-known, such as camphor, sandal, and cedar-woods; others have not been so generally described.

The bark of *Ustea aromatica*, from New Caledonia, possesses a strong sassafras flavour, and there is a fragrant bark yielded by the *Alyxia aromatica*, of Java and Cochinchina; but as I have not met with specimens, I cannot tell whether the odour penetrates to the wood. The *Coffea (Javara) odorata* of Tahiti has, however, I know, a close and fragrant wood.

In Tasmania and Australia we have the musk-wood (*Eurybia argophylla*), with timber of a pleasant fragrance and a beautiful mottled colour, well adapted for turnery, cabinet-work, and perfumery purposes. The native box-wood (*Buxaria spinosa*, Cav.) has also a pleasant but fleeting scent. The scent-wood of the same island (*Alyxia buxifolia*, R. Br.) has an odour similar to that of the tonquin-bean. It is but a straggling sea-side shrub of 3 to 5 inches in diameter, and consequently does not produce wood of any size, but it is fine and close-grained, of a lightish brown mottled appearance.

In the colony of Western Australia we have the raspberry-jam wood, of a species of *Eucalyptus*, which derives its popular name from the similarity of the scent to that preserve. It is a handsome wood, well fitted for cabinet purposes.

Many of the Australian woods exhibit a peculiar beauty of structure, which adapts them for small furniture and turnery uses. Some are highly fragrant, and retain their agreeable odour for a considerable period of time; this renders them additionally pleasant and acceptable in the form of ornamental articles for the boudoir and drawing-room. The scented myall (*Acacia homalophylla*) is a very hard and heavy wood, having an intense and delightful smell of violets. It has a dark and beautiful "hardening" which makes it applicable to numerous purposes of the cabinet-maker and the wood-turner, and for an infinite variety of minor uses. It rarely exceeds a foot in diameter, but has been used as veneers. This tree is common in many parts of Australia; since the London Exhibition of 1862, when caskets and other articles were shown from Queensland, and the remarkable property it possessed, became generally known to European manufacturers, the wood has been in request for making glove, handkerchief, and other fancy-boxes. As long as it remains unpollished, it preserves this peculiar fragrance of violets, which does not occur with such perfection in any other known substance.

The desert sandrac-pine (*Callitris vernicosa*) is a tree of moderate size, from the vicinity of the river Murray, seldom attaining to more than 18 inches in diameter. It has a peculiar odour, from which it is sometimes called camphor-wood, and is said to be obnoxious to the attacks of insects. The dark beauty of its wood makes it useful for many articles of small

cabinet-furniture. The mountain sandrac-pine, another species similar to the preceding, is available for identical uses.

The sassafras-tree (*Atherosperma moschata*) has an aromatic bark, which yields an essential oil, resembling the sassafras oil of America, with an admixture of oil of carraways. The timber, which is useful to the cabinet-maker, has a dark "hardening," and frequently exhibits a pleasant figure; it has also the quality of taking a beautiful polish. Sassafras wood (*Sassafras officinale*), which is brought over from North America in billets, is highly aromatic, both in smell and taste, owing to a yellow volatile oil it contains. As this repels insects, the wood is used in India for the interior work of trunks, drawers, boxes, &c.

Brazilian sassafras is the aromatic bark of *Nectandra cymbarum*, Nees. The fragrant bark of the swamp sassafras of the United States (*Magnolia glauca*) is greatly sought for by beavers, and hence is often called beaver-wood. A common deception is much practised in the streets of London in selling artificially scented woods and roots which have been steeped in citronelle and other pleasant essential oils.

The sandal-wood of commerce is the product of various trees belonging to the genus *Santalum*, and the species called *Santalum album* for a long time furnished the principal supply. Being a hard, close-grained, and ornamental wood, it is used for some descriptions of cabinet-work, and various carved ornamental and useful articles, such as writing-desks, work-boxes, card-cases, &c., are made of it. But its chief characteristic consists in the remarkable smell of the wood, which it owes to the presence of a peculiar volatile oil, extensively used by the natives of India as a perfume. This also has caused it to be largely used as incense to burn in the temples of China.

In course of time sandal-wood was discovered to be abundant in some of the South Sea Islands, where it is the product of several species of *Santalum*, different from the long-known Indian one. There are about ten species of the genus, which are chiefly restricted to the East Indies, Australia, and Oceania.

The Indian species are *Santalum album* and *S. myrtifolium*. The former is a small tree from 20 to 25 feet high, which is found on the border of Wynnaid, in the Peninsula, and in Mysore. The exports of the wood from Madras are considerable to Bombay, Bengal, Pegu, and the Persian Gulf. The wood is burnt to perfume temples and dwelling-houses. The same tree yields both the white and yellow sandal-wood, the last being the inner part of the tree, and is very hard and fragrant, especially near the root. The Mahomedans procure a precious oil from the moist yellow part of the wood, which they value as a perfume. Large shipments of it are made to Bombay, Bengal, and the Persian Gulf. The tree grows in the islands of Sandal, Timor, Roti, Savu, Sumba, Bali, and in the eastern part of Java, in the arid soil of the lower regions. The wood, which in its colour and texture resembles boxwood, is much sought for as an article of commerce by the Chinese, who use the sawdust for making rings and pastiles for burning, and also for marking the time passed during combustion, when it exhales an agreeable odour.

Mixed with some chemical preparation, the sawdust is often used in scent-bags, which hang as charms to the women's dresses. The imports of sandal-wood into Chinese ports have, however, of late years, almost ceased. While in 1862 and 1863, from 7,500 to 8,000 piculs (1½ cwt.) of sandal-wood, valued at about £14,000, were imported into Canton, within the last four or five years the imports ceased altogether.

In Europe, sandal-wood is chiefly used for carving and turning. In the India Museum, Whitehall, various specimens of the ornamental applications of sandal-wood in the East may be seen in boxes inlaid with ivory, a handsome carved sandal-wood table from Bombay, and other objects.

The Australian species of sandal-wood are believed to be derived from *S. lanceolatum*, *oblongatum*, *obtusifolium*, *ovatum*, and *venosum*. The tree is found in Queensland and Western

Australia. At the London International Exhibition of 1862 a fine log of sandal-wood, weighing 4½ cwt., was shown from Blackwood River, Western Australia; and another, 3 ft. 6 in. long, by 11 in. diameter, from York. The Australian sandal-wood is of an inferior quality as regards odour.

In 1849 as much as 1,304 tons of sandal-wood, valued at £10,711, were shipped from Western Australia. The merchants bought it for shipment at £6 to £6 10s. a ton. The sandal-trees of any size within a radius of a hundred and fifty miles of Perth have now been cut down, and little can be obtained.

It is probable that there are several distinct species of the tree in the South Sea Islands which have yet to be botanically determined. The tree is not found on all the islands of the Pacific; its head-quarters would appear to be among those of the south-western portion, including New Caledonia, the Loyalty Islands, New Hebrides, Espiritu Santo, and some others. In the Fiji Islands, which have produced several thousand tons within the last thirty years, the tree has also become scarce. It is only the central portion of the tree which produces the scented yellow wood constituting the sandal-wood of commerce. The trunk and larger branches are cut into lengths of from 3 to 6 ft., and the whole of the bark and outer white wood are chipped off with the axe—an operation technically called "cleaning." Thus a log 1 foot in diameter is reduced to a billet only from 4 to 6 in. thick. The quality of the wood depends on the quantity of the oil contained in it, as indicated by the smell when freshly cut or burned. The old trees produce the best, and in them that part of the wood near the root is the most prized. A handful of the shavings of the wood will prevent moths from attacking clothes of any description; and I have successfully used the same means to keep away insects from specimens of natural history. Owing to a similar strong aromatic odour, furniture made of the fragrant timber of the bastard sandal-wood of Australia (*Erinophila Mitchellii*, Benth.) may be free from the attacks of insects. The wood is hard, of a brown colour, nicely waved, and beautifully grained. It will turn out handsome veneers for the cabinet-makers.

S. austro-Caledonicum, Viell., of New Caledonia, furnishes a superior kind of sandal-wood to that of other countries, owing to the strength and fineness of its odour. It is to be regretted, however, that this tree is being ruthlessly destroyed in the island, as the wood is of such great use in perfumery. Scarcely anything but the stumps and roots left from former trees can now be utilised. An essential oil, distilled in England and France from sandal-wood, fetches £3 per pound. The powdered wood for filling sachets and other uses is sold at 1s. the pound. The Pacific species of sandal-wood are *S. ellipticum* and *S. Freycinetianum*, Gaudichaud, which are met with in the Sandwich Islands. The latter species is found in the high mountainous ranges of Tahiti; but the wood is of inferior quality, as it is not odoriferous, or only becomes so by age. The wood of *Myoporum tenuifolium* (Forster) is sometimes used as a substitute for sandal-wood; the fragrance of the fresh wood is very pleasant, but it soon loses its odour after being kept some time.

The cedar-wood chiefly imported is *Cedrela odorata*, from Cuba, Mexico, and Central America, in quantities varying from 3,000 to 5,000 tons yearly; and the red or pencil cedar of Virginia and Bermuda, *Juniperus Virginiana*. Fragrant cedrine, an essential oil, is distilled from the wood. The cedar-wood of British Guiana (*Leica altissima*, Aubl.) has also a strong aromatic odour which keeps away insects, and adapts it for cabinets, wardrobes, &c. In the translation of Latin authors, the citron-wood has been often quoted for the cedar, without taking into account the difference which Pliny makes between the two woods.

"*Cedri tantum et citri suorum fructum in sacris fano convolutum nidorem noverant*," &c.—Pliny's "Natural History," Book xiii.

And the description which Theophrastus gives of the Thuya and Homer cites in his "Odyssey"—

"A great fire burnt on the hearth, the odour of the

cedar which is easily split, and of the Thuya which was consumed, spread widely over the island."

Pinus Cembra of Russia is another of the fragrant coniferous woods.

The fragrant rosewood, or *Palisandre* of the French cabinet-makers, has been ascertained to belong to two or three species of *Triptolema*.

An undefined rare wood from South America, called *Pao santo* (probably the *Kielmeyera* of St. Hilaire), has a fine odour, which it never loses. It takes a magnificent polish, is of a green colour, very solid, and elastic. It may be used for furniture, wind instruments, and would make magnificent pianos. A log brought down the river to Parana some years ago measured 27 ft. in length, with a section of 17 in. square. The violet wood of British Guiana, or *Andira violacea*, derives its specific name more from its colour than its scent.

In Japan they cut up the wood of a small tree called *camphor* largely for making toothpicks, which is of itself quite a trade in that country. The bark has a peculiar and pleasant aromatic flavour. A small portion of the bark is allowed to remain on each toothpick. All the Japanese use them regularly after every meal.

The camphor-wood boxes brought from China and the East are well known for their strong preservative odour, and are found useful in keeping away moths from woollens and furs. The China and Japan camphor-tree belongs to the laurel family, but that of Sumatra and Borneo is the *Dryobalanops camphora*. Even the leaves and fruit smell of camphor. In Sumatra this tree is abundantly met with on the west coast, chiefly in the extensive bush, but seldom in places more than 1,000 ft. above the level of the sea. The tree is straight, extraordinarily tall, and has a gigantic crown which often overtops the other woody giants by 100 ft. or so. The stem is sometimes 20 ft. thick. The *Barus* camphor of this island is the most esteemed of any, and it is for this drug, obtained in but small quantities—seldom more than half a pound to a tree—that it is ruthlessly destroyed. The tree, when felled, is divided into small pieces, and these are afterwards split; upon which the camphor, which is found in hollows or crevices in the body of the tree, and above all, in knots or swellings of branches from the trunks, becomes visible in the form of granules or grains. An essential oil also exudes from the tree in cutting, which is sometimes collected, but is scarcely remunerative. On the west coast of Formosa there are forests of camphor-wood, and a great deal of crude camphor is shipped thence to Amoy and other Chinese ports. Large quantities of the wood are sawn into planks. Tables and cabinets are then made of it, and it is also turned into platters and washing-basins.

Only a small portion of the vast camphor forest of Formosa has been reclaimed from its wild inhabitants, and this consists of fine tall trees, the growth of ages. When a tree is felled, the finest part of the wood is sawn into planks, the rest chopped small and boiled down for the camphor.

Camphor-wood (*D. camphora*) grows in abundance in the mountains of Santoberg, Marang, Sunda, and Surgoay Water, Borneo. Its girth reaches 17 or 18 ft., and the stem often attains the height of 90 or 100 ft. to the first branches. The wood contains a quantity of oil, is tough, durable, and, owing to its strong scent, withstands the attacks of the worm, so destructive in those seas. Hence it is much valued for ship-building. It takes metal fastenings well from being oily, and iron has been found not so liable to rust in it.

An essential oil of roses from some undefined wood, called *Aspalathum*, is distilled in France and Germany, and sells at about £3 the pound. There is a wood which comes from French Guiana, called there *Bois de rose femelle*, believed to be the produce of *Licaria odorata*, which has a delicious odour approaching to bergamot; but being extremely fugitive, it is necessary to pulverize the wood at the moment of distillation. The essence drawn from it is now employed by the Parisian perfumers. It is a coarse-grained, yellow wood, and scarcely ornamental enough to be sought for cabinet work.

The *ligum aloes*, *Calambak*, or eagle-wood of commerce, is of all perfumes that most esteemed by Oriental nations. The trees from which it is obtained are not well defined. The best is supposed to be from *Aloexylon Agallochum* (Lour.) of Cochinchina; while the *Aquilaria ovata* (Cav.), and *A. Agallocha* (Roxb.), of tropical Asia, furnish, it is believed, other kinds of aloes-wood. All are highly fragrant and aromatic, and are occasionally used by cabinet-makers and inlayers.

Aquilaria Agallocha (Roxb.) is a medium-sized tree growing in Borneo, Sumatra, and Java, in the high regions. The wood is compact, of a yellow colour streaked with black. By rubbing, however, it only gives forth an odour of rhubarb, which is also palpable in slicing the wood. The most esteemed kinds of this wood are obtained from the mountainous countries of Cambodia and Cochinchina, to the east of the Gulf of Siam. It is the decaying old heart-wood which is burnt for perfume. Some specimens of odoriferous wood passing under the name of *lignum aloes* were a few years ago imported from the coast of Mexico, and believed to be the produce of a species of *Bursera*.

Incense-wood is the fragrant product of *Isola guianensis*.

In conclusion it may be added that, while some woods attract by their pleasant odour, others are so fetid and obnoxious that they have obtained the appropriate names of "stink-woods." Of this we have an example in the stink-wood of the Cape of Good Hope (*Oreodaphne bullata*), which has a very disagreeable smell when first cut; hence its vernacular name. The brown-coloured wood is durable, takes a good polish, resembles walnut, and might probably be employed for cabinets for natural history collections, as it is not infested by insects.

SCHOOLS OF ART.

SOUTH KENSINGTON.—The examination of students' works submitted from night classes for drawing, and from Schools of Art in competition for payments and prizes, has been concluded. The examiners must have had a long and difficult task to carry through, for from 397 night-classes, 56,016 works were received; from 114 Schools of Art 73,226 works were sent to South Kensington from the Metropolitan schools, and those in the various parts of the country; making a grand total of 129,242 drawings, models, or paintings which were executed in the classes during the year ending in April last. This is an increase, over 1871, of 19,051 works. All the drawings, &c., were first submitted to a preliminary examination, each school being taken separately by a committee of examiners, who awarded 1,100 third-grade prizes, and at the same time selected from the mass 1,207 of the best and most advanced works for reference to the national competition, in which all the Schools of Art compete with one another. Ten gold, twenty-five silver, and sixty bronze medals have been awarded, together with a number of prizes of books. The prize-works of this competition, together with as many of the other competing works as space could be found for, were exhibited last month to the public in the western gallery on the ground floor of the South Kensington Museum.

WINDSOR AND ETON.—A meeting in connection with the Art-classes established in these joint towns was held in the Town-hall, on July 23rd, for the purpose of distributing the prizes and certificates gained by the students at the last government examinations. Mr. R. R. Holmes, F.S.A., presided, and was supported by Lord Vaux, Lord Bridport, Mr. R. Eykyn, one of the members for the borough, the mayor, (Mr. H. W. Jones), Mr. P. J. Byrne, the honorary secretary, several of the masters of Eton College, and other gentlemen. The prizes, numbering forty-four in all, were presented to the successful students by the Hon. Mrs. Eykyn.

ROYAL ARCHÆOLOGICAL INSTITUTE.

THE Annual Meeting of the Royal Archaeological Institute, extending from the 1st to the 8th of August, has been held at Southampton, and comprised excursions to Christ Church, Beaulieu, Rufus's Stone, Lyndhurst, Winchester and St. Cross, Silchester, Basingstoke, and Basing, Newport, and Carisbrooke in the Isle of Wight. Lord Talbot de Malahide presided. The meeting proved to be one of unusual interest, and the violent storms of the week appear to have avoided the spots selected for visit with rare partiality.

One of the main lessons drawn from the meeting is that some of the more prominent members of the Society were so far eclipsed by the local archaeologists in the interest of their addresses, that it behoves them not, on any future occasion, to attempt to give lectures or descriptions without special preparation. The Rev. Mr. Joyce especially distinguished himself by his lucid and careful description of the spots of which he did the honour. His account of Silchester was admirable. During, and since, the year 1864 the remains of a Roman city have been excavated on the site of the ancient Caliva. A Roman camp was formed here; and there are abundant traces of Roman, although none of British, occupation. The city is surrounded by a great wall, of bonding courses of flat stones, with interposed herring-bone courses of flints. There are four principal gates, facing the cardinal points, a double guard-chamber being attached to the east gate. Shops for wine, for butcher's meat, with remains of hooks and steelyards for goldsmiths, and for fishmongers, marked by heaps of oyster-shells; the site of tribunals, and the area of large *fora*, have been identified. The remains of a Roman strong-box, with lock, key, and handle, as well as hinges, is one of the "finds." A furnace, with the charcoal laid ready for lighting, a coin of Marc Anthony, others of dates ranging from Vespasian to Theodosius, and a bronze eagle, to which Europe is challenged to find a rival, were exhibited by Mr. Joyce.

The Abbey of Christ Church was described in a paper ably drawn up by Mr. Benjamin Terry, a native of the town, and the architect under whose superintendence the building has been restored. We regret not to have space for an interesting account of the church and monastery, since the time of the foundation by King Athelstane.

One of the most interesting features is the Roof Screen, which marked the complete division of the church, and concealed some awkward structural arrangements. Mr. J. H. Parker described this screen, a *veredas*, as one of the finest in England. It is carved with the favourite subject of a Tree of Jesse, with the figure of that patriarch reclining below, the Nativity, and the Visit of the Magi above. The chief persons in the intermediate genealogy are placed in niches. There are also some curious carved *misereres*—those quaint, ludicrous, and, often far from proper, little seats in the stalls of the monks, on which those worthies alternately sat and knelt. The introduction of such subjects in such a locality is calculated to throw a doubt over the honesty of the ritual which it is not easy to remove. In King Henry VII.'s Chapel at Westminster two or three very grotesque carvings are yet to be seen, though the worst have been removed.

Perhaps the most interesting Art-features of the gathering was the exhibition of municipal plate, from Southampton, Portsmouth, Romsey, and other old corporate towns, which was brought together for the occasion. It was said to amount in value to £10,000. The principal objects were the maces; one of those borne before the mayor of Southampton being a silver oak. Architecture, from Roman times to our own; antiquity, in the articles of coins, ceramic-ware, and altars; and local traditions as far back as to the time of the death of the Red King, were all admirably illustrated in a very charming excursion.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION
OF MR. WELLINGTON E. GROVES,
BLANDFORD.

THE TOMB OF GRACE DARLING.

C. W. Nicholls, Painter. J. Godfrey, Engraver.

UNDER a roof grander than any ever raised by mortal hand, and within hearing of the voices of the sea with which, whether in soft murmurs or in rough and turbulent billows, she was in her lifetime so constantly familiar, is the tomb that covers the remains of Grace Darling, the dauntless heroine of the Longstone Lighthouse, on the Northumbrian coast, who was born at Bamborough in 1815, and died and was buried there in 1842.

Grace was one of several children of William Darling, keeper of the lighthouse at Longstone, one of a large group of small islands. During her girlish years, and till the time of her death, by consumption, she resided with her parents, managing, with her mother, the little household in their lonely dwelling. She is described as being remarkable for a retiring and somewhat reserved disposition: there was nothing masculine in her person, her countenance had an expression of great benevolence. It does not seem that she was much accustomed to handle the oar; but on the 6th of September, 1838, her skill and bravery were called into action by the following melancholy event.

The *Foxfarshire* steamer, bound from Hull to Dundee, having on board as passengers or crew sixty-three persons, was overtaken by a fearful gale of wind, became unmanageable, and drifted among the rocks in the vicinity of Longstone, and was broken in two pieces: many of those on board perished, several left the wreck in a boat, and were subsequently picked up, while nine who had betaken themselves to the forepart of the vessel were despatched there, at daybreak the following morning, from the lighthouse by the Darlings, about a mile distant. Nothing daunted by the fury of the storm still raging, and the dangers of any attempt at rescue amid such dangerous navigation, Grace urged her father to launch their boat, each took an oar, the wreck was reached with much difficulty, and its occupants were safely conveyed to the hospitable shelter of the lighthouse.

The heroic deed of Grace Darling soon became known not only over the British Islands, but throughout the world, and substantial tokens of the interest it excited soon flowed in upon her; the Duke and Duchess of Northumberland took especial interest in all that concerned her future welfare, and we believe that it was mainly through them that the beautiful and appropriate monument engraved here was erected in the churchyard of Bamborough. Mr. Nicholls has treated his subject most feelingly and poetically by introducing a number of children decorating the tomb with flowers: it is a touching picture, and was exhibited at the Academy in 1866.

"We have heard it remarked that it would have been a more fitting treatment, and one more generally impressive, had the artist shown the sea and sky under the influence of a storm; thus associating them with the act of courage it is supposed to commemorate. We prefer the picture as it is. "After life's fitful fever" Grace "sleeps well;" why should the tumult of the waves and a sky portending tempest threaten to rouse her from her rest?

ART IN CONTINENTAL STATES.

PARIS.—The season of Fine Art operations was brought to its conclusion in Paris, in the past month, by the ceremony of awarding the great Roman prize and its two subsidiary distinctions. The school of Gérôme has been singularly fortunate in winning honours from the proceedings of the year thus concluded. Three of its pupils were distinguished in the Louvre Exhibition, and now a fourth, Medard, has all but won the Roman honour for painting, subject, 'A Scene in the Deluge.' His equanimity was sharply tried on this occasion. In the first place, a jury of painters made the award in his favour; but it was necessary that this should be confirmed by the combined juries of painting, sculpture, architecture, and engraving, and by that conclave precedence to him was adjudged to another young artist, Perrier, pupil of Pils and Lecoq de Boisbaudran, who receives the first prize; the second goes to Medard; and the third to Comerre, pupil of Cabanel. The first prize for sculpture was awarded to Jules Felix Coulan, pupil of Cavalier; the second to Jean E. A. Dumilatre, pupil of Dumont and Cavalier; and the third to Dominique J. B. Hugues, pupil of Dumont.

Not very long since our readers were informed that the unflattering observance of rejecting English works of Art from the Louvre collection had been set aside, and that place, in the pastel class, had been given to a small but very brilliant picture by Russell—an artist greatly esteemed at the commencement of this century. A second example of this late liberality has recently been made in favour of Sir Thomas Lawrence. The work is a crayon portrait-drawing of a lady, the size of life. It is but a head and bust, and is executed with great clearness and firm handling, accompanied with that delicate animation of expression which so distinguished the great artist's presentations. It has the disadvantage, however, of standing in simple black and white outline in the midst of highly tinted French portraits. It was bequeathed by a lady, Madame Ducrest De Villedeneuve, and probably was her likeness.—Sir Richard Wallace has offered to erect, according to a statement in the *Moniteur des Beaux Arts*, eighty fountains in Paris, and has presented to each member of the municipal council a photograph of the model of the fountain.—M. Rivière, formerly one of the principal officers under the Minister of Fine Arts, has bequeathed to the Louvre a most remarkable and valuable collection of miniatures, numbering more than 1,200. Of these about 800 are portraits of historical personages of the sixteenth, seventeenth, and eighteenth centuries. The collection will be exhibited for a month at the *Ecole des Beaux Arts*, and then transferred to the room in the Louvre specially set apart for their reception.

CANADA.—Our correspondent at Montreal writes:—"An Art-exhibition was held at Brantford, Ontario, in June; the town-hall being filled with an excellent collection of paintings, pictures, drawings, objects of *virtu*, and curiosities—one of the finest gatherings of Art-works that has ever been got together in the country. The paintings and pictures numbered nearly three hundred, while more than one thousand objects of various other kinds were received from about one hundred and sixty contributors.—Four beautiful bas-reliefs, which for years adorned the front of one of the Montreal banks, have recently—the building being pulled down—been taken possession of by the Dominion Government. They are interesting as having been, it is presumed, executed by Flaxman.

NEW YORK.—A statue of Shakespeare has recently been placed in the Park of this city. It is the work of the American sculptor, J. Q. A. Ward; judging from a photograph which has reached us, the figure is to be commended for its artistic qualities. The poet stands with his left hand resting easily on the hip; the right holds a book, partially open, against the chest; the head is thoughtful in action and expression, while the costume, including a short cloak thrown over the back, is, generally, light and elegant.

SYDNEY, N.S.W.—After encountering and overcoming numerous obstacles inseparable from the formation of any learned society, especially in a comparatively young colony, an Art-institution, entitled "The New South Wales Academy of Art," was founded last year at Sydney, and under circumstances that may be considered to indicate success. In the month of March in the present year an exhibition of "Colonial Works of Art" was opened; one hundred and fifty-one pictures—in oils, water-colours, and pencils, &c.—were contributed, all by colonial artists, and several medals were awarded. The receipts of the exhibition, and of a *conversazione* held in connection with it, left a small balance in favour of the Council. A sum of money has been forwarded to Mr. Brucciani, the well-known modeller in London, for the purchase of statues and other casts for the use of the students in the newly-formed Academy. The Council "ventures to announce that there will be another exhibition of Colonial Art early in 1873." At the suggestion of a member of the Council, Mr. Cave Thomas has been invited to prepare a design for the Academy's "certificate of merit," and "funds have been sent to him for the reproduction of his design, either by the autotype process or by lithography."

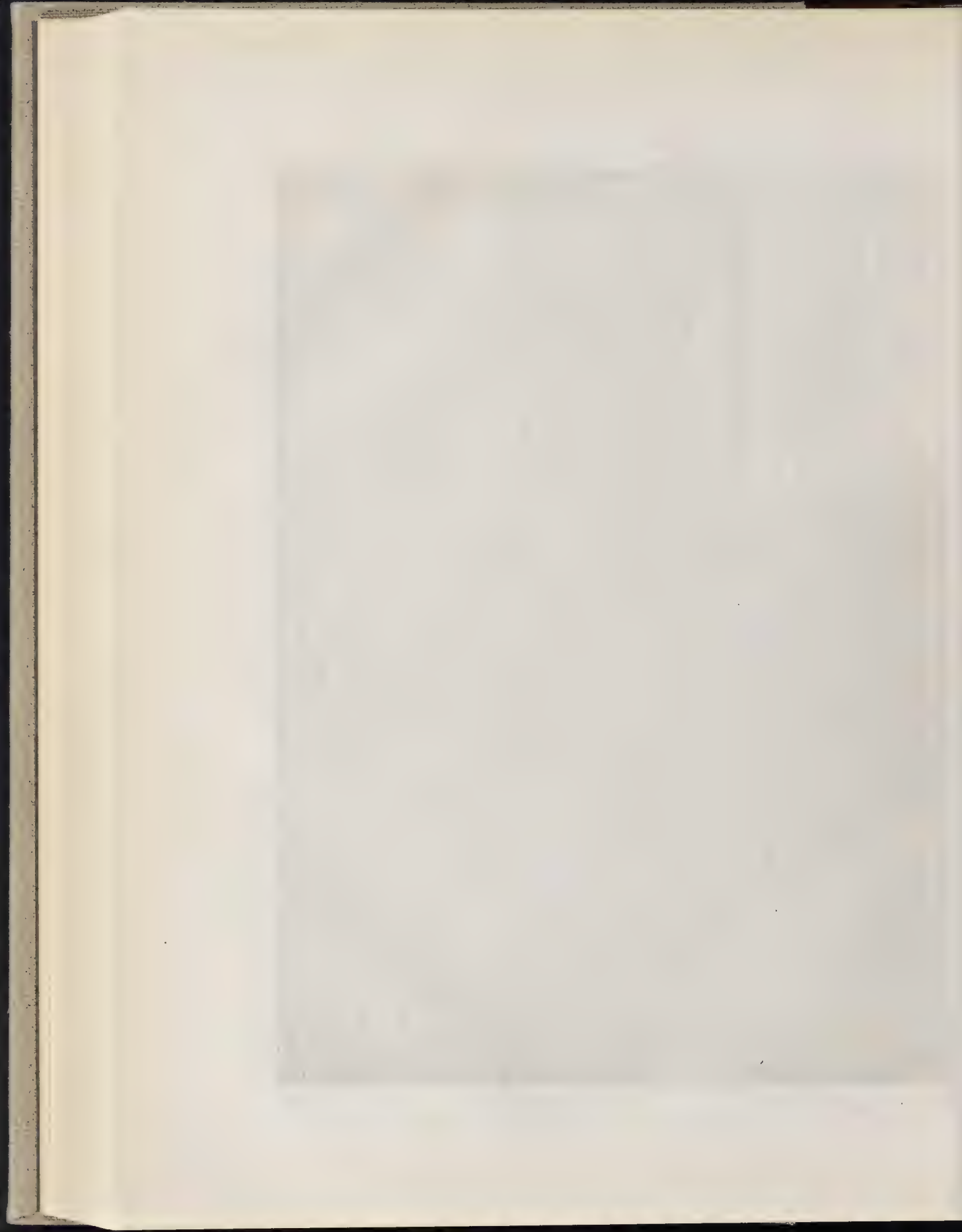
ART-UNION OF LONDON.

THE thirty-sixth annual exhibition of prizes of the Art-Union of London was opened at the Institute of Water Colours in Pall Mall on the 12th of August. The principal prizes awarded were one at £200, two at £150, three at £100, two at £75, four at £60, four at £50; the value of the others was represented by sums descending by scale to £10, of which class there were twenty-two. The highest prize (£200) is a picture from the Royal Academy, 'A Love Spell,' by F. Chester. One of those of the second class (£150) is 'Through the Coverts of the Deer,' W. Luker; the price of the other, 'Repairing the Old Boat,' J. W. Oakes, was 250 guineas, therefore the prize-holder has magnanimously paid the difference. Of the three prizes of the third class (£100), one is 'In the Forest of Arden—Jacques and the Wounded Stag,' Walter H. Foster; another, 'Solitude by the Sea,' J. Tennant; and the third, 'A Mill on the Lowther, Cumberland,' J. Peel. Of those of £75, one is 'The South Stack Lighthouse—Gale moderating,' R. B. Beechey; the other is 'The Secret Dispatch,' J. Gow. Of the classes next below these there are four of £60, and four of £50, &c.

It will have been observed that the selection of the prizes has of late years been much more judicious than formerly; this is undoubtedly due to the fact that recent prize-holders have been more accustomed to consult the Council than those of earlier times; hence we find a greater proportion of pictures of good quality than formerly. Thus, for instance, in the present exhibition there are works of much excellence.

One very interesting feature of the report was its brief analysis of the progress of the society from the earliest period of its institution, and it is really only from such a review of its course that a true estimate of the usefulness of the Art-Union of London can be formed. The society was established in 1837, and the subscriptions of the first year amounted only to £489 6s., since which time the subscriptions on one occasion amounted nearly to £18,000 (1847). Such memoranda are not necessary to remind us that this Art-Union has ever been active in the cause of Art not only in its highest branches, but also in those minor contributive departments without perfection in which the circle of Fine Art is deficient of certain of its most effective links. We look back through a long course of years at the sustained exertions of the society in the promotion of Art, but it is only from a summing up like that before us we arrive at any real conception of the work done. The society has not laboured in vain for the amelioration of taste, and for the advancement of Art-education; in attestation of this it is only necessary to point to the quality of the prizes







which are now exhibited, wherein there are displayed taste and knowledge much in advance of the pretensions of past years. Moreover, the purposes and judgment of the society are sufficiently evidenced by the selection which has been made for distribution, as it comprehends the names of Flaxman, Westmacott, Foley, MacIise, Frith, Mulready, F. Goodall, Calcott, Durham, Wilson, Stanfield, W. C. Marshall, F. R. Pickersgill, Chantrey, Wyon, and others of high reputation; and independently of the higher aspirations in painting, sculpture, and engraving, attention has been given to designing and engraving in outline, reproductions in bronze and in Parian, etching, medalling, ornamental iron castings, lithography, and other arts. It is impossible to touch upon even any considerable proportion of the interesting topics mentioned in this summary, but the announcement will be received with much pleasure that the engraving of MacIise's grand national picture in the Palace of Westminster, 'The Meeting of Wellington and Blücher after the Battle of Waterloo,' has been completed by Mr. Stocks, R.A., after five years of labour; and a similar result may be looked for at the hands of Mr. Sharpe, who is engraving the companion picture, 'The Death of Nelson.'

The report concludes with a proposition modestly put forth. "If the association has fostered native talent and assisted rising artists, cultivated and diffused a love and taste for Art through every class, and raised the standard of ornament to be found both in the cottage of the peasant and the palace of the affluent, the Council feel that much has been accomplished," &c., &c. The Council limit their successes within very narrow limits: all this and much more has been accomplished, a result to which we most cordially bear testimony.

ART IN SCOTLAND AND THE PROVINCES.

EDINBURGH.—The annual general meeting of the Royal Association for the Promotion of the Fine Arts was held here on the 27th of July. Professor Douglas MacLagan, who presided, remarked that since the foundation of the society it had expended no less a sum than £130,000 in the direct encouragement of the Fine Arts. Of this amount, more than £81,000 had gone in the purchase of pictures and sculptures, £40,000 for engravings of a high class, and upwards of £3,000 for works to be deposited in the Scottish National Gallery.—The Royal Scottish Academy has voted £50 towards the subscription now being raised for the completion of the Prince Consort Scottish National Memorial in this city.

STIRLING.—A statue or memorial of some kind is to be erected on the esplanade of Stirling Castle in honour of King Robert the Bruce, but we have not yet heard to whose hands the work will be entrusted.

ALDERLEY.—A monument to the memory of the late Lord Stanley of Alderley has recently been placed in the church of the parish. Its principal feature is a recumbent statue of the deceased nobleman, executed in alabaster, and representing him in the robes of his order in the peerage. A photograph of the figure has been shown us, and by it we are enabled to speak of the statue as a work most creditable to the sculptor, Mr. George Nelson, for lightness and elegance of design in the arrangement of the costume. A cast of his lordship's face was taken after death, and this served as a model for the sculptor to work from: the likeness is considered most satisfactory by the various members of Lord Stanley's family.

CAMBRIDGE.—By a clerical error in our July number, the name of the sculptor commissioned to execute a bust of the late Professor Maurice for the University of Cambridge, was given as Woolnoth, instead of Woolner, A.R.A.

NEWCASTLE-UPON-TYNE.—Mr. Stevenson, of Edinburgh, has received a commission from the corporation of this town to execute four subjects for the new law-courts there. The subjects are Justice, Truth, Mercy, and Peace.

ARCTIC SCENERY.

A FEW years ago there were exhibited in London a small series of pictures—by Mr. W. Bradford, an American artist—descriptive of the frozen regions under different aspects. The properties of these works led the observer to the conclusion that in colour, balance, and formal character no such productions could be improvised, and that these were actual transcripts from the icy seas. Although the pictures adverted to were similar in feature, colour, &c., to those of which we have now to speak, the latter are seen for the first time in this country. They are respectively entitled 'Crushed in the Ice,' 'Arctic Wreckers,' 'Arctic Summer,' &c.

The first represents the wreck of one of the numerous whaling fleet that annually fishes these waters. She has been caught between the masses of ice, and is heaved up on a pile of blocks, whereby her bulwarks are destroyed, and her timbers crushed in so far below the water-line as to show the impossibility of repair. Her bowsprit and all her upper rigging are gone, and much of the lower cordage has disappeared. Some of the boats have been saved, and the crew are actively engaged in preserving whatever they can from the wreck. The ill-fated ship lies near a lofty iceberg, which not only rises perpendicularly to a great height above the sea-level, but may have grounded at a depth of hundreds of feet below the surface. The 'Arctic Wreckers' are a couple of bears which have discovered a boat that has been left frozen in the ice, and covered with an improvised awning of sail-cloth to keep out the snow. One of the animals endeavours to tear off the covering, while the other tastes, it may be, the provisions which may have been left in the boat. The animals are in excellent condition, and the incident has so much probability about it, that it may have been witnessed by Mr. Bradford. 'Arctic Summer' differs from the wintry scenes by presenting a comparatively smooth ice surface, and by being generally much warmer in colour, with a bright sky overhead. A more certain sign of confidence in the weather is a ship fully rigged; but although we are to understand that the season is summer, it is an arctic summer, and the entire sea view is a field of ice.

In addition to these pictures, Mr. Bradford has taken, during his sojourn in the icy regions, a series of photographs of the most interesting features of the frozen seas, of which the most remarkable are the mountainous icebergs that are floated off the lofty sea-barriers, and ground at a depth of hundreds of feet below the surface. The pictures of Esquimaux life are interesting, as we see those people in and around their tents of sealskin at Julianastub, the largest settlement in Greenland, the population being about two hundred and fifty souls. The boats of the Esquimaux are of two forms, one is called *kayak*, being that appropriated to the male sex, while the *oomiak* is the name of that used by the women. Among the subjects of the views are 'Cape Desolation,' 'The Devil's Thumb,' several in Melville Bay, 'Wilcox's Point,' 'Godhaven, in the Island of Disco,' the rendezvous of the whalers as they reach the coast. The cliffs and mountains rise almost perpendicularly from the water-level to great heights; those of the Castle Fiord rise 3,000 feet, while the Cungnat mountains attain an elevation of 5,000 above the sea. These admirable photographs are wonderful as geological studies. Referring directly to the phenomena of the Glacial period, they explain the irresistible forces of which the traces of the action remain, and show the manner in which enormous masses of ice come down over the land, causing vast and extraordinary displacements. There is a view of Upper Navik, which is interesting as the most northern human settlement. Also in South Greenland the remains of a Christian church are shown, which was built by Eric the Red about A.D. 1000.

Mr. Bradford intends publishing, through Messrs. Sampson Low & Co., a selection of these views with descriptive letterpress, which altogether must form the most instructive work on the frozen seas that has ever appeared. We shall have to refer to it again.

MINOR TOPICS OF THE MONTH.

"MR. HENRY COLE, C.B., is about to retire from the post of General Superintendent of the South Kensington Museum; but he will, we understand, continue his services to Art and Science in connection with the annual scheme of International Exhibitions. The long and active course of public labours in which Mr. Cole has been engaged since he helped to establish a General Record Office, and to develop the penny postage plan of Sir Rowland Hill, will be recognised on his retirement from the office he now fills by a Government pension, and by the honourable addition of Knight Commander of the Bath." This paragraph, which we copy from the daily newspapers, took us by surprise. It is probable, however, that although Mr. Cole may retire from active duty, he will continue to be a consultee on all matters that concern the Museum. We should deeply regret if it were otherwise; for whatever may have been his "shortcomings"—and they are neither few nor unimportant—the Nation is undoubtedly mainly indebted to him for an establishment immensely valuable, of gigantic proportions, and of incalculable value to Art. We may well forget his sins of omission and commission when we visit and scrutinise the grand work he has achieved, and be grateful for the service he has thus rendered to his country. It would be difficult to overcalculate the amount of thought, toil, energy, and perseverance required to accomplish the task he may be said to have completed—for it is comparatively easy now to "continue:" long after he has ceased altogether from labour its fruits will be seen and felt, and future centuries will acknowledge a debt to one who has done what it is not too much to say no other man could have done. We do not grudge him any honours he may obtain; they will have been well earned and fully merited. It is understood he will for the future "regulate the annual International Exhibitions." If he has not already done that, let us hope to clear the way for him. It is generally thought that he is largely responsible for the failure—evidence of which the second division, 1872, so abundantly presents; at all events, it is sure that General Scott was utterly unfit for the position he has held, and from which, we presume, he retires. No doubt he is an excellent engineer officer, and in that capacity does his duty well; but it would have been hard to meet with a gentleman less qualified to superintend and direct an Exhibition of works of Art and Art-industry. Mr. Cole will find it difficult to remove the disfavour with which that of the present year is regarded by all classes and orders of producers, both at home and abroad. We question whether there will be any exhibition next year; the third division will, we believe, be adjourned *sine die*.

BRITISH MUSEUM.—There has been a decline in the number of visitors to the British Museum for the year 1871; 418,094 persons having been admitted to view the general collections, a number smaller than in either of the four preceding years. The number admitted on Monday and Saturday evenings during the summer have declined from 2,228 in 1870, to 1,805 in 1871. In the Reading-Room, on the contrary, the numbers have increased, now amounting to 301 per diem. On this point, we are happy to mention, from personal observation, a great improvement in the facility for obtaining books. The executors of the late Felix Slade have added a number of curious speci-

mens of glass to the Slade collection in the Museum. The discoveries of Mr. Wood, from the famous Temple of Diana, at Ephesus, one of the Seven Wonders of the World, the site of which that gentleman has had the rare good fortune of determining, are on their way to the Museum.

THE GILLOTT COLLECTION.—At the recent sale of these pictures it was announced that several of them were purchased on account of the New York Museum. We have the authority of one of the trustees of that institution, who has recently been in England, to contradict the statement. Not a single picture alleged to have been bought on behalf of the Museum will go to New York—at least, to form part of the national collection in that city. It seems that the trustees, some time since, gave a commission to some gentlemen in Paris to purchase pictures in France; and they, presuming that some of the famous Gilloitt collection would also be acceptable in America, came over to England, and bid successfully for a few of the finest specimens. The transactions are, we understand, entirely repudiated by the trustees, and the pictures are left on the hands of those who bought them at Messrs. Christie's.

THE CRYSTAL PALACE PICTURE-GALLERY.—No fewer than nine of the paintings to which prize-medals—gold, silver, or bronze—were awarded, have found purchasers. That is gratifying, and will no doubt stimulate artists to the competition next year, when similar awards will be made. It may be well to repeat that the picture must be contributed directly by the painter, and that a price must be fixed upon it. These are by no means the only sales effected by Mr. Warr; indeed, the amount received has never been so large up to this period of the season. Several purchases have been made for America.

CRYSTAL PALACE SCHOOL OF ART AND SCIENCE.—The award of prizes to lady students in two of the Art-classes of the school has been made. Mr. Louis Haghe and Mr. H. G. Hine officiated as judges for water-colour painting, the class conducted by Mr. Edward A. Goodall. The silver medal was awarded to Miss Turner, of The Lawn, Tulse Hill, for a drawing of the 'Pompeian Court, Interior'; the certificate of merit to Miss Elizabeth Farquhar, for a 'Study in the Egyptian Court'; and commendation was accorded to works by Miss Edith Farquhar, Miss Turner, and Miss Flora Teulon. Mr. Joseph Durham, A.R.A., and Mr. Thomas Woolner, A.R.A., were the judges for modelling in clay, the class conducted by Mr. W. K. Shenton. Miss Ellen Cooper, of Sydenham Hill, took the silver medal; the certificate of merit was won by Miss E. A. Edgington, of Teviot House, Upper Tooting. About fifty water-colour drawings and seventy works of sculpture were submitted to the judges. They are creditable as the productions of young lady-students; more cannot be said. No doubt the school is an acquisition to the locality, and is 'one of the means by which the Crystal Palace is to work out its high purpose.'

'THE LAST SLEEP OF ARGYLL,' AND 'THE EXECUTION OF MONTROSE.'—These fine pictures, which rank among the greatest achievements of the British school, and are the *chefs-d'œuvre* of the accomplished artist, E. M. Ward, R.A., have been purchased by Mr. Brogden, M.P. for Wednesday, and are thus added to one of the best collections in the kingdom. They had been in the possession of Mr. Bagnall, of West Bromwich, and were recently sold

after his decease for 2,980 guineas at Messrs. Christie's—the first to Mr. White, the other to Mr. Gibbons; from both of whom, we presume, Mr. Brogden acquired them.

THE CERAMIC ART-UNION.—The annual meeting for distribution of prizes took place on the 27th of July at the gallery, Conduit Street. Mr. E. M. Ward, R.A., Dr. Doran, Mr. G. R. Ward, and Mr. S. C. Hall, four members of the Council, were present, supported by many ladies and gentlemen, lovers of Art who take interest in the proceedings of the society. The report was written and read by Dr. Doran; it recorded that the financial returns had much increased; that the Council was entirely satisfied not only with the prizes, but with all the works issued to guinea-subscribers; it expressed grief for the death of Sir Francis Moon, a steady friend of the institution since its commencement, some fifteen years ago; it bore strong testimony to the fact that the society had very beneficially influenced the progress of British Ceramic Art; and it recorded thanks to Mr. Battam, by whose ability and earnest perseverance it had been conducted to its present high and palmy state. There is no doubt that the object (delivered at the time of subscribing) is fully worth the guinea subscribed; to say nothing of the chance of a prize varying in value from two to twelve guineas, of which seventy were distributed at the meeting.

THE LATE MR. CATTERSON SMITH, R.H.A.—It is sad to have to state that, after an honourable and laborious life, devoted to the practice of Art, Mr. Smith, so long president of the Royal Hibernian Academy, leaves a large family almost unprovided for, as, although he effected an insurance, it was for such a small amount as to be only available to meet his liabilities. However, a highly influential committee of noblemen and gentlemen has been formed, and subscriptions in aid of his bereaved family are being collected; the Lord Lieutenant of Ireland, Earl Spencer, heading the list with a very munificent subscription. The Arts do not form in Ireland a very lucrative pursuit for those who follow them; and the committee, in the appeal they have made to that small portion of the public in Ireland who take any interest in Art, very truly and forcibly point out that "his professional income was absorbed by the requirements of a numerous family, and other expenses incidental to his position." Mr. Tankerville Chamberlain, Sackville Street Club, Upper Sackville Street, Dublin, is acting as secretary to the committee, and will gladly receive and acknowledge subscriptions, or they may be lodged in the Munster Bank to the credit of the Catterson Smith Fund.

THE ALEXANDRA PARK AND PALACE.—This project progresses. The indefatigable perseverance of Mr. Francis Fuller will, in all probability, result in securing to the denizens of London a means of health and rational enjoyment, the value of which cannot be over estimated. It will be a public calamity if "the endless pile of brick," of which Thomas Hood pathetically wrote half a century ago, is to cover these hundreds of acres in what is now a suburb of the metropolis, and will hereafter probably be in its centre. We have written so often and so much on the subject, that it is needless to repeat the expression of our hopes and our fears. If "the City" takes the matter in hand, it is done; and it is likely to do so. A meeting to forward the plan has been held at the Mansion House, the Lord Mayor presiding; among its advocates there were Lord Lyttelton, Sheriff

Sir John Bennett, and other authorities; and the following noblemen and gentlemen were named as a committee "to concert measures to carry out the object in view":—the Lord Mayor, the Duke of Norfolk, the Duke of Bedford, the Duke of Manchester, the Duke of Sutherland, the Marquis of Westminster, the Earl of Shaftesbury, the Earl of Lichfield, the Lord Eliot, the Lord Lyttelton, Baron Rothschild, M.P.; Sheriff Sir John Bennett, Sir William Bodkin, Sir T. Fowell Buxton, Bart.; Major-General Cavenagh, W. D. Christie, Esq., C.B.; Rev. Septimus Hansard, Dr. William Hardwicke, Colonel Jeakes, J.P.; Sir John Lubbock, Bart., M.P.; Hon. Francis Lawley, Rev. G. W. McCree, Cornelius Nicholson, Esq., J.P.; Rev. W. Rogers, Basil Ringrose, Esq.; W. H. Smith, Esq., M.P.; Rev. Henry Solly, Sir Richard Wallace, and Sir S. Waterlow. We can, therefore, scarcely apprehend the peril of failure. A boon of immense magnitude, pregnant with enormous good, will thus be granted to the millions who demand pure air and healthy amusements in and around the Metropolis; and Mr. Fuller will have again added to the benefits he has conferred upon the British people.*

THE LORDS OF THE COMMITTEE OF COUNCIL ON EDUCATION have decided to transfer the instruction in Physics, Chemistry, and Natural History from the Royal School of Mines in Jermyn Street, and the College of Chemistry in Oxford Street, to the New Buildings, in Exhibition Road, South Kensington. We know there has long been some idea of removing the whole of the Jermyn Street Museum to South Kensington; and it would seem as if this were intended as the preliminary step in that direction—one which in many respects would be deplored if carried out.

THE NATIONAL GALLERIES.—The sum of £5,815 has been voted in parliament for the National Gallery; and of £2,000 for the National Portrait Gallery. Sir C. O'Loughlin ineffectually endeavoured to procure a grant for a national gallery in Ireland.

EQUESTRIAN STATUE OF THE LATE PRINCE CONSORT.—At a recent meeting of the Court of Common Council it was resolved: "That so much of the resolution of this Court of the 2nd inst., upon the report of the Improvement Committee with design for the pedestal of the statue of the late Prince Consort (on the Holborn Viaduct) as instructs the Committee to advertise for designs of such pedestals, and awards a premium of fifty guineas to the author of the selected design, the same to become the property of the Corporation, be rescinded."

REFRESHMENT-ROOM AT THE MANSION HOUSE STATION.—Messrs. Spiers and Pond have recently opened a set of refreshment rooms at the new Mansion-House Station on the Metropolitan Railway. The chief dining-room is really worthy of admiring attention. It is got up in a style suggestive of an old baronial hall, and the necessary screens for the dining compartments, being of dark polished walnut, scarcely detract from the idea. The floor is of unpolished oak, set in a pattern. The panels are filled with artistic designs in dark purple and white tiling, and surmounted by a scroll, also of tiles, in which the ancient custom of wise and pleasing mottoes is revived by such wholesome pro-

* At the meeting Lord Lyttelton said:—"On Mr. Fuller's prospectus he had recently taken the opinion of an authority on which he could rely, who had stated that in his opinion it was honest and financially sound, and worthy of adoption by the public."

verbs as "In a good house all is soon ready;" "Not meat but cheerfulness makes the feast;" "Think of rest, but work on;" "Weight and measure prevent strife," &c. The ceiling is of silver grey, and the whole gives that sense of cool repose, which is the desideratum of all dining-apartments, especially those for wearied and hurried City-men.

THE NEW LECTONARY.—Some of our clerical subscribers—and we know they are numerous—may probably not be aware that Mr. Henry Frowde, of the London Bible Warehouse, Paternoster Row, has issued a royal-quarto Bible and Apocrypha, for special use in the reading-desk, wherein the lessons of the new lectionary are distinguished by red marginal lines, so that the reader can see at a glance where each lesson for the Sunday or any holy day commences and ends; while an index at the beginning of the volume refers to the page whereon the lesson is to be found. There are other facilities for guarding against mistakes which they who adopt this edition cannot fail to recognise. The specimen-pages submitted to us show that the book is printed in a bold legible type, and on paper of fine quality. Mr. Frowde has also published some new rubricated editions of the revised church-services for general use, in a variety of bindings more or less costly, but all well "got up," and less thick and clumsy than those one ordinarily sees.

SIR. GEORGE HAYTER'S large and well-known picture, "The Burning of Latimer and Ridley at Oxford," has, it is reported, been purchased by a Mr. Latimer, a direct descendant of the martyr; it has left England for its place of destination in America. The names of the two bishops remind us of a similar combination in the shop-front of a house in Bishopsgate Street, where the business of boot and shoe-makers was, a very few years ago, and probably is now, carried on by Messrs. Latimer and Ridley; a rather singular coincidence.

COTTON IN THE EXHIBITION.—In remarking on the character of designs for cotton quiltings in the Illustrated Catalogue of the International Exhibition, 1872, certain Alhambra quiltings, in which "groups of figures with cannon and war engines as accessories" are stated to be exhibited by Messrs. Jabez Johnson and Fildes, Manchester—they being so labelled by the Exhibition authorities at the time we examined the cotton manufactures in May. The goods are now labelled (and we suppose correctly) as manufactured by another firm. Having had just occasion to compliment Messrs. Jabez Johnson and Fildes on the general excellence of their quiltings, it is unnecessary to correct the statement inadvertently made, that they were responsible for the productions alluded to in terms the reverse of complimentary. Messrs. Johnson and Fildes are among the most eminent and extensive manufacturers of quilts in England; their supply is for every nation of the world that has "advanced to the dignity of a bed." While occasionally they are compelled to minister to a taste they ignore, their productions are for the most part graceful, good, and as thoroughly artistic in design and character as the material admits; for the cotton fabric is not easy to deal with when subjected to the influence of Art. For more than a quarter of a century this firm has "led" the improvements as far as has been possible in the requirements of hundreds, whose tastes may be deteriorated or educated by an object that must so often meet the eye.

REVIEWS.

LIFE AND LABOURS OF MR. BRASSEY. By SIR ARTHUR HELPS. Published by BELL AND DALDY.

We may not be omitted from the long list of those who offer homage to the memory of Thomas Brassey; the world owed him much, and paid a large instalment of the debt; but, although he died possessed of enormous wealth, there was never heard, before his death or after it, a murmur of protest or complaint against the ways by which it was acquired. When speculators in railways were most rife, and men of otherwise unblemished repute were more than suspected of discreditable traffic in "shares"—when gain to some implied loss to others, and many were ruined to make the few rich, neither directly nor indirectly was a charge of malversation ever urged against "honest Tom Brassey." His sons, who enjoy the fruits of his labours, will never have to blush when a scheme is spoken of in which their father was engaged in any part of the world; while of the 80,000 "navvies" to whom he is said at one time to have given employment, there is not, and never was, one, who could justly have accused him of a wrong. He was emphatically an honest man, upright in all his dealings, righteous in all he said and did; his word was a bond that would have been accepted as safe security for a million; he was utterly incapable of taking an undue advantage; and his name will be for ever foremost among the men who are good as well as great.

To Sir Arthur Helps the duty of writing his biography was confided; it would have been no easy matter to have found an author better fitted for so grand a task; for, although he lacks knowledge on the subject where knowledge was certainly an essential, he makes up for the deficiency by thorough appreciation of the man—his high soul, generous heart, and genial nature, as well as the prodigious extent of the work he did.

Those who knew Mr. Brassey, either intimately or remotely, will agree with Sir Arthur Helps in the high testimony he bears to the moral and social worth of the person concerning whom he was called upon to write. No doubt he is aware of the many cases in which his heart was open to melting charity; of the much good he did in a small as well as in a large way; they are ignored (and rightly) in this book. We know that such records might have yielded materials for another volume. But few men lived more unostentatiously; and none who would have more thoroughly shrunk from finding—much more from seeking—notoriety for generous deeds of sympathy and pure charity.

It must be admitted more fervour in writing the memoir would have been not only justifiable but desirable—a larger amount of "Hero-worship;" Sir Arthur Helps is not an enthusiast, in so far as this subject is concerned. His portrait of the man is correct, yet it lacks warmth. Obviously he knew but little of him personally; it has not, therefore, been easy to satisfy his friends; we can readily understand that they expected more, desired more, and demanded more. Very rarely indeed has a subject been presented to a biographer in which there was not something to omit, something to slur over, something to excuse, and a good deal of which the less that was said the better. Mr. Brassey was an exception to almost a general rule. In his character, there was nothing to apologise for, nothing over which a writer must have been puzzled; nothing, in a word, that operated as a drawback to entire laudation when reviewing a long and singularly prosperous career that benefited millions. An occasion so rare has not been made the most of. He does justice to a grand memory, and fully appreciates its grandeur: that is much—but perhaps hardly enough. It is a memoir of Thomas Brassey: sound and sensible, and certainly just, but no more.

We can recall his manly form, healthy features, solid voice, and cordial and hearty laugh; in look, manner, language, mind and heart, he was a model Englishman—a type of the Anglo-Saxon, ever ready, zealous, deter-

mined, and persevering, rarely desponding, and never despairing, seldom yielding, but as seldom insisting; happily blending the *suaviter in modo* with the *fortiter in re*. He was in the truest sense of the term a gentleman. Such a man might justify high praise, enthusiastic admiration, indeed, amounting to profound veneration; there will be many who knew Mr. Brassey who will have envied Sir Arthur Helps his task. We are of them. It is, however, a privilege to place on record even the slight tribute we here write to the memory of one of the best men it has ever been our lot to know.

The volume is a condensed volume; there is no attempt at book-making; it supplies a grand example and a healthful stimulant to the workers of all countries and of every age; contrasting with the memories of many who have amassed wealth, forgetting to do good and to distribute; to whom riches were curses and not blessings; and holding out continual encouragement to labour heartily and to labour honestly.

PEAKS IN PEN AND PENCIL FOR STUDENTS OF ALPINE SCENERY. By ELIJAH WALTON, F.G.S. Edited by T. G. BONNEY, M.A., F.G.S., &c., Fellow and Tutor of St. John's College, Cambridge. Published by LONGMANS, GREEN, & CO.

None but an artist most enthusiastic on behalf of geological truth, in a particular direction, would have put forth a large and, it may be presumed, costly volume such as this. Painters of Alpine scenery are comparatively very few; and of these it may be averred of the majority, that they are far more solicitous to produce attractive and saleable pictures than to make them exponents of the details and peculiarities of mountainous formations, adapted for students of geology. Mr. Walton can therefore expect to have but a very limited demand for his book among artists, though it has been especially prepared for their use.

Nor, indeed, do we see how it could prove otherwise: the illustrations are little more than outline sketches of certain portions of the Alpine regions, which of themselves could never be subjects for pictures, though aiding, in some instances, the composition of such works. Mr. Bonney says, in his remarks on one of the plates: "You must be as particular about 'anatomy' in drawing a mountain, as in drawing a human figure, and mistakes in the one will produce a mean and feeble result as surely as in the other; although at present not quite so many persons will be able to find out your defects." It may be added, that it will be long before picture-buyers will take much trouble to look for them; and we do not exactly see how defects in mountain-drawing can be detected without a thorough acquaintance, from personal observation, of the object delineated, and an almost scientific knowledge of its characteristics; and how few amateurs of Art possess these!

We are not arguing against the desirability of teaching young artists to aim after truth of nature to the utmost of their power, whether in form or in colour; and Mr. Walton is to be commended for attempting to teach them the right way with regard to the former. His volume may benefit some, but it is to be feared his labours and those of his colleagues will be utterly lost on the great majority of young landscape-painters, who, by the way, very rarely turn their footsteps towards the peaks and glaciers of the Alps; they are generally content to work nearer home.

THE GALLERY OF GEOGRAPHY. By the Rev. THOMAS MILNER, M.A.; 2 vols. Published by McPHUN & Co., Glasgow.

This work has long been foremost in public favour: it requires no recommendation; few books are better known or more widely appreciated. It seems that our task is ended when we announce it as a new edition, "with large additions, thoroughly revised throughout, and the information brought down to 1872." It contains 354 wood-cuts, some line-engravings, and an abundant supply of maps; the leading feature—which indeed, constitutes the main value of the book—is less the geographic details

than the "introductory remarks," that treat of clouds, earthquakes, meteors, and the hundred results of creation, into the mysteries of which science has barely entered, leaving them in this century nearly where they were thousands of years ago. All modern discoveries and speculations are, however, fully explained; and under these heads a very large amount of useful information is furnished to the reader.

In all respects the work is well done; it is "reliable"—that is the first requisite; the style is agreeable, graphic, and comprehensive; it is not overlaid with heavy matter; the purpose of the accomplished writer was to produce a work that should be read—read for pleasure as well as profit, and he has succeeded; pleasant descriptions, racy anecdotes, apt quotations, relieve the more serious treatises; and it would be difficult to find volumes more agreeable or more profitable to the young. It seems to us that nothing is omitted which ought here to find a place. Certainly the extent of information is immense, and cannot but delight all who are interested in the subject-matter; that "all" includes the millions who live upon earth—anywhere.

The numerous engravings, without assuming to be of the highest class, are good; they are illustrations, and serve to explain and elucidate the text.

ANCIENT EXAMPLES OF DOMESTIC ARCHITECTURE IN THE ISLE OF THANET. By JOHN P. SEDDON, Architect. Published by J. B. DAY.

To the majority of those who at this season of the year are enjoying the salubrious sea-breezes of Broadstairs and its immediate vicinity, these old dwellings of "the rude forefathers of the hamlet" will, probably, be very unattractive; not so, however, to those who can appreciate the picturesque character of what Mr. Seddon rightly calls "their modest charms and peculiarities." The brick and flint work found in that locality, and also in some other parts of Kent, may be classed with the most interesting remains of old domestic architecture, of a certain kind, to be seen in the country. Ten engravings of cottages, with descriptive letter-press, appear in this publication—one of a few pages only; the object of the author being merely "to rescue for future ages some remembrance of these interesting works of a past date, before they are all swept away to meet the exigencies of the present restless sea of changes."

The peculiarities of these buildings are chiefly seen in the gables of the cottages, mostly of "pine-end" form, with ornaments and diapered-work of flints introduced among the brick-work. But there is an engraving of a cottage, "Callis, or Calais Grange, near Broadstairs," which is remarkable, scarcely less for its general picturesque quality than for showing on its front two large rosettes surrounded by a diaper-pattern. "The character of this ornament," says Mr. Seddon, "although of so simple a nature, is so effective, that it is a wonder it should have fallen so completely into disuse as it has done."

Architects and others engaged in cottage-building may gather some useful hints from Mr. Seddon's little work which might be advantageously applied to modern requirements.

PREMIUMS PAID TO EXPERIENCE. By EDWARD GARRETT. Two Vols. Published by STRAHAN & CO.

These remarkable volumes have a second title, "Incidents in my Business-Life;"—we term them remarkable, because they do not belong to any particular class of work, and yet partake of several orders.

Each "experience" is a small novel in itself—a record of keen and accurate observation, with sufficient incident and development of character to stimulate the reader to pass eagerly from one "experience" to another. There is some excellent essay-writing—enough, if gathered together, to form one or two philosophic essays, needing good hard thinking, to place them at ease in the mind. The "experiences" are not enlivened by

flashes of wit, but the author's satire (especially in the paper called "The Wisdom of Fools") is keen and unsparing; at one moment "hatching," with a strong arm and a firm hand, at the follies or vices under treatment; and the next, gliding to its purpose with the sharpest of razors; and yet even that article contains "bits" of tenderness and pathos that might draw tears from sterner eyes than ours.

The volumes contain evidences that Edward Garrett's feelings are considerably deepened and softened since the publication of his "Recollections of a Retired Life;" the pure Christianity that illumines and sanctifies several of his records is not only more elevated, but more general, more free from sectarian prejudices, than what he has previously given to the world. Indeed, he is himself conscious of this, for he says—"I am sure I was harder at sixteen than I am at sixty;" adding truly:— . . . "After all, we can only learn by experience. . . . We must all pay the fees of her school, whether or not we learn her lessons; and she charges most to those who learn least."

We should like to extract the whole of his "prologue," where theories, one after another, are quaintly put, but are wonderfully full of wisdom. We believe that each member of a household will appreciate these volumes for a different reason; but it will be valued by all more or less.

Whenever the venerable Edward has an opportunity, he indulges in a philippic against the drama; but he is, we believe, ignorant of the noble teachings of our great dramatist, whose morality and religion make us place Shakspeare—and we write with reverence—next to the Volume we honour most of all we possess.

We have fallen into the groove prepared for us, and spoken of the author as an old man; doing so deteriorates from the merit of the "experiences," which excite our wonder as much as our admiration, when we remember that the pen which has traced so much that is bright and holy, both here and elsewhere, has been guided by the hand of a young woman, who has done much to enrich our prose and poetry, but will, we truly believe, accomplish more; for this, her last book, is certainly her best.

SIR RALPH DE RAYNE AND LILIAN GREY. A Legend of the Abbey Church, St. Albans. By FRANCIS BENNOCH, F.S.A., &c. Published by STRAHAN & CO.

A visit paid to St. Albans two or three years ago by the Society of Noviomagus—an offshoot of the Society of Antiquarians—suggested to Mr. Bennoch, the "laureate" of the former, the legend of his poem. The story relates the assassination of Ralph de Rayne, by an unknown hand, on the day on which he was to have been married to Lilian Grey, of a noble family, in the venerable Abbey of St. Albans. The bride, with her friends, waited at the altar, expecting the bridegroom, when a vision appeared to the former indicating De Rayne's death, and she was carried out of the church lifeless. The author's versification of the sad legend is characterised by true poetic feeling and graceful expression; the only complaint we have to make against it is its brevity: there are materials for more lengthy writing.

Some good historic notes concerning the Abbey give additional value to this short poem.

SCIENCE AND COMMERCE: THEIR INFLUENCE ON OUR MANUFACTURES. By P. L. SIMMONDS, Editor of *The Journal of Applied Science*. Published by R. HARDWICKE.

The papers occasionally contributed to this Journal by Mr. Simmonds have, doubtless, rendered his name somewhat familiar to our readers, while they have also testified, were other evidence wanting, to his ability to deal with such a subject as has engaged his attention in the volume bearing the above title. Its contents are not altogether new to the public, for many of the topics brought under consideration have been heard in the lecture-room, or read in the literary journals of the day; but all have undergone revision, and whatever new discovery

or application has since been made is duly noted.

The influence of science and commerce upon manufacturing productions is as incontrovertible as that sunlight creates day; no argument is, therefore, needed to prove its truth. It has been the object of Mr. Simmonds to show their relative working and their combined results in a series of essays on the leading manufactures of the country, and also upon the products of nature—as mineral, vegetable, and animal substances. Though a man of science, scientific technicalities do not unduly obtrude in his pages on the patience and attention of their readers; the papers are both instructive and entertaining, and thus are suited for popular use. It is impossible even to take a cursory glance at them without feeling astonished at the mighty fabric reared by the commerce and manufactures of Great Britain.

A COUNTRY LANE. By ELLIN ISABELLE TUPPER. With Illustrations by Margaret Elenora Tupper. Published by the Christian Book Society.

A slight attempt, and not an unsuccessful one, to describe what grow in, and live in, and frequent, a country lane; where those who have eyes, and can see and appreciate the common objects presented by nature, may always find much worthy of observation. The botanist and ornithologist will learn nothing from what Miss Tupper says, but her book will not prove an unwelcome companion to some wanderers between green hedges and flower-covered banks. Gallantry forbids our saying anything against the illustrations—a young lady's Art-work—except to express a hope that it will be better the next time she employs her pencil.

SUITE DU RÉCIT D'UNE PETITE FILLE À ANGERS. Published by NISBET & CO.

This very charming volume is really the production of a young refugee lady, who had only numbered fourteen years when she wrote the "Récit;" we very cordially recommend it to our readers.

There is a dearth of modern French books for the young; at least of books which we like to put into the hands of our girls; and we are certain that the "Récit" and its conclusion only require to be known to ensure their popularity, both in schools and private families. The language is pure and graceful, and the description of Irish scenery and London wonders is rendered more than usually interesting by the earnestness of the fair traveller.

MUTASPECTURE; or, the Science of Change in the Aspects of Visible Objects. Intended as a General Substitute for Perspective. By W. S. DUNCAN, Master of the School of Art and Science, Inverness. Published by D. MACKAY, Inverness.

The object of the author of this small manual is to supersede the study of Linear and Aerial Perspective, by explaining the phenomena of change of visible appearances, so far as these are due to ocular causes; and associating with these "kindred phenomena" of Mutaspecture, as change of surface-texture, of light and shade, of colour, distance, and certain species of change of form. Mr. Duncan has evidently expended much thoughtful observation in working out his propositions.

HANDBOOK OF ANATOMY FOR STUDENTS OF THE FINE ARTS. With Illustrations on Wood. By J. A. WHEELER. Published by C. ROBERSON & CO., Long Acre.

We may describe this little work as simply a series of carefully executed anatomical drawings, with textual references to the different parts of the entire human body, describing the construction and position of each bone, muscle, and tendon, and its special use. Young figure-painters and sculptors may study it to their profit; we believe it has already been adopted in several schools of Art.

THE ART-JOURNAL.



LONDON: OCTOBER 1, 1872.

DIABOLIC ART.



OT magic, witchcraft, nor the black art, nor, indeed, anything to do with that mysterious dark science, which makes all old eastern legends and the life they represent so fascinating, is the subject of this paper.

We do not propose, here, to penetrate the mysteries that constitute the real charm of mediæval romance, nor to trace the origin of that marvellous power, which, supposed to be derived from evil influences, and through evil agency, has tinged the most sober facts of modern history, and thrown a halo of romance round the most commonplace deeds of our ancestors. The tales of gnomes and genii, of trolls and gins, of fairies and hobgoblins, we have no intention of discussing; and we doubt if any good purpose would be served by endeavouring to penetrate the histories of those who, according to ancient legends, had sold themselves to the Evil One.

The stories of possessions by evil spirits are too familiar to be worth recounting, and too mysterious to be worth analysis. Music and Art have lent their highest efforts to portray the lives and emotions of those who were so possessed; and the quaint mediæval stories which would otherwise have had, at least, the air of novelty, can never lose their interest so long as the music of Auber and Mozart, and the paintings of Tintoretto and Salvator Rosa, are appreciated.

The study of Art, as representing ideas, is of great value; and to the most careless student or patron of Art who, wandering from gallery to gallery, endeavours to compare collection with collection, and artist with artist, it cannot fail to be interesting to determine how far the paintings which come under his notice are typical of the times in which the artist lived; and to ascertain how the same idea, represented by two different painters in two different ages, has developed or disappeared in those ages. Such a study barely comes within the recognised region of Art. To determine how far colour is preserved from age to age, and how far some ideal form has been stamped on canvas, are the chief aims of Art-criticism. But to make painting serve the purposes of history, to determine the progress of thought by the development of Art, from age to age, has hardly yet been considered worth the attention of the student of history or the Art-critic.

Yet painting is a wonderful test of the history of an age—of its hopes and fears, its greatness and its littleness, its peculiarities and its actual life—so real and wonderful, that no admirer of Hogarth can doubt what we mean for an instant. Art aims at idealism; but in straining after the ideal, it unconsciously photographs the life to which it owes its existence. Hogarth caricatured the times in which he lived; while Leonardo da Vinci, Cellini, and Domenichino, unconsciously, gave the world faithful representations of the people, ideas, and habits of their day, without knowing it; while, too, they were striving after impossible or vainly attempted portraits of virgins and saints whom they had never seen. This view of painting, and of its importance in history, is by no means new, but it is not properly recognised. The exhibition of portraits at South Kensington suggests what we mean. Mere curiosity to see what our ancestors were like soon gave way to the perception that these portraits were historical lessons, or glosses; capable of illustrating facts which were hardly appreciated, or of explaining what had been either obscure or mysterious. In fact, these portraits were found to be historical supplements to what was not known, or what was but feebly understood.

Of all ideas, perhaps, the most misunderstood, or, at all events, most imperfectly



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understood, is the idea of Satanic agency among mankind, or the influence which evil spirits have been supposed to exercise. Many of the stories we hear and read of, relating to old times, are, to us, legends and fables; we cannot realise that they represented faithfully the life and feelings of human beings like ourselves, and we set them aside as fables. In a paper like this it is hardly the place, nor would it be possible if it were the place, to enter into any criticism of the history of Satanic influence, or of the possession of mankind by evil spirits; but it is interesting, and quite within reasonable limits, to suggest the development of this history from a normal belief in Satan and evil spirits, to an overstrained superstition in the material agency and personal power of these spirits; and finally of the relapse, from this superstition to the old belief, due to the influence of Protestantism.

Such a study is deeply interesting; but, except in one way, it is not only difficult but unsatisfactory. That way is painting. The photographs which ancient and modern painters have given us of evil spirits, become, when studied as historical glosses, easy landmarks, testifying to the variations of opinion held by mankind in different ages as to their agency.

Now it may be suggesting a homely,

if not a trivial idea, to allude to the commonly received impression of the appearance of evil spirits. The vulgar mind clothes these phantoms in human form, but with the colour of a negro, and with the unnatural appendages of horns, hoofs, and tails. The suggestion of the word "devil" hardly fails, even in the present



No. 2.

day, to bring before our minds this common representation. Ridiculous as it may seem to allude to a representation, hardly visible except in cheap valentines and magic-lantern slides, it is seriously worth asking the question, where does this idea come from? We know that it is not a freak of fancy in some obscure draughtsman, but that it has been accepted, commonly, for years, and, certainly, for as long as we can remember. We received it, probably, if the truth were known, from our nurses, though such a source may be despised by antiquaries and archæologists. But, at



No. 3.

any rate, the source is authentic, and will be accepted as satisfactory by a large proportion of our acquaintance. But the difficulty is now only removed one stage further; for we are bound to ask whence the nurses obtained it. Their researches, possibly, never extended beyond such shop-windows as at all times of the year are full of commonplace valentines. Then, where did the valentine composers get the idea? Where, it would, probably, be

difficult for them to say; unless, indeed, one, more enlightened than the rest, suggested that the form was traditional, and commonly accepted in this country. Now it is curious, in endeavouring to trace the origin of this conception, to note that it appears to have been received at a certain period of Christianity; and, more peculiar still, to be intimately connected with the first missionary efforts in this country. For, not only the appearance,

but the characters of evil spirits as accepted by the people, were widely different before and after the conversion of this country. Before this country was known, intimately, to the civilised and Christian world, evil spirits were described as grim and forbidding; but the representations and the opinions commonly received long after Christianity had penetrated Great Britain, varied in the most extraordinary manner; and, instead of being grim and forbidding,

views on spirits which had been previously held. This is, we believe, the fair and legitimate history of the hybrid representation which embodies its idea of the devil in the form of a man with the unnatural animal adjuncts depicted in our valentines.

Again, as a further illustration of how these representations, trivial though they seem, indicate the opinions held in any age, we know that, in high-class literature in the present day, such representations of the devil are unknown. In Gustave Doré's Bible, or in "Pilgrim's Progress," the artist endeavours to portray the Evil One not only in human form, but as a high type of humanity. Good literature and



No. 4.

they were droll and fantastic. In fact, Christianity, coming into contact with the popular belief in this country in hobgoblins and in the fairies which were common to the old heathen belief of this island, imbibed some of their ideas, and the teaching of the power of evil spirits over mankind became tinged with these popular fancies. From being forbidding they became frolicsome, if not harmless; and the common representations of hobgoblins and fairies,

as animals with tails and long ears, were easily transformed to the belief in the agency of the devil and of evil spirits, as taught by the first missionaries of Christianity. This is the origin of our vulgar and popular representation of the devil. Christianity imported serious ideas into the light fancies of the heathen beliefs, as regarded their spirits; and, on the other hand, these ideas, serious though they were, were unable to efface the popular



No. 6.

Art, in fact, representing as they do the current ideas of the educated classes, to whom this literature, and these illustrations, are addressed, show that, while among the lower classes, whose education has been neglected, physical deformity is commonly accepted as typical of the Spirit of Evil, among the educated classes the leading feature is intellectual deformity grafted upon physical beauty. In fact, while the educated classes connect their belief in the devil with intellectual or moral depravity, physical deformity is the prominent idea of the uneducated. So in the present day, our pictures and current cari-



No. 5.

catures are indirect, if not positive, proofs of the opinions held respectively by the educated and the ignorant on this subject.

To apply these ideas to early Christian Art, it is curious to notice how in its representations of the devil and of evil spirits it stamped not only the very gradual and uncertain development of Christian belief in demonology, but how readily it assimilated to itself, or grafted upon its own stem, the ideas and beliefs in spirits held by the

savage nations with whom Christianity, in its missionary character, came in contact.

In early days, for instance, we find Pagan ideas clearly and curiously blended with Christian teaching. Possibly, in its first development and its first sense of freedom and power, architecture for church-building had to be undertaken by Pagan architects. Converted or not, such architects would choose Pagan subjects for decoration; and Christian architects, following the example

of the best masters, who were Pagans, would have no other course open to them but to copy Pagan models. In the town of Monte Majour, near Nismes, is a church, built in the tenth century, in which one of the stone brackets represents a monstrous head eating a child, which can hardly be other than a representation of Saturn eating one of his numerous family. It is hardly necessary to refer to the wholesale appropriation of heathen statues at home and



elsewhere to Christian purposes, as it would not bear in any way on this subject; but it would be interesting to find out, if possible, from the actual original works in Christian churches, Christian representations of the Evil One, and ascertain what they mean and how they came there.

In classical countries we may suppose that the popular ideas of demons, as shown in sculpture and painting, were more or less to be referred to classical mythology. But if we turn to more barbarous countries, we shall find that the representations had a more original character, which could easily be referred to the popular ideas among



the heathens of the country about evil spirits. We are more interested in our own than in any other land, and anything which will throw a light enabling us to harmonize our ideas of the Spirit of Evil with those of our barbarous forefathers, is valuable. Among the Anglo-Saxons, monks and devils were favourite subjects for caricature. Demons were always made very ugly; but this was natural, as they were supposed to be mischievous, and painters and sculptors seem for this reason to have prided themselves in making them as ugly as possible. But where did this idea of



connecting ugliness and monstrosity with the devil originate? It did not belong to any cultivated country, but is found everywhere among uncultivated people. The Norwegian, Scandinavian, and Danish races believed in evil spirits of all descriptions, as is well known; but do not seem to have associated them with any deep views of evil. The peculiar office of their demons was, apparently, to be playfully malicious, and to go about plaguing mankind in a most droll manner, assuming at will very droll forms. We recognise them at once in the Pucks and Robin Goodfellow of later times. Now, inseparably connected with

early Christianity, was the belief in evil spirits whose office was to lure men's souls to destruction, and to be under the guidance of the great enemy of God, Satan. No doubt the early missionaries made use of the belief in these trolls and spirits which they found existing amid half-savage tribes, and gave to the Christian religion a more definite and clear, though a rather hybrid, belief in devils. Beings who before had been associated with drollery and mischief, were now regarded as cruel, and enemies of mankind, not to be appeased.

The old Anglo-Saxon poetry enters largely into the history of the devil, and the belief in Satan's fall is expressed in some poems attributed to Caedmon, who describes him as having fallen from heaven, and been plunged bound into an abyss, from which he sent out demons to injure mankind. There is a picture in one of the illuminated manuscript copies of these poems, which may be seen at Oxford, wherein Satan is represented as a human being with claws, and a short feathered tail like a French poodle's, but with no horns. He is bound, with his face downwards, to stakes over a gridiron; while an assistant demon, rising out of a furnace, and with an instrument of torture, is evidently not only busily employed in cruelty himself, but urging on and directing the movements of a band of minor devils, who are apparently playing leap-frog over the back of the tortured arch fiend.

Another Anglo-Saxon represents the devil with a girdle of flames and with wings on his head. Now it is possible that the horns with which we are accustomed to associate the devil were originally intended for wings. As an angel he must have had wings; and we do not hear that he lost them. Early Christian painting, too, was in some cases so bad and rough that, what might easily have been intended by the artist for wings, would as easily have been mistaken for horns. In the curious subject of the engraving No. 7, the wings are unmistakable.

Here, then, we have the probable origin of our own common representations of evil spirits, to which allusion has already been made. But, in this very slight sketch, it is impossible to avoid noticing how many ideas and influences were brought into play to produce these representations. In reading mediæval history it is impossible to avoid the impression that the common ideas—that is, the notions received by the majority, who were ignorant and incapable of analysing their ideas or reasoning upon them—had been filtered through the most extraordinary variety of sources; and that the commonly received conceptions of demonology were impregnated with the tenets of the most opposite and varying beliefs.

It seems, then, clear that the ideas of demonology in the early ages of Christianity were mixed up in the most confusing manner with ancient mythology and heathen superstitions; or they were so interwoven with them as to render it impossible to determine where the one ended and the other began. Christianity undoubtedly imparted a grave and serious aspect to the fauns and satyrs of civilised paganism, and to the trolls and hobgoblins of barbarism. We all know how, in ancient fairy tales, spirits, both good and evil, haunted men's houses, and were represented as on very familiar terms with human beings, and as constantly interfering for good or evil in their domestic or public concerns. So we find in the legends and tales of the Middle Ages, the demons were supposed to exercise

great influence on all the minor matters affecting mankind. Sometimes they assumed ludicrous, and at other times serious, situations. Sometimes we hear that their interference succeeded in invariably upsetting human calculation and foresight; and again we are told, in old monkish stories, of demons outwitted by the superior intelligence of mortals. But in every case the representations are ugly. A pretty devil was unknown in the Middle Ages, and was not considered possible till our own advanced period of civilisation. Giraldus Cambrensis, writing in the twelfth century, and describing a devil who appeared at times in a wood, tells us that he was hairy and shaggy, rough and deformed—("Formam quandam villosam, hispidam, et hirsutam, alceoque enormiter deformem," *Itiner. Camb.*, lib. i. c. 5). He tells the story of a man who took in one of these roaming devils in the most clever manner. His wine disappeared mysteriously; and, suspecting the depredations were due to the agency of an evil spirit, he washed one of his barrels with holy water; and lo! the next morning the thief was found stuck fast to the barrel. This demon's picture, taken,



we may fairly presume, from life, on the worthy Giraldus's statement, shows him to be very hairy, with a hooked nose, two ears, two horns, a tail with a fleur-de-lis ending, and with cloven hoofs, in one of which he is holding a three-pronged pitchfork (No. 1). In the life of Edward the Confessor it is told that, when he went to see the tribute called the Danegeld, which was packed up in barrels, he saw a demon seated on one, hideously ugly—"Il vit un deable sear desus le tresor, noir et hidus." But sculptors vied with one another to make the devil as ugly as possible. Whether the accounts I am relating at second-hand are authentic, I cannot pretend to say; but history tells that the natural pride or vanity of good-looking demons was injured by these malicious representations; and, on one occasion, when a monk had been carving a demon, on the columns of a church, of a more than usually ugly type, he came unseen to the ladder on which the pious sculptor was working, and broke it. The poor monk would have completed his life sooner than his work, had not the Virgin Mary come to his assistance and rescued him. A picture of this scene

appears in the manuscript in the British Museum known as Queen Mary's Psalter (MS., Reg. 2, B. VII.). In this same psalter are several very fine specimens of demons; some attending and assisting, with pious care, at death-beds; others carrying condemned souls to their place of torment; but in all they are represented as shaggy, rough-looking creatures, bearing a strong resemblance to satyrs. In Trinity College, Cambridge, there is a manuscript which represents the Evil One as having not only horns, hoofs, and tails, but also wings on his shoulders.

But the prevalent characteristic of mediæval demons was drollery. One of the earliest collections of mystery-plays is the "Townley," and in this play the conversation between demons is in perfect harmony with the current representations of them at the time. Of course, in mystery-plays demons played a large part, and gave great scope to the ability of actors who were powerful in tragedy or burlesque. In one of the Townley plays, called *The Day of Judgment*, one demon says exultingly to another, and with great glee:—

"Souls came so thick now late into helle,
As ever
Oure porter at helle gate
Is bolden so straitte,
Up early and downe late,
He restys never." (P. 314.)

One notable exception there is, however, which is known to most of us I expect. On the parapet of the external gallery of the cathedral of Notre Dame, at Paris, is a carved representation of the devil, of the ordinary size of a human being; but the expression on the face is so inexpressibly horrible, depicting the most awful combination of all the worst passions of humanity in our form, that it almost makes one shudder to look at it. It is the incarnation of all the seven deadly sins in one body (No. 2).

We all know how very closely witchcraft and demonology were associated, so that it is not by any means uncommon to find representations, in Middle-Age art, of witches in company with demons. There are some fine carvings at Corbeil, near Paris, which represent the most grotesque figures and very curious subjects. Yet why a man trundling some barrels of wine in a wheelbarrow, or a shoemaker at work, should be introduced in church carving, it is difficult to understand. In addition to these rather secular subjects of ecclesiastical Art, is a carving of a witch who has, to all appearance, secured a demon in her power; and, while with her left hand she grasps his ear, with her right she is evidently preparing to saw off his head with a rough-looking instrument. There is a curiously human look about the demon, whose portrait we give; and he belongs to either the fifteenth or sixteenth century. With the face and body of man, he is provided with the claws of a vulture and with a donkey's ears (No. 3).

Coming now to a period comparatively more recent, we shall notice a difference in demoniacal representations. The advent of the Reformation in Luther's time was remarkable for religious caricatures, in which, not unnaturally, the devil largely figured. In the numerous satires levelled at Luther, his Satanic majesty figured conspicuously. Murner, Emser, and others made themselves a reputation in their zeal against Luther. In some of these caricatures Luther is in one place represented as a fool with a cap and bells; in another he is pictured as a demon playing on bagpipes—the instrument on Luther's head; the

devil is playing on one pipe which is resting on Luther's ear, while the other pipe is formed by an elongation of the Reformer's nose.

The annexed is one of the most ancient representations of the devil known to exist. While angels were commonly portrayed in the early days of Christianity, demons were rarely represented even in the seventh and eighth centuries. The accompanying picture (No. 4) is from a Latin Bible of the ninth or tenth century (*Bible Imp.*, MSS. b. 2), and represents the Angel of Evil speaking to Job. He has wings and an aureole like a saint, webbed feet, and holds in his right hand a pot of fire.

The last picture in this book is the descent of the pope into hell, accompanied by a crowd of demons of the most varied and marvellous kind (No. 5).

These drawings betray no lack of ingenuity; animals enter as freely into the artist's conception of the demoniacal as human beings. There is some reason for supposing the devil, on some occasions, to have been considered as an animal, and that a belief in his power of transmigration would account for these representations, which are of the most atrocious description. No deformity was too horrible, no base travesty of the human form too loathsome, and no fanciful conception of what was repulsive in the animal creation was too wild for the artist's pen. In this cheerful way his imagination represented his religious enemies; and it would seem that, looking at his work from a religious point of view, no caricature could be too foul or painful; and, indeed, he evidently thought that the worse they were, the more he deserved to be praised (No. 7).

There is something remarkable in the extraordinary vigour of these paintings, which seems to speak rather of a growing belief than of ideas which were fading away under higher and purer influences. Curiously enough the ordinary process of transition in a decaying faith from an active to a sentimental form is here reversed. In many cases these more modern pictures of the devil are not caricatures in any sense of the word; their tendency to what was horrible and malignant proves rather the intensity of a growing belief in possessions by the devil, and in his power of personal interference in human affairs. Indeed, long after these pictures were common, the monstrosities invented by artists were believed in as real existences, and deformities were regarded with a superstitious awe which acted most cruelly on the deformed.

In one of these books of caricatures of Popery which we have mentioned there is a picture representing his holiness the Pope as a devil, arrayed in his ecclesiastical robes and his crown, a tiara, and holding in his left hand a pitchfork in place of a cross; while with his right he is giving a demoniacal blessing or curse as the case might be (No. 6).

One of the most celebrated, however, of the painters in Reformation times, who excelled in diabolic Art, was Callot, who died in 1635. His 'Temptation of St. Anthony' is most remarkable, and is fertile in its very audacity.

This same subject has, of course, been rendered in, at least, a hundred different ways; and, quaint as were Callot's conceptions, they do not surpass the celebrated temptation of the notoriously tempted saint, by Salvator Rosa.

It would be possible to carry these remarks *ad infinitum*; but it is hardly necessary to do more than introduce a few as

suggestive of the subject of "diabology." Before concluding we may add one which may be seen in Cawston Church, at Norwich. It is from a carving on the rood-loft screen of the figure of John Schorn, a saint who lived at the end of the tenth century. His right hand is raised apparently in the attitude of benediction, while his left is holding a boot in which he has imprisoned the devil. The legend is that he had been oft and strongly tempted of the devil, and that, after much watching and prayer, he had obtained the mastery over his enemy and imprisoned him in one of his boots.

At Oxford, the Bodleian library contains a large collection of breviaries, "hour" books, and apocalypses; and their illuminations give some good specimens of the devil as described in the Revelations. But there is not much variety, and beyond producing dragons with seven heads of every sort and size, there is nothing very striking or original in the drawings (No. 8).

After all it is no easy matter to trace very clearly the progress and the development of opinion on evil spirits. From artistic representations, so far as can be learnt, it would appear that the Eastern Church supplied the most various and the richest ideas on the subject; that in the early age of Christianity pagan mythology was one source from which ideas were derived; and that in the Middle Ages these ideas were influenced very much with the heathen superstitions about spirits. In the earliest ages of Christianity representations of the devil were not common, and the devil did not appear to enter largely into the belief in the Christian religion. In the East, however, the belief in an intimate relation existing between the devil, and men rapidly grew, and there the personality of the devil appears to have originated. The temptation of St. Anthony is only one of numerous cases which can nearly all be traced to the East. But the earliest representations are neither horrible nor unnatural. Derived from the ideas of the heathen deities, who were supposed to exist in human form, it was but natural that the devil should be represented as a human being. When, however, Christianity extended and endeavoured to convert barbarous countries to its faith, it grafted upon its own rather doubtful belief in demonology the superstitious but strong belief in spirits of various kinds which formed the essence of the religion of most barbarians. Their fables and pictures evidently show that evil spirits, according to their ideas, assumed the form of animals and grotesque figures. No doubt the vulgar notions of the appearance of the devil in the present day are due to this mixture of the characteristics of man and beast in mediæval representations. But, as Christianity developed, the tendency was to elevate the human characteristics and depress the animal; though this was not very clearly shown till after the Reformation; till in the present day positive manly beauty is, without hesitation, used in diabolic representations by modern artists.

The subject is interesting, but it is impossible to deal with it at once briefly and satisfactorily. To treat it properly would require a careful and connected course of foreign travel, and a careful personal investigation of the evidences which architecture, painting, and sculpture give of diabolic Art. All we have been able to do is to suggest the outlines of such an investigation and its possibilities.

ROBERT MAIN.

THE
INTERNATIONAL EXHIBITION.

THE SCULPTURE.

THE sculpture, British and foreign, as it is distributed in the east and west galleries, &c., consists of something over three hundred pieces, exhibited by British, Austrian, Russian, Belgian, and Italian sculptors; but it will be observed that very little effort has been exerted for the Exhibition. With many of the statues and other sculptures which have been sent by our own artists of reputation, we have been familiar for years; and the great majority of those which have been consigned to us from foreign schools is small, in consequence, presumably, of the great cost and risk of moving large objects. As a whole, therefore, the collection has but few features of attraction.

The most remarkable work in the collection of this year is a marble statue of the Queen by Boehm. Her Majesty is seated as in state, but the formality of ceremony is most successfully relieved by the treatment; as it has clearly been the purpose of the sculptor to communicate to the person more of social ease than stately form. The head is an unexceptionable study, presenting the Queen, it may be, somewhat younger than she now is. She wears a tiara, beneath which appears the widow's cap; but, in association with the regal appointments, it looks more like an ornament than a symbol of mourning. In her right hand she holds a sceptre, in a manner to indicate that her attention is turned to some near person or object. The left arm falls by the side, where lies a deer-hound, which raises its head, looking up to its royal mistress. This figure is admirable in finish; indeed, it is the most careful statue of the Queen that has yet been executed. From this we may be permitted to turn to a statue of, we presume, the late Prince Consort as 'A Christian Knight' (2,516), J. Bell, although this is not stated in the catalogue. The Prince wears a suit of plate-armour bearing a cross on the breast-plate, and the appointments are supplemented by a flowing mantle. The purpose of the sculptor has been to endow the impersonation with the most perfect expression of peace and goodwill, and in this he has succeeded. The armour, although perfect as a suit, is not such as a warrior would trust to in actual conflict. The hands are joined, and the entire sentiment of the impersonation refers immediately to Bunyan. It is a work of very high order, to which we shall hereafter make reference.

Among the most brilliant and spirited of the nude figures, Mr. Foley's 'Youth at a Stream' (2,580) shows conspicuously, as also Mr. Durham's 'Siren and the drowned Leander' (2,572), which in the Royal Academy won for its author so much distinction. The works of Signor Calvi are always entitled to more than mere consideration, but his 'Hamlet' (2,532) is a failure, as he has occupied himself more with costume than character. On the contrary, his 'Ophelia' (2,533) has a very great measure of success. In her dazed, wild, and reckless features there is not a glimpse of reason, though all tells the points of her sad story. A 'Bas-relief, Terra-cotta' (2,647), Martin R. Wallace, is a small nude female figure, of which only the back is shown. It resembles an academic study, of infinite elegance and grace. 'The Massacre of the Innocents' (2,917), H. Willis, is also an academic production, but very different in character,

as wanting relief from the conventionality of its tameness. 'Indian Siesta' (2,650), F. M. Miller, reminds us of another very charming small bas-relief exhibited by this sculptor, representing Queen Titania sleeping on her couch of flowers. Other admirable compositions by the same hand are 'Ariel' (2,649), and 'The Lady in *Comus*' (2,651), neither of which, as is so often the case, is overloaded with superfluous components. Of the educated class of artists who profess monumental sculpture, Mr. Woolner distinguishes himself by two groups, 'Clothe the Naked' (2,925), and 'Feed the Hungry' (2,926). 'A Gillie and Hound' is an excellent subject, but Mr. Munro has certainly adopted the very worst cast of his group in hiding, by their cowering position, the forms of both the dog and the boy; moreover, the coat of the animal is rough beyond the natural texture. 'Modesty' (2,915), J. S. Westmacott, is a marble statuette extremely chaste in feeling, a work of that class which we should rejoice to see more commonly patronised. Mr. Westmacott exhibits other works of much originality and taste. 'Lashed to the Helm' (2,621), J. Lawlor, is a very original idea;—an athletic nude figure, supposed to be lashed, and exerting his entire strength in the management of the rudder. The modelling is careful and masterly, but it is not sufficiently clear that the man is at the helm. 'A Nymph' by Munro, is a repetition of the figure with the *anphora* in Berkeley Square, which was placed there by the late Marquis of Lansdowne. It is a charming conception, far beyond the ordinary run of fountain-sculpture. 'Il Paradiso' (2,519), J. Bell, is illustrated by two profile cherubs, in bas-relief, kissing each other. The idea is prettily carried out; but why an Italian title, when so many better English ones could have been found? Another small work in a similar feeling is a bust of 'Cupid' (2,615), resting on wings, by F. Junck; it composes with much elegance.

'The First Dip' (2,575), T. Earle, is a figure of a child just touching the water with his foot, by way of experiment, but with a face fully expressive of the novelty of the test. In 'The Nymph and Cupid' (2,615), C. Begas, the artist has not profited by his opportunity of developing the beauties of the human form; though there is much masterly modelling in the figures. Count Gleichen continues to work assiduously; he distinguishes himself in this exhibition by 'The Sleeping Hebe' (2,592), and by two statuettes, one of the Princess of Wales, and the other of the Prince of Wales, respectively 2,590 and 2,591; and both remarkable for the fidelity of the likenesses. The genius of M. Raemaekers is acknowledged at all hands, but when he impersonates 'Surprise' (2,665), by such a figure as he exhibits here, his feeling is at least open to question. The figure is that of a strong-minded woman of the masculine type moved by feelings of any shade of vindictiveness. The cast is bold and independent, and has the merit of being unlike the conceptions of any other artist. Mr. Raemaekers exhibits also a marble bust, 'The Village Maid' (2,666), worked out with much feeling for nature. The contributions of Mr. Weekes, R.A., are important in number, and admirable in quality. In 'The Mother's Kiss' (2,910) he concentrates the essence of maternal happiness; that perfect absorption which suspends for the time consideration of all else. Of 'The Young Naturalist' (2,912), the features are a model of infinite sweetness. It is a marble statue; she holds a star-fish which she has

captured amid the wavelets of the retiring tide. Although a simple subject, there is much to admire in the work. The sculptures of Mr. W. C. Marshall, R.A., are always original, and want nothing in their mechanical realisation. In his 'Pompeian' (2,643) there is a great fund of the ideal; but this is far surpassed by his 'Pre-historic Artist' (2,644). Mr. Marshall insists here on unexampled originality; this, as a sculptural theme, would have occurred to few. 'Play' (2,555), J. Crittenden, is a mother and child, but so grouped as greatly to impair those passages in which we might have looked for a display of the beautiful. The subject is commonplace; but, like many commonplace themes, it has not been exhausted. 'A Young Briton' (2,589), R. Glassby, a small bust of a little girl, conspicuous for its hilarious expression; and there are some other portrait-busts with qualities which form the graces rather of fancy sculpture than of portraiture. Among these are 'The Hon. Constance Rollo' (2,529), and 'The Hon. Herbert Rollo' (2,530); also the bust of 'Master Kindersley' (2,560), E. Davis. 'Star Shooting' (2,652), J. M. Mohr, is a bas-relief composition of five or six small floating Cupids, pleasing in its arrangement, but utterly unintelligible as "star shooting." Nothing of its kind, a profile in flat relief, have we seen more beautiful than Woodington's 'Miranda' (2,923); and it is impossible to speak too highly of his 'Lady in the enchanted Chair' (2,924), a composition which, for elegance and refinement, will be admired so long as it exists. Other sculptures also conspicuous by their excellence are 'J. E. Millais, R.A.' (1,534), a terra-cotta bust, by J. E. Boehm; 'Summer' (2,534), P. Calvi; 'The Early Propensity' (2,581), G. Fontana; 'The First Thorn of Life' (2,598), a charming group, by the late P. Mac Dowell, R.A.; 'The late Lord Auckland, Bishop of Bath and Wells' (2,600), G. Halse; 'The First Pocket' (2,617), E. Landsheer; 'The Rape of Polyxena' (2,674), Scheggi; 'Cupid riding on a Lion' (2,675), M. Schulz; 'The Veiled Model' (2,682), A. Tantarini; 'The Four Acts of Mercy' (2,688), W. Theed; 'Eve carrying Fruits' (2,606), F. Thrupp; 'H.R.H. the Princess Louise, Marchioness of Lorne' (2,692), Mrs. Thornycroft.

Some models and bronzes have been received from Russia which are at once remarkable for their spirit and nationality. By M. Antokalski is a bronze statue of John IV. the Terrible, who reigned 1533—1581, lent by the Emperor of Russia. It is a work into which the artist has thrown himself with the determination of sacrificing everything to character and emotion. The representation is that of a thin aged man, with features worn by disease or care, but whose eyes have by no means lost their penetration or fire. He is seated, and wears a loose robe, and seems, under some excitement, to be delivering instructions in that vein which earned for him the unenviable qualification that attaches to his name. It is a statue of a high order of merit. Particularly noteworthy are the models and other productions of the Baron P. Clodt, among which are remarkable a statuette of 'The Emperor Nicholas' (2,539). Extraordinary life and spirit are shown in this gentleman's studies of horses, and other works by his hand. There is also a series of clever small studies by another Russian artist named Lieberick, animals also, but grouped with the human figure.

From the causes already alluded to, the contributions of foreign sculpture are neither numerous nor important.

BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. CVII.—JAMES THOMAS LINNELL.



MORE than thirteen years have passed since there appeared in this series of papers a brief notice of the father of the artist whose name is recorded above, and who even then had acquired a good reputation in the field of Art wherein his venerable sire had long before distinguished himself. True original genius is very seldom hereditary: natural gifts or endowments will sometimes be found descending from one generation to another, and occasionally are developed in a higher degree in the descendant than in the progenitor; still, both move, for the most part, in the same direction, and tend towards the same point—a result which may be accounted for by the laws of nature, and by the associations that gather round the mind of a child as it grows up, linking them indissolubly with the scenes

of his early days. It has been the rare privilege of Mr. John Linnell, now in his eightieth year, and with all his faculties unimpaired, to see three of his sons following his footsteps in the career of Art, and all of them more or less successfully.

JAMES THOMAS LINNELL is his second son, and is entitled to share with his brother William the estimation in which their pictures are held by the amateur and collector, sometimes rivalling even those of the father. The first work he exhibited was seen in the Royal Academy in 1850; and, though not so perceptibly as in subsequent works, inasmuch as figures occupied a more conspicuous place on the canvas than the landscape-portion of the picture, it yet showed much of home-influence in colour and method. The subject was 'The Temptation in the Wilderness,' an ambitious theme for a young painter to select as his *début* before the public, and one very difficult of realisation; yet the ordeal was far from unsatisfactory. Satan is represented as an old man—somewhat of a novel idea—but, artistically, the conception of the figure is far less happy than that of the Saviour, which manifests elevated dignity and entire self-possession.

Another scriptural subject was sent to the Academy in the following year—'Job and the Messengers,' a picture of which I have no recollection. The next two years also produced works prompted by the sacred volume; in 1852, 'The Disobedient Prophet,' and in 1853, 'Abraham and Isaac,' in both these compositions the figures take a very subordinate position; the



Drawn and Engraved by]

REAPING.

[J. and G. P. Nicholls.

landscape is *the* picture, and this is anything but characteristic of eastern scenery—it resembles far more that of our own land, and thereby all identity with the narrative is entirely lost. Abraham and Isaac, one bearing a torch and the other a bundle of wood, might be ascending a Surrey hill instead of Mount Moriah. In the solitary contribution of 1854, 'Harvest,' there is nothing to create a discordant feeling in the mind of the spectator; it is a passage of pure English landscape, beautiful in its general treatment, and rich with the golden grain the labourers are preparing for the rick or the barn.

In 'Elijah running before the Chariot of Ahab, at the time of the Rain, after the three years' Drought,' exhibited in 1856, Mr. Linnell has literally followed the scripture narrative, which says—"The heaven was black with clouds and wind, and there was a great rain." In this, as in other preceding works from the same source, the landscape predominates in interest; the representation of the long-looked-for refreshing showers pour down on the earth from heavy masses of dark purple clouds, while the trees are swayed to and fro with the violence of the wind, as if it would

uproot them from the soil. The incident illustrated is one excellently adapted to the artist's powers, and he has made a grand picture of it.

'The Mountain-Path,' his exhibited work of 1857, shows a section of upland pasture, with a footpath leading over it, definitely marked by the course of the rain-torrents which have flowed down the hill. There is little in the locality itself to attract notice by its picturesque character; yet almost everything in nature may be rendered beautiful on canvas under the hand of an Art-magician; and this work, as an expression of sunshine, is very charming. Mr. Linnell's picture of 1858 was 'The Wheat-field,' a large canvas, and certainly one of the best versions of such a subject which up to that time had ever appeared in the galleries of the Academy. The foreground of the composition has been reaped; it is a breadth of stubble, occupied by gleaners and other figures, all inimitably painted. Beyond is the yellow corn, light waving, and here and there shaded by flickering clouds. The stubble is sharp and definite, but the distances are broad, soft, and harmonious; everywhere the colour has all the truth and freshness of nature skilfully

tempered by the intervening atmosphere. In the following year he exhibited a hay-field under the title of 'A Thunder-storm'; the features of the landscape are somewhat like those of the preceding picture, the view being bounded by upland. The storm is rising over the high ground, and its rapid approach is manifested in the darkening sky and the apparent confusion of the labourers in the meadow; but the sun is not yet obscured, and an opportunity is thus afforded for a most effective play of light and shade.

Adopting as its motto some lines from Thomson's "Seasons," Mr. Linnell exhibited in 1860 a picture called 'Atop of the Hill,' showing a vast expanse of cultivated country, such as may be seen within a few miles of his own residence at Redhill, in Surrey—for many years the home of his father, himself, and his brothers. Cornwall abounds there, yet scarcely to such extent as is here represented. The picture is powerfully painted, but it wants atmosphere in the distant passages. The next year he sent to the Academy two works: one, 'A May Morning,' suggested by some lines of Wordsworth's; the other, 'A Summer's Evening,' illustrating a description in Collins's "Ode to Evening." Both of them are landscapes of a fine order, "painted only as the Linnells can paint such scenes." The remark applies with equal force to his 'Hay-makers,' in the Academy exhibition of 1862.

It is so rare an occurrence to find a picture by any one of the Linnell family bearing the distinctive title of the place repre-

sented, that one would naturally be led to suppose the compositions are merely imaginary; but this, as a rule, is far from the case. Surrey, and the wealds of Sussex, supply the artists with the ground-work of most of their beautiful compositions, and the localities may generally be recognised by those who are well acquainted with them. Thus, in addition to the works, by the artist now under consideration, already pointed out, we find him exhibiting 'The Rainbow,' in 1863; 'Cross Roads,' 'Driving Sheep,' and 'South Coast,' in 1864; 'Hill and Dale,' in 1865; 'Morning Mist,' in 1866; 'A Mountain Road,' in 1867; 'Ploughing,' in 1868; 'Sultry Hours,' in 1869; 'Reaping,' in 1870; 'The Moon is Up,' in 1871; and 'English Coast,' in the present year. Accompanying the 'Morning Mist' picture of 1866, was another of Mr. Linnell's quasi-scriptural subjects, 'The Flight into Egypt,' the figures, as usual, being little more than mere accessories to the landscape.

One of the above-named pictures, 'REAPING,' is represented in the engraving on the opposite page: it shows the character of composition usually adopted by the painter—a breadth of foreground occupied with labourers engaged in some agricultural pursuit, backed by a belt of trees and hedges; beyond which is spread out the open country, more or less undulating, till it melts away almost imperceptibly into the horizon: over all, masses of clouds roll along, their white edges standing out in bold relief—



Drawn and Engraved by

OPEN COUNTRY.

[J. and G. P. Nicholls.

and sometimes too obtrusively to be in perfect harmony with all their surroundings—against the deep azure of the heavens. The figure-drawing of this artist is always excellent; the figures themselves are appropriate, and good in colour. 'Reaping' was sold at Messrs. Christie's, last year, to Mr. Bennett, it was previously in the possession of Mr. Brooks, who has been a large purchaser of the works of the Linnell family.

The picture from which the engraving, 'OPEN COUNTRY,' is taken was painted, in 1870, expressly for Mr. Brooks, and was sold at the same time last year, with several other "Linnells," to Mr. Eastwood: both this and the 'Reaping' realised large sums. The principles on which the composition is carried out are very similar to those in the former work; but here we have trees brought into the foreground, and made to balance each other; while the wheat-field, with its reapers, occupies the middle portion of the canvas; a hedge of purple green separating it from a wide tract of open scenery that extends as far as the eye reaches.

The question has frequently occurred to me when looking at the

pictures of this highly-gifted family of artists, why it is that they all persevere in running in the same groove? Art, however good, becomes wearisome by repetition; and, to speak metaphorically, one almost requires dull and cheerless days, sometimes, to make us more sensible of the pleasant influences of sunshine. The elder Linnell cannot be expected to wander from the paths he has trodden so many years, and with such unequivocal success—and no one would desire him to leave it; but surely the sons might, at least occasionally, get away from the red sandstone, and prolific corn-fields, and sandy lanes, of Surrey and Sussex, into the rocky and verdant scenery of the west of England, among the picturesque mountains of Wales, or the lake-country of the north; and thus, from "fresh fields and pastures new," replenish their sketch-books to their own advantage and to the relief of the thousands who admire their works. The transition by no means involves a change of style or manner, but only an application of what already exists to subjects of another character.

JAMES DAFFORNE.

SELECTED PICTURES.

OTHELLO RELATING HIS ADVENTURES.

C. W. Cope, R.A., Painter. T. Vernon, Engraver.

MR. COPE has painted two pictures of this subject, each differing widely from the other. The later of the two works, exhibited at the Royal Academy in 1868, was engraved in the *Art-Journal* of the following year, as one of the illustrations which accompanied the sketch of the painter's life, in the series of papers entitled "British Artists." That composition contains four figures, and it appears as a moonlight scene. The earlier picture, the one engraved here, was seen in the Academy exhibition of 1853, and is a daylight scene. Not only in the number of figures introduced, and in the period of time represented, is there essential difference, but also in the arrangement of each composition, and in their accessories, as well as in the expression of feeling which seems to animate two, at least, of the characters.

In this picture Desdemona is made the leading feature, with head bent forward, and hands easily resting on her lap—one of the hands, by the way, holds the fatal handkerchief which might truly be called her death-warrant, for it was the only presumed tangible evidence that her husband and murderer, Othello, could bring forward in proof of her infidelity: she is earnestly listening to the story of her Moorish lover's life, as he relates to Brabantio and his daughter,—

"The battles, sieges, fortunes,
That I have pass'd.
I ran it through, even from my boyish days,
To the very moment that he bade me tell it."

The "witchcraft" that he used in his narrative—

"Of moving accidents by flood and field"—

evidently absorbs the lady's whole attention, and with her eyes she appears to take in every word poured in her wondering ears. Desdemona's head is very beautiful and most expressive.

Her father, Brabantio, the old Venetian senator, is too experienced in the world's wisdom to share the daughter's feelings of admiration; and, though Othello declared in the presence of the council of Venice, that Brabantio "loved and oft invited" him, there is in his face a look of incredulity, if not of half-suspicion, as to the Moor's object in the visits paid by the latter. Certainly, when the truth was known, and he discovered that Othello had carried away his daughter, there was no term too strong in the vocabulary of outspoken grief and anger that he did not apply to him who had invaded and destroyed the old man's domestic happiness:

"O thou foul thief, where hast thou stow'd my daughter?
Damn'd as thou art, thou hast enchanted her;
For I'll refer me to all things of sense,
If she in chains of magic were not bound,
Whether a maid, so tender, fair, and happy,
So opposite to marriage that she shunn'd
The wealthy curled darlings of our nation,
Would ever have, to incur a general mock,
Run from her guardage to the sooty bosom
Of such a thing as thou, &c., &c."

Othello's present occupation is apparent more in his action than in anything else; the profile of his face only shows him in quiet conversation; the figure is posed somewhat stiffly, yet it tells forcibly in the composition; his suit of bright plate-armour contrasts effectively with the red robe of the Venetian senator and the light silk skirt and velvet bodice of Desdemona. The scene lies on a terrace overlooking the ducal palace on the right, and the domes of the church of San Giorgio Maggiore, in the centre of the picture.

THE SHRINE OF ST. ALBAN.

PREVIOUS to the recent and most interesting discovery of the shrine of St. Alban, in St. Alban's Abbey Church, the only remains of the great mediæval English shrines which we possessed were those of Edward the Confessor at Westminster Abbey, St. Thomas Cantilupe at Hereford, and a portion of that of St. Werburg at Chester. Before describing that of St. Alban, a short account of the most celebrated shrines in England in the Middle Ages may not be uninteresting.

In early churches the bishop's throne was placed behind the high altar. This was succeeded by a shrine containing the bones of the patron saint. When churches were further prolonged eastward, the shrine was sometimes placed in a chapel behind the high altar, and between that and the Lady Chapel. Movable shrines were called *feretories* (a word signifying a *hier*), because the relics contained in them were carried in solemn procession. The term was afterwards applied to the large immovable stone shrines. These consisted of a stone basement, generally with an altar at one end, supporting a wooden structure richly decorated. Niches were provided in the lower story for sick folks to lie in, so that they might be under the body of the saint. Sometimes the latter was in the lower, sometimes in the upper, story. The upper stage was always made like a church roof, ornamented with pierced work and cresting. In order to preserve the upper part, which was generally covered with gold or silver plates and studded with gems, a wooden cover was placed upon it, which could be drawn up by ropes from the vaulting above. Mr. Burgess, in his paper on the Westminster shrine,* calls this the *coopercutium*, to distinguish it from the *coopertorium*, or flat wooden canopy, such as is seen over Richard II.'s tomb. Grouped about the basement-stage, in convenient receptacles, were the offerings of pious devotees. These consisted of jewels, swords, rings, tapestries, tapers, waxen models of limbs healed by the saint, and of ships saved by his intercession. Ban-dogs guarded the Canterbury shrine, minstrels were sometimes employed to sing the saint's praises, or a monk read the same from a lectern, as at Gloucester. Offerings were often made in kind. Edward I. gave his weight in wax to the church of Orcheston, Wiltshire; and when John Paston was ill, his mother vowed the same offering to our Lady of Walsingham.† Subordinate positions were sometimes selected for these shrines, as a side-chapel or choir-aisle. Portable shrines, often of small size, were also placed in different parts of the church, as under the altar, on the rood-beam or re-table. These were, from their size, convenient for carrying in processions, either in the church or about a town.

The saintly Confessor was buried in his abbey of Westminster, January 6, 1066. The tomb was opened by order of Henry I., and his body found uncorrupted. Henry II. procured the canonisation of the Confessor in 1163, and in that year his tomb was again opened, the ring given, according to the tradition by St. John the Evangelist, removed, and copies made of his vestments. A new tomb and shrine were erected, probably behind the high altar. But it was reserved for Henry III. to do the greatest honour to the Confessor by rebuilding his church, and placing his remains in a magnificent shrine. The payment for the wooden part is mentioned in the following (Liberate Roll 26, Henry III.):—

"Deliver of our treasure, to our beloved clerk, Edward the son of Otho, £258 9s. 3½d. for the acquittance of the works done by our order at Westminster, from the day of the Holy Trinity, in the 25th year of our reign, to the feast of SS. Simon and Jude next following. Deliver also to the same 10 marks for a certain wooden shrine for the work (*opus*) of S. Edward made by our order; and to the same £6 10s. for marble bought for the same shrine our order."

This wooden *feretory*, plated with gold, and ornamented with precious stones, was placed above the marble and mosaic-work, and contained the body of St. Edward. When the shrine was dismantled at the Reformation, the upper or precious portion was removed, leaving the lower part undisturbed. Abbot Fakenham, in the reign of Queen Mary, is supposed to have added the wooden cornice and other parts in the same material. Above the niches to be occupied by sick people were panels filled in with mosaic and pieces of porphyry. The translation of the relics took place, according to Matthew Paris, in 1269; an inscription records that "Peter the Roman citizen" executed the most important part of the work, viz., the mosaic. Two years before the translation the king had been obliged to pawn the abbey-jewels as well as his own. The following, from a list given by Mr. Hudson Turner, in "Manners and Household Expenses in England in the thirteenth and fourteenth Centuries," will show the magnificence of the shrine:—

"St. Edmund—Crown set with two large sapphires, a ruby, and other precious stones, worth £86.

"King—Ruby on his breast and other small stones, £48.

"King—Holding in his right hand a flower, with sapphires and emeralds in the middle of the crown, and a great garnet on the breast, and otherwise set with pearls and small stones, £56 4s. 4d.

"King, with garnet in his breast, and other stones, £52.

"King, with sapphires in his breast, and other stones, £59 6s. 8d.

"Five golden angels, £30.

"Blessed Virgin and Child set with rubies, emeralds, and garnets, £200.

"A Majesty with an emerald in his breast, £200."

These statues were placed in different parts of the shrine, and gave an idea of its gorgeous appearance.

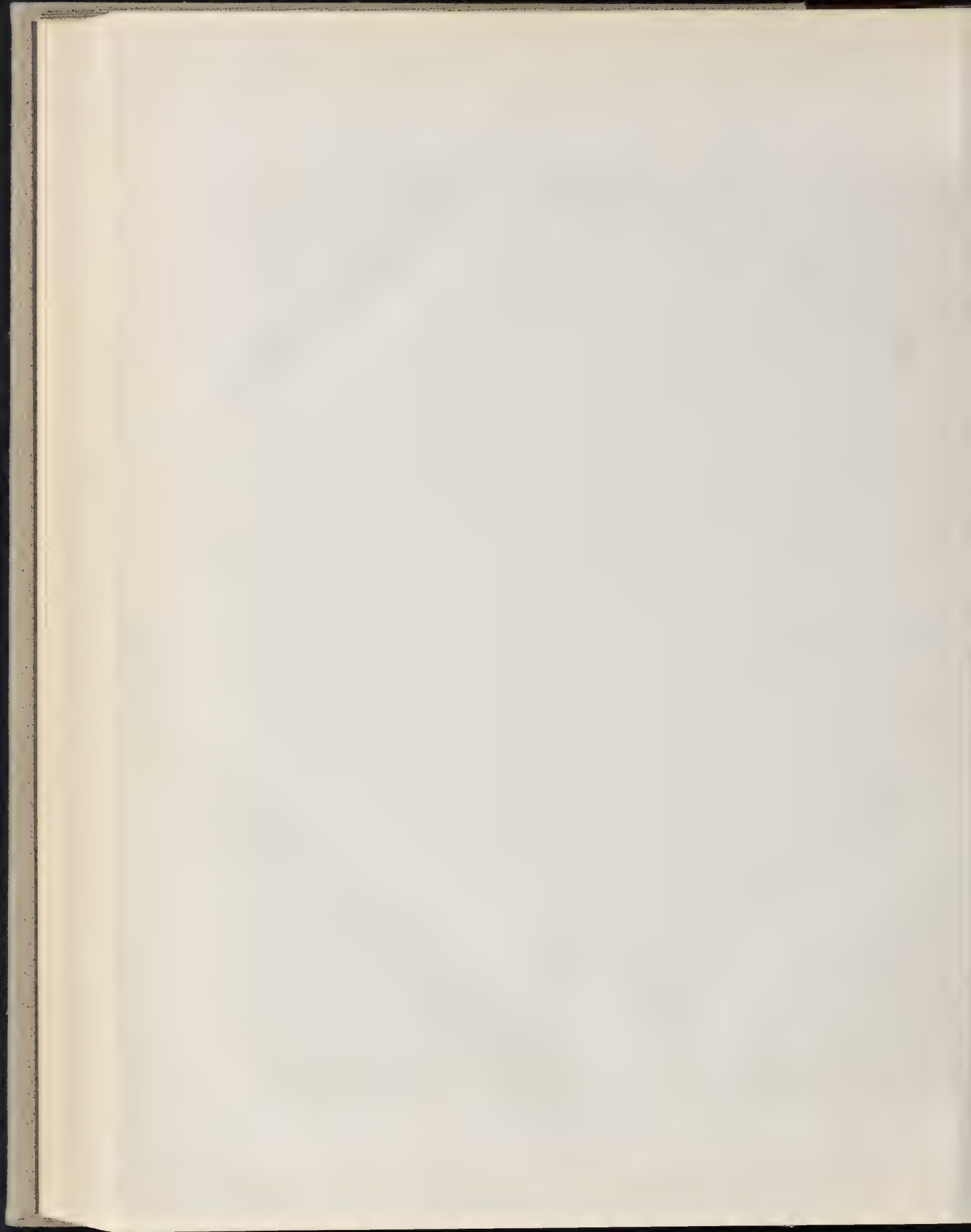
The glory of St. Paul's Cathedral was the shrine of St. Erkenwald. The body of this saint was at first placed in the crypt, but in the reign of Stephen (1148) it was removed to a position behind the high altar, and a magnificent shrine prepared for its reception. This was repaired in 1400, and a grate of iron-work added for its protection. A sapphire, given by John Preston, a citizen of London, was said to cure diseases of the eye. A number of miracles attested the virtues of St. Erkenwald's shrine. John of France, when a captive in England, presented twenty-two nobles. A long list of the treasures of the shrine will be found in Dugdale's history of the Cathedral.

Becket was murdered December 29, 1170. His body was hastily buried by the monks in the crypt at the back of the shrine of the Virgin. The scene of the murder was soon occupied by a wooden altar, and this gave rise to the tradition that the primate was slain praying before an altar. The king performed his penance before the tomb in the crypt, and here for years the pilgrims knelt. A fire destroyed the choir in 1174. Dean Stanley, in his "Memorials of Canterbury," points out that in Italy the bones of a saint were generally placed beneath or in front of the altar. Gothic nations, on the contrary, during the thirteenth century, prolonged the eastern ends of their churches so that the shrine might tower behind the altar in a place of peculiar sanctity, and the gaze of the whole congregation and the officiating priest would be directed towards it. Such, therefore, was the position selected when, in 1220 (July 7), Becket's remains were removed from the crypt into the shrine eastward of the patriarchal chair. Every fifty years a jubilee was held, viz. 1270, 1320, 1370, 1420, 1470, and 1520. On the last but one of these occasions 100,000 persons were assembled. Pilgrims were first conducted to the transept of the martyrdom, and knelt at the before-mentioned wooden altar. After kissing Le Bret's sword, and gazing on other relics, they passed into the crypt, seeing part of the skull of Becket, his shirt and drawers of hair-cloth, and thence to the sacristy in the northern aisle of the choir, where rich vestments which had been worn by the "martyr" were

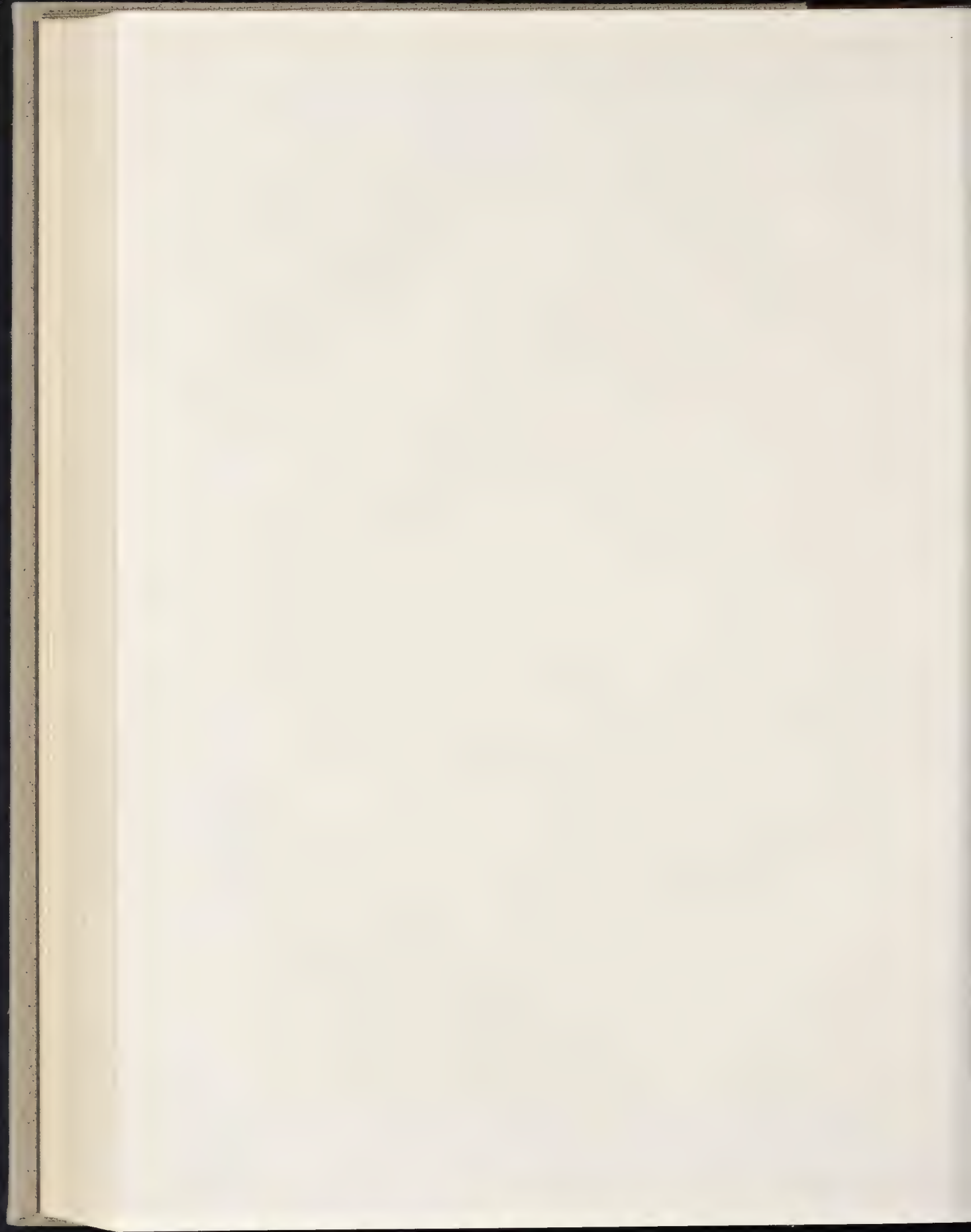
* Scott's "Gleanings from Westminster Abbey," 127.

† Paston, "Letters," iii. 21.









seen by the higher class of pilgrims. The devotees were then led to the easternmost apse, called the "Corona beati Thome," or simply "Becket's Crown," either from part of the skull of the saint set in jewels, which was said to have been placed there, or because (and this is Professor Willis's opinion) the principal apse of a church was often called *corona*. The shrine was then visited, and two existing representations of it, one in the Cottonian MS. (Tib. E. viii. 269, engraved in Dugdale's Monasticon, i. 10), the other in a window of the thirteenth century, on the north side of the Trinity Chapel in Canterbury Cathedral, give a general idea of it. The former is *temp.* Henry VIII., and has this inscription respecting the shrine:—"All above the stone-work was first of wood, jewels of gold set with stone [covered with plates of gold] wrought upon with gold wier, then again with jewels, gold, as brooches, images, angels, rings] 10 or 12 together, cramped with gold into the ground of gold, the spoils of which filled two] chests, such as 6 or 8 men could but convey on out of the church. At [one side was a stone with] an angel of gold poynting thereunto, offered ther by a king of France, [which King Henry put] into a ring, and wear it on his thumb." The parts in brackets are those words obliterated from the MS. by the fire of 1731. This rude drawing represents probably only the wooden cover of the shrine. The shrine itself was of wood, and is well represented in the stained glass before mentioned. It was in the form of an ark, placed upon a stone platform resting on pillars. The spaces between these pillars were used for cripples to creep under. The upper part or shrine proper blazed with gold, gems, and rich offerings. It must have been a splendid sight when, the wooden canopy being raised, the shrine itself was disclosed to the view of hundreds of kneeling pilgrims. Conspicuous among the gems would be the "Regale" of France, a ruby or carbuncle as large as a hen's egg. Louis VII. of France, tradition says, was entreated by the archbishop as he knelt at the shrine to present this stone to the saint. This he did not feel inclined to do, but the stone leapt from the ring on his finger and fastened itself to the shrine. Edward I. offered the golden crown of Scotland, and other monarchs were not behindhand. In fact every class gave what they could, and the amount gathered year by year was enormous. Even at the beginning of the fourteenth century the offerings averaged about £4,000 a year of our money. It is interesting to follow the history of the decline of this popular shrine. Perhaps the first note was sounded by a person high in authority in 1370, when Simon of Sudbury, Bishop of London, told the crowds going to Canterbury that they would obtain no good to their souls by their visit. Wycliffe followed, and then in the sixteenth century we have in the records of the visits of Colet, Dean of St. Paul's, and Erasmus, opinions against such veneration which were shared by some of the most eminent men of the time. But a blaze of glory appeared before the end; in 1520, the Jubilee year, Henry VIII. and the Emperor Charles V. knelt in devotion before the shrine. Sixteen years after, the year in which the lesser monasteries were suppressed, some holidays which fell in term time, or in time of harvest, were abolished. The important festival of the translation of the relics was swept away, and thousands were prevented by the enactment from paying their homage at the shrine. For the first time during three hundred years in the Archbishop of Canterbury's household the table was spread as on festival days, no fast being observed as formerly on the eve of St. Thomas. The final blow came in 1538, when the king charged Thomas Becket with treason. This summons for him to appear and answer the charge was read by his shrine. As the saint did not put in an appearance after thirty days had elapsed, the case was tried at Westminster, and the sentence passed was that his bones should be publicly burnt, and last, though not least, in the eyes of the king, that the valuable offerings should be forfeited to the crown. In September the shrine was destroyed, and, strange to say, the bones were "either scattered to the winds, or, if interred, were

mingled indiscriminately with others." Some have endeavoured to show that the bones were burnt, but this was probably only the case with the portion of the skull in the golden head in the "crown," and this was done because, on comparison with the bones in the shrine, this was found too large, and was considered an imposture, and treated as such. By a proclamation issued November 16, people were forbidden to call Becket a saint. Soon after the fall of the shrine, the site of the original tomb in the crypt was annexed to the first canon of the chapter as his cellar.

The so-called shrine of St. Frideswide, in Christ Church Cathedral, Oxford, is, probably, as Professor Willis suggests, the watching chamber for the adjacent shrine. The latter is believed to have been removed into the Lady Chapel in the thirteenth century. Mr. King, in his handbook to the cathedral (Murray, Eastern Cathedrals, 1862), quotes a tradition that if a king of England entered the church he would be unfortunate. Henry III. came to the shrine in 1264, and the fact that the battle of Lewes followed was considered conclusive of the truth of the tradition. In the time of Henry VIII. the bones were removed from the shrine, but were restored by order of Cardinal Pole. They were concealed again *temp.* Elizabeth, and it is said were mingled with those of Catherine Cathie, wife of Peter Martyr, who had been a professed nun.

"Up to the time of the Reformation, no such saint in the English calendar, with one exception (St. Thomas of Canterbury), had his fame more widely spread, or received more earnest reverence." So writes the Rev. J. F. Dimock of St. Hugh, Bishop of Lincoln. Having been bishop of that diocese for fourteen years, he died in 1200, and was canonised by Pope Honorius III. in the year 1220. Sixty years afterwards his remains were removed with great ceremony into a shrine in the Presbytery or Angel-Choir (begun 1270, completed in 1282). Edward I. and his queen, attended by a brilliant court, were present. Not a vestige of the shrine now remains.

When King Edmund, A.D. 870, was murdered by the Danes, his body was buried at Hoxne in a small chapel. Thirty-three years after, it was removed to Bederickesworth or Bury, afterwards called Bury St. Edmunds. The church, rebuilt by Canute, and consecrated A.D. 1032, contained a magnificent shrine for St. Edmund, and one of the earliest offerings was the crown of that monarch. Abbot Baldwyn (1065-97) rebuilt the church, and the jewelled shrine occupied a semicircular chapel at the east end. It is hardly necessary to add that the church of the most important monastic establishment in England after Glastonbury has quite disappeared.

The shrine of St. Thomas Cantilupe at Hereford is, as we before mentioned, one of the three (or now four) existing shrines in England. Thomas Cantilupe became Bishop of Hereford in 1275. The Archbishop of Canterbury (John Peckham) asserted his right to visit the see of Hereford. This was disputed on the part of Cantilupe, and the latter was excommunicated by his Metropolitan. He went to Rome to lay his case before the Pope, and died at Orvieto in 1282. Richard Swinfield accompanied him, and returned with his bones, which had been actually separated from the flesh by boiling. These were placed in a tomb in the Lady Chapel, and are believed to have been removed to the existing shrine in the north transept in 1286. Cantilupe was the last Englishman canonised before the Reformation. Swinfield laboured greatly to bring this about. Four hundred and twenty-five miracles were stated to have taken place at his shrine. The authorities at Rome could not forget that he had been excommunicated, and was connected with the order of the Templars, and the canonisation did not take place until 1320. It may be asked why the shrine was not placed in a position of honour behind the high altar; this situation was probably occupied by the shrine of St. Ethelbert, and so the shrine was placed in an inferior position, like that of St. Frideswide at Oxford. Mr. Gordon Hills, in his description of Hereford Cathedral, given before the British

Archæological Association in that city in 1870, stated that there is no proof that the tomb and shrine attributed to Cantilupe belong to him. The Rev. Charles Boutell, however, gave his reasons for considering it the shrine in question, and pointed out that the presence of armed figures below is not a sound objection, as a tomb at Lincoln contained similar representations. The shrine, as it appears now, consists of an altar-tomb, upon which is placed a canopy resting on small arches. Sculptured upon the lower division are fifteen figures, said to be of Templars—with little authority, however. Mr. Boutell pointed out the French character of these figures. The date of the tomb, with the exception of the western end, appears to coincide with the date (1286) of the translation. It must not be forgotten that the shrine proper rested on the existing stone pedestal. Bishop Trilleck (1344-60), five years after he came to the See, made arrangements for the removal of the shrine, and in one of his mandates states that the relics were unworthily kept. The shrine (meaning, of course, the upper part) was, in the presence of Edward III. and his court, removed to the Lady Chapel, and there remained until the Reformation.

The shrines of SS. Guthlac at Croyland Abbey, Swithun at Winchester, and Cuthbert at Durham, were also very celebrated. An extract from the "Antiquities of Durham Abbey" (8) will give an idea of the appearance of the latter:—

"Next to these nine altars was the goodly monument of St. Cuthbert, adjoining the quire, having the high altar on the west, and reaching towards the nine altars on the east, and towards the north and south containing the breadth of the quire in quadrant form; in the midst whereof his sacred shrine was exalted with the most curious workmanship of fine and costly green marble all limned and gilt with gold, having four seats or places convenient underneath the shrine for the pilgrims or lame men, sitting on their knees, to lean and rest on in the time of their devout offerings and fervent prayers to God and holy St. Cuthbert for his miraculous relief and succour, which being never wanting made the shrine to be so richly invested, that it was esteemed to be one of the most sumptuous monuments in all England, so great were the offerings and jewels bestowed upon it."

We are further told that the shrine had a cover drawn up by a rope, having six silver bells fastened to it, and that on its east end "was painted the picture of our Saviour seated on the rainbow to give judgment—very artificially and lively to behold; and on the west end was the picture of our Lady; and on the height of the said cover, from end to end, was a most fine bristling of carved work cut throughout with dragons, fowls, and beasts most artificially wrought and set forth to the beholders, varnished and coloured with a most fine sanguine colour, that the beholders might see all the glory and ornaments thereof, and at every corner of the said cover there was a lock to lock it down, from opening and drawing it up." St. Bede's shrine, in the same cathedral, was a portable one, for it used to be taken down every festival day, and carried by four monks in solemn procession.

The base of the shrine of St. Werburgh at Chester forms part of the bishop's throne, but it has been much "restored." The early portions are of the thirteenth century, and the figures are supposed to represent kings and queens of Mercia connected with the saint. St. Werburgh was the daughter of Wulfere, King of Mercia, and Ermenilde (daughter of Ercmbert, King of Kent, and the sainted Seaburgh, afterwards Abbess of Sheppey). She was Abbess of Ely, and regulated also the houses of Hanbury and Trentham. In the "Holy Life and History of St. Werburge," printed in 1521, we have these lines:—

"In the Abbey of Chestre she is shryned ryche ly Pryores and lady of that holy place;
The chyef protectryce of the said monastery,
Long before the Conquest by Deyne grace."

We have dwelt at greater length than we at first intended on the celebrated English shrines, and now pass on to consider that of St. Alban. The most extraordinary fact in connection with

it is the probability that the body of St. Alban was never in the abbey-church at all. The protomartyr of Britain is said to have suffered A.D. 286. Bishops Germanus and Lupus are supposed to have afterwards placed the remains in a little wooden church they constructed for the purpose. However this may be, the place of burial was so totally lost sight of, that it had to be revealed miraculously to Offa in 791. That monarch, being told by an angel to search, attended by Humbert, Unwond, and Ceolwolf—the Bishops of Lichfield, Leicester, and Lindsey—and many others, is said to have discovered the remains of the saint; a supernatural light guiding them to the spot. This happened five hundred and seven years after the martyrdom of St. Alban. The body was placed in a little chapel, and soon an imposing edifice rose on the spot. Even assuming that the real body was discovered, the subsequent history of the relics makes it very doubtful if they were not afterwards stolen. This story of monkish trickery is extremely curious, and has been well given in Mr. Gordon Hill's remarks when conducting the members of the British Archaeological Association over the abbey-church in 1869,* and in a paper by the late Mr. H. F. Holt, read before the same society.† In the year 950 the Danes sacked the abbey and carried off a great part of the precious bones, placing them in a shrine in Denmark; but one of the monks named Edwin determined to recover them. Arriving at the monastery in which the relics had been placed, he requested to serve the monks in the humblest capacity. After the lapse of a year he pleased them so well, that he was made sacristan, and succeeded in making a hole in the chest in the shrine, and got the bones out. A merchant carried them to England, and thus they were restored to St. Alban's Abbey. About 1041 the abbot Ælfric, fearing the Danes, determined to remove the remains of the saint from the shrine and place them in the wall. The abbot now bethought him of a deception, which, we suppose, must be called a "pious fraud." He sent to the monks of Ely, asking them to be good enough to take charge of the bones of St. Alban until the country was at peace. The monks agreed to do so, promising faithfully to return them when required. Ælfric sent them a set of monk's bones dug up for the purpose, and the Ely brothers received them with great reverence. When afterwards required to give them up they refused, and Ælfric appealed to the pope. It ended in their sending back bones, but not those they had received. A searching inquiry was instituted, and the abbot of St. Albans proved, to the satisfaction of the pope and Edward the Confessor, that he had the true set of bones. The matter was subsequently set at rest by a commission being appointed in 1115 by Adrian IV.

Geoffrey de Gorham (sixteenth abbot, 1119—46) began a magnificent shrine for the saint's remains. After he had expended about £600 or £700 of our money upon it, he was compelled to part with the precious ornaments to feed his poor, for a famine had set in. When this was over, he continued his task, and, assisted by one of his monks, a goldsmith named Awketill, he finished the shrine all but the upper part, or "cresting," in a position behind the high altar. The relics were put into the shrine with great ceremony in 1129. The anniversary of this "translation" was solemnly kept for many years after. The bones were carefully examined at this time, and the left scapula or shoulder-bone was wanting. A few years after this was brought from Germany by two monks.

Robert (the eighteenth abbot), and his successor Symond, repaired and more richly decorated the shrine. With the aid of Master John, a skilled goldsmith, the latter made it so handsome, that Matthew Paris tells us "he had never seen a shrine more splendid and noble." At this time it was elevated so that it could be seen towering above the high altar. There seems no end to the wonderful vicissitudes of the bones of the protomartyr, for we are told that during the abbacy of John of Hertford in

1256, a stone coffin was discovered in the abbey-church with an inscription, showing that it contained the true bones of St. Alban. Matthew Paris was present at the discovery, which took place in the presence of several bishops. Miracles attested the authenticity of the remains, and as the abbey-church now possessed two "undoubted" sets of St. Alban's bones, the difficulty was got over by *mixing the two*. An account of works to the shrine in the abbacy of John Maryus (1302—8) will be found in "*Gesta abbatum Monasterii Sancti Albani a Thoma Walsingham, regnante Ricardo Secundo compilata*," Edited by H. T. Riley (Longmans, 1867).

Mr. Holt thus describes the appearance of the shrine:—"It was in the form of an altar-tomb, rising with a lofty canopy over it, supported on four pillars, and upon it was represented the saint lying in great state; and hence it received the homage and adoration of all true believers. This shrine enclosed the coffin wherein the bones of the saint had been deposited by Abbot Geoffrey in 1119, sixteenth abbot. The coffin was in its turn enclosed in an outer case which on two sides was ornamented with figures and embossed in gold and silver, portraying the chief events of the saint's life. At the head was placed a large crucifix, with a figure of Mary on the one side and St. John on the other, ornamented with a row of very splendid jewels. At the west, and in front of the choir, was placed an image of the Virgin holding her Son in her bosom, seated on a throne; the work being of richly embossed gold, and enriched with precious stones and very costly bracelets. The four pillars which supported the canopy stood one at each corner, and were shaped in resemblance like towers with apertures to represent windows, all being of plate gold. The inside of the canopy was also covered with crystal stones."

The first discovery of the stonework of the shrine was made about the middle of February, 1871, and has been continued to a recent period; the fragments being discovered in the wall which divides the exquisite Lady Chapel (used as a grammar-school) from the church. Mr. Chapple, Sir G. G. Scott's clerk of the works, has fitted these together as they were found round a core of brickwork. The Rev. Edmund Venables, canon of Lincoln, in a letter to the *Times*, March 13, describes a visit to the abbey and the appearance of the shrine. It "appears to have been 9 ft. long by 4 ft. broad. Each of the longer sides are pierced with four niches, the shorter with two. These niches seem not to have come down to the ground to form kneeling recesses, as was usual with the shrines of saints, to enable the votaries to place themselves, as it were, immediately under the healing virtues of the relics, encased in the *feretrum* alone, but to have been closed by panels of elaborate tracery to the height of 2½ ft. from the ground. The upper story of the shrine was formed of richly groined canopied niches under delicately carved peditments, the whole finished with a highly wrought cornice. The whole height, excluding the *feretrum* or shrine proper, containing the saint's relics—which, being of precious metals, is hopelessly lost—was about 8 ft. Some twisted pillars have been found reminding one of those at Edward the Confessor's shrine at Westminster, but without mosaics. These seem to have stood detached, and may have borne tapers. The material of the monument is Purbeck shell-marble, with the exception of the groining of the niches, which is of clunch richly painted and gilt. The whole shrine was elevated on low marble steps, much worn with the knees of the votaries. Some fragments fitted together during my short visit formed a bas-relief of the martyrdom of St. Alban, representing the executioner with his drawn sword, with which he had just cut off the falling head of the kneeling saint. Another relief, which escaped me, depicts, I am told, the scourging of St. Amphibalus, the apocryphal saint, manufactured by mediaeval martyrologists out of the cloak *amphibalum* of St. Alban. Another represents Offa holding his church." I think your readers will agree with Mr. Venables when he designates this archaeological discovery as "unrivalled in England."

JOHN PIGGOT, JUN.

THE DUBLIN EXHIBITION.

SUFFICIENT time has now elapsed to show how far the hopes of its patriotic originators and sustainers have been realised. We do not receive encouraging accounts as to the public support it receives, though it has been visited by many, given instruction to some, and pleasure to a very large number; probably, also, its attractions have drawn visitors from the provinces, and it may have added to the inducements to tourists to make in Ireland their summer tour. It is not too late now; October is usually a pleasant month in that interesting country; Killarney is perhaps best seen when the autumn tints are over the landscape, and the deep browns of the oak are mingled with the bright greens of the arbutus; when the waterfalls are in their glory, the mountains are cloud-capt, and the islands are shaking their yet gay foliage in the breezes that come from the lakes.

We have so often, and in so many ways, laboured to show how abundant are the enjoyments the tourist may obtain in Ireland, that to do so now could be but a repetition. There is no part of the world that can so largely repay a visit, whether to the beautiful lakes north, south, east, and west, or the wild sea-coasts unsurpassed in sublimity. Domestic quarrels, however bitter they may be, never prejudice the stranger; he is proverbially sure not only of safety, but of respectful attention and hospitable treatment from all orders and classes.

Our more immediate purpose, however, is to comment on the Dublin Exhibition. Its loan collection is decidedly good; a series of portraits of eminent or illustrious Irish men and women has been gathered, which has greatly interested hundreds of thousands, and its other Art-objects have been largely attractive.

The Exhibition of Home Art-Manufactures has been, to say the least, creditable; the porcelain and earthenware of Belleek, the diapers of Belfast, and a few other articles, "home-made," have evidenced capability; and if there were internal peace there can be no doubt that Ireland would in many ways compete with England in the production of several objects of Art-manufacture. Indeed, it is certain that the "tabbies" of Messrs. Fry, the tabinettes of Messrs. Pim and of Messrs. Fry, are of great excellence, and command much attention; to these we may add works contributed by Messrs. Kerr, Sibthorpe, Edmundson, Gregg and Son, Hodges and Son, Booth Brothers, and Messrs. Marcus Ward & Co., of Belfast—manufacturers who, in their respective callings, enjoy the highest repute in all parts of the world.

The silk and wool fabrics of Messrs. Fry have attained a high repute in England; they are supplied by the best houses of the English metropolis to the most aristocratic mansions of the kingdom; and are very largely exported, not only to the colonies, but to the continent.

There is another class of Art-manufacture that has long attained a degree of supremacy in Ireland, and certainly enters fairly into competition with that of England for grace of design and soundness of workmanship; we allude to house-furniture, in wood, marble, and iron. Among the foremost producers of this class of Art-work are Messrs. Maguire & Co., of Dublin. They are importers of the best produce of various countries, but they are manufacturers also. In the Foreign Department, they show two chimney-pieces of much elegance and beauty, designed and carved by Belgian artists; and, in the Irish Department, with a view to comparison, two carved statuary marble mantelpieces, designed, wrought, and carved in Ireland by Irishmen. One of these was designed for the Exhibition by T. N. Deane, Esq., whose talents as architect and designer are universally acknowledged. It is, as might be expected, a beautiful specimen of Irish design and workmanship; and with the painted china, and polished steel stove and fender, is worthy of a place in a regal residence.

A mantelpiece of Irish black and red marbles, by the same designer and manufacturer, is also exhibited, so that the Irish working-man and the Irish public can now compare the Belgian work in marble with their own, and will certainly not

* *Journal British Archaeological Association*, March 31, 1870, p. 102.
† *Ibid.*, December 31, 1870, p. 318.

be disappointed with the position the native artist has attained.

Messrs. Maguire and Son are, we believe, general ironmongers; they select with judgment the most meritorious productions of several renowned manufactories, and have undoubtedly been the means of introducing a better and purer taste in furnishing into the Irish metropolis. To them may be traced the manifest improvements that cannot fail to be perceived in the mansions of the gentry and in houses less aristocratic: but they are not merely importers; they are able and excellent producers, and originate much that is creditable to the Art, artists, and artisans, of their country.

It is of incalculable value that their efforts should be so encouraged as to be entire success. One energetic and liberal producer sets an example to many. Ireland has generally been indebted for supremacy in any enterprise to a single individual, whose efforts have encouraged others to "do likewise." Hitherto, Government has been very lax in patronage of any undertaking that has no political taint. The Exhibition to which we are referring owes its existence entirely to the generosity of Sir Arthur Guinness and his brother, the worthy sons of a most worthy father: neither from "the Castle," nor from South Kensington, has any valuable or effective assistance been derived. There are safer, wiser, and better ways for suppressing agitation for "home rule," than the enlisting of additional police and employing dragoons to guard a judge on circuit. Every useful public institution in Ireland should receive aid from England, if not in justice, at least in policy; and it is no wonder, if, when the vote for the Museum at South Kensington to the extent of a hundred thousand pounds is passed without opposition, almost without discussion, a grant for a few hundreds for similar purposes is refused, that much discontent should be the result. It is an "Irish grievance," for which there is more than reasonable cause.

OBITUARY.

HENRY JAMES HOLDING.

MANCHESTER has lost one of its best landscape-painters by the death, at Paris, on the 9th of August, of Mr. Holding. A local paper says:—"The deceased gentleman was the youngest of a family of artists, and for twenty years had been constantly and industriously engaged in his profession as a landscape-painter, both in oil and water-colours. His more recent works will be fresh in the memory of those who have frequented the exhibitions at the Royal Institution, Manchester, to the gallery of which he has been a regular contributor. The vigour and breadth of touch and colour, together with the thorough artistic treatment of his various subjects, attracted the attention of many beyond the local circle, and had secured the artist a deserved and wide reputation. We may instance his latest coast, harbour, and forest-scenes as subjects eminently suited to display his distinct and facile handling, and his admiration for the larger and rougher phase of nature. Within a few hours only of his setting out upon the journey intended to restore and renovate, but destined to bring on his death, Mr. Holding had given his last finishing touches to two important pictures, prepared for the forthcoming Autumn Exhibition. These will now be viewed with sad interest as the last works of one who was but a few days since a foremost man of Art. Removed suddenly, whilst his hopes and reputation were advancing, it is much to be deplored the deceased has left no adequate provision for his widow and a numerous family, with whom all who knew Mr. Holding and appreciated his works, must deeply sympathise."

Mr. Holding's pictures are not unfamiliar to us, and are quite worthy of the commendation bestowed on them by our provincial contemporary. He died of consumption, at the early age of thirty-nine.

EDWARD MAGNUS.

The death of this Prussian artist occurred in the month of August. He was born at Berlin in 1799, and after studying in succession medicine, architecture, and philosophy, chose painting as a profession, and entered the studio of Schlesinger; he first exhibited in 1826, with promise of abundant success. Subsequently he went to Italy and France: the results of his travels in those countries were speedily seen in two pictures, especially, 'The Return of the Pirate,' and 'Blessing the Grandson;' these works brought him into great reputation. Magnus returned to Berlin in 1835, was elected a member of the Academy in 1837, and a professor in 1844. His pictures are chiefly of *genre*-subjects, and many of them have been engraved. As a portrait-painter he was most favourably known; his portraits of Madame la Comtesse de Rossi-Sontag, of Madame Jenny Lind-Goldschmidt, and of Mendelssohn, all in the Paris International Exhibition of 1855, were much admired. Nearly a quarter of a century ago, our Berlin correspondent, when writing of the annual exhibition in that city, said:—"Among the portrait-painters, Magnus is the first; excellent for nobleness of representation, and the admirable clearness of his flesh-tints."

This artist was awarded the large gold medal in 1848, and was afterwards decorated with the medal of a Chevalier of the Red Eagle of the Fourth Class.

HECTOR HOREAU.

A few lines recording the death of this architect, in August, is due to his memory; for in the competition for the building for the 1851 International Exhibition in Hyde Park, his design, in which the use of glass was very prominent, gained the first prize. He also resided a short time in London about the same period, and executed some works for the late Prince Consort. In his own country he was chiefly employed in the reconstruction and embellishing of buildings in Paris; but his name does not appear as the architect of any important edifice, though the famous *Halles Centrales*, the great market of the city, is said to have been erected chiefly from his designs: M. Baltard has the credit of the work. However this may be, Sir Joseph Paxton's Crystal Palace in London suggested the idea.

M. Horeau died at the age of seventy-one. He was a remarkable draughtsman, and a very clever designer, but often strange and fantastic in his architectural creations.

ART IN CONTINENTAL STATES.

PARIS.—It was generally rumoured and credited that permission would be given to the perfervid artists, whose works, illustrative of the Prussian war, had been deemed too expressive for the early Art-Exhibition of this year, to avail themselves of a liberal *locus in quo* in the less susceptible ranges of the present economic and utilitarian display, in the *Palais de l'Industrie*. A sensational glow of canvas was consequently anticipated—but vainly. There is, in fact, but little space allotted for purely Fine-Art productions on this occasion, and it would have been well if that little had been less. Among the very few and very indifferent can-

vases here presented, there is but one into which the Prussian element enters, and that depicts a German platoon sending a steady volley into a small group of apparently disarmed Frenchmen—*voilà tout!* Considerably superior in merit is a miniature sculpture creation in clay, representing a desperate encounter between a French dragoon and a stalwart Prussian musketeer. The action of both indicates violent desperation, and, in spirit, recalls the great Leonardo competitive design. The critical moment of give and take has arrived, and the point of the horseman's cut-and-thrust blade has flashed through his antagonist's throat, just at the carotid. This is a truly clever design, but it is as well that it should go no further, and prove, in the large, a melancholy memorial.

In this same quarter of the exhibition may be seen abundant specimens of collateral Art-manufacture well worthy of attention. Among others, the plain, uncoloured porcelain-sculpture elegances of Vion and Baur, and the zealously emulative Palissy ware of Barbizel Pills. Here, also, it is impossible not to notice the perfect success of Caussinus (*de la Dîme*) in imparting an enduring and most satisfactory metallic surface to plaster casts. This is, in truth, a happy corrective of the dirt-gathering quality of that plastic medium, through which alone facile copies of sculpture masterpieces are accessible. How heavily is the amateur's patience tested by his plaster of Paris presentment of classic gems! Among many illustrative specimens exhibited by M. Caussinus, the well-known full-length seated figure of Voltaire is conspicuous, in bronze of the purest surface.

Apropos of bronze and sculpture, the celebrated Laocoön group, which before the late trouble was so great an object of interest in the Tuileries Gardens, has disappeared; and in its place, to the grief of every artistic eye, a figure of Summer, borne away from its appropriate retreat in one of the Versailles rocky caverns, has been elevated. Let us pray for a revolution in this particular.

It is remarked, in the French Art-press, that the *École des Beaux Arts* tends more and more to assume the condition of a museum, and it is hoped that, in that character, it will be made more accessible to the public. When its library was constituted, M. de la Salle decided to present it with a hundred drawings from among the most valued of his precious collection. Mr. Gatteaux bequeathed to it all his books, drawings, and engravings; and, at the present day, Madame Bertin has presented it with eighteen drawings from among the most remarkable of her late brother's works, which have been exhibited during the year. There can be no doubt that Bertin was one of those artists who did most honour to the school of France—for a thorough originality, a sympathy with landscape in its noblest effects, and a masterly hand in his favourite style of execution. His finest works were produced not in oils, but with a simple crayon or distemper. His illustrations of scripture are solemn and sublime.

An important conservative proceeding is just now being carried out in the Louvre, in the construction of ample water-reservoirs within the roof of the Marengo Gallery, and over the marine-museum. The same protective expedient will be adopted in connection with all the Louvre galleries. It is only surprising that this should be a work for the future, and not have been one of the past.

BERLIN.—The Academy Exhibition opened on the 1st of September. The catalogue numbers 1,175 works of Art, of which 980 are paintings and drawings of a good kind; but some of the best pictures have been already seen in other galleries. Gustave Richter exhibits a very fine painting, 'The Building of the Pyramids,' besides two equally excellent portraits. C. Lasch's 'The Arrest' is a model of vigorous, manly colouring. The works of foreigners are but few. L. Alma Tadema contributes 'The Last Plague of Egypt,' or 'Death of the First-born.' In this picture the artist has put face to face the two religions, in supposing that after the inadequate relief of the medicine (here represented by the doctor with his drugs to the left of the king) the priests hastened to throw

themselves on their knees praying for help from the gods. The artist has thought it sufficient to personify the people by the king, and the mother and the son for whom the priests are praying, accompanied by music; while the monarch offers a sacrifice of water and of fire. Max Liebermann (Weimar), Leu. and B. Vautier, are here represented very fairly, as well as some of the best painters in Germany.

CANADA.—Messrs. Roberts & Co., Montreal, have lately completed an admirably executed engraving of the several statesmen who composed the Quebec Convention of 1866, at which the confederation of the North American British provinces was agreed upon.

CINCINNATI.—A picture by Leutze, a distinguished American painter, has, it is reported, been found near this city. The subject is the 'Defeat of Washington and Braddock' by the French and Indians,' said to be one of Leutze's finest works: it was long supposed to be lost.

CONSTANCE.—The excavations now going on at Constance (Baden) for the construction of an aqueduct and water-works have resulted in several very interesting discoveries; among other objects fragments of pottery-ware, evidently of Roman make, have been found. Close to it the workmen came upon a skeleton lying with its feet towards the south. The sides of its skull were extremely thick. Next were found Roman tiles, and of a second skeleton the bones of the forearm enclosed by a bronze bracelet; further, finger-bones, with a ring which evidently had contained a stone. Blackish fragments of Celtic pottery, not to be confounded with the reddish-yellow pottery of the Romans, were also dug up, leading to the supposition that there are here remains of two distinct periods of culture. On digging farther, the excavations opened up an entire Roman burial-place, laying bare the lower ends of four sepulchres, formed of large, strong, square tiles, and containing each a skeleton. Swords, ornament, &c., were not discovered, and the skeletons had their arms folded over the breast or abdomen. These graves are, no doubt, of Roman origin, though the skeletons can hardly be those of Romans. The formation of the skull, length of body (the perfectly-preserved skeleton measuring six feet), and the absence of the *obolus*, which the Romans used to put into the mouth of their dead, to enable them to pay Charon his fare for taking them over the Styx, are against it. Very likely we have here the remains of Alemannic mercenaries, serving with the Romans, and buried by them. Exploration is still going on in the places where objects of Celtic origin were discovered. The remains found there are not enclosed in tiles, and seem to be much more decayed than the Roman skeletons.

FLORENCE.—The commission, appointed partly by the Italian Government, partly by the municipality of Florence, for the preservation of the statue of 'David,' by Michel Angelo, has submitted its project for the removal of this colossal figure to the *Accademia di Belle Arti*. It may not be uninteresting to mention here that in 1503, when the statue was just completed, a council of artists and citizens met to discuss the question of its site. Giuliano da Sangallo was of opinion that the marble would perish by exposure to the weather, and that the 'David' should, therefore, be placed in the middle arch of the *Loggia dei Signori*; Lionardo da Vinci, Pietro di Cosimo, and others, voted on the same side; Salvestro, a jeweller, and Filippino Lippi, thought that the artist should be consulted, and his opinion followed; Botticelli thought either in the *Loggia*, or by the side of *S. Maria del Fiore*, would be the best place. The fears of Giuliano da Sangallo have now, after more than three centuries, proved to be well founded, and great anxiety is expressed as to the safety of the statue, if left longer exposed to the action of frost and rain, an almost imperceptible crack in the left leg of the figure being especially dangerous. The plan of the present commission is to erect a small temple in the *Accademia*. Its estimated cost is 53,000 lire (about £1,760) if the decorations are made of cement, 72,000 lire (about £2,400) if of stone. The building will be lighted from above. Further dilapidation of the statue is checked by

a substantial scaffolding enclosing it, by which the extremities have been put again into their proper places, and the centre of gravity re-established. The cost of transport, according to a procedure invented by Francisco Porra, will be about £660.

MONTAUBAN.—One of the finest memorials ever raised in honour of a modern artist is that which now graces the Promenade des Caemes, Montauban, the birthplace of Ingres, the distinguished French painter, whom it commemorates. Seated on a lofty pedestal, is seen Ingres himself; and behind him is a sculptured *relievo* representation of his famous picture of the 'Apotheosis of Homer,' containing a multitude of figures; this is enclosed within a concave *façade* having the appearance of the front of a small Greek temple. The whole is the work of M. Etex, a distinguished French architect and sculptor. It certainly is a most striking monument.

NEW YORK.—An idea is entertained of erecting a statue of Livingstone in the Central Park. With reference to this object, the *New York Herald* says:—"We have a bust of Humboldt in the park, and a statue of Morse, and it is eminently fitting that Livingstone, with whose history America is now so closely and pleasingly identified, should take his place by the side of the renowned naturalist and the famous electrician. The *Herald* suggests that a copy of Mrs. D. O. Hill's statue of the great traveller would be admirably adapted to the purpose.

ST. LOUIS, MISSOURI.—Mr. John Hutchinson, R.S.A., has completed a bust of Sir Walter Scott for this town, at the expense of the Caledonian Society of St. Louis. It will be placed in the public library as a permanent memorial of the Scott centenary celebration. Mr. Hutchinson modelled the head after Chantrey's bust and a portrait of Scott by Mr. Colvin Smith, R.S.A.

ST. PETERSBURG.—It is announced in the *Nordische Presse*, though not authoritatively, that there has lately been discovered in this city the only work of sculpture by Raffaele, a marble group representing a child resting on a dolphin. Models in plaster and engravings of the group are well known; but the original, the existence of which in Paris, about the year 1770, is incontestably proved, has since disappeared; and it is not improbable, the *Presse* remarks, that the work found, among other objects of Art bought in the time of Catherine II., to adorn the palace of the Taurida, is the original sculpture by Raffaele.

RUSSIAN MUSEUMS AND INDUSTRIAL ART SCHOOLS.—Among the states which, since the second London Universal Exhibition, in 1862, have seriously turned their attention to the development of Industrial Art through the organization of schools and museums, Russia must be signalled. On the 29th of April, 1864, that is to say, a year after the inauguration of the Vienna Industrial Museum (as has been correctly noted by *La Nouvelle Presse Libre*), there was opened at Moscow a museum dependent upon the Strongonoff school, which, formed by a combination of several preceding existent establishments, had laboured, since 1860, in forming professors of design for manufacture, and for educational teaching. These two institutions are maintained by the State. The school receives an annual sum of 16,000 silver roubles, and it is divided into five classes, of which three are preparatory. The number of pupils received in it is 209.

The Strongonoff Museum is divided into three sections: the first is for plaster-pottery, another for Oriental Art, and European Art, both ancient and modern. A third, harmonized with the special tendency of the institution, viz. to preserve a certain national type in the forms of Art, is exclusively devoted to monuments of Byzantine and old Russian relics. Similar efforts are being developed in St. Petersburg, under the auspices of the Grand Duchess Maria. A question impends, whether the schools of Moscow and St. Petersburg should be extended—whether the museum of the former should be aggrandized, and have the provincial schools of design placed, with those of the two great capitals, under a single and special direction.

SELECTED PICTURES.

FROM THE PICTURE IN THE PEEL COLLECTION, NATIONAL GALLERY.

THE ALCHEMIST.

A. Van Ostade, Painter. J. C. Bentley, Engraver. THIS famous old Dutch painter* has the character of being a vulgar artist; and, unquestionably, if one expects or desires to see in a picture beauty of form, purity of sentiment, or even lessons of sound moral teaching, he must not look for them in the works of Adrian Van Ostade. Fuseli, himself not the most refined painter that put pencil to canvas, remarks,—“More properly than any other Dutch, Flemish, or German artist, Ostade may be said to have raised flowers from a dunghill. He has contented himself to trace the line which just discriminated the animal from the brute, and stamps his actors with instinct rather than passions. He has personified the dress of vulgarity without recommending it by the most evanescent feature of taste; and yet decoys our curiosity to dive with him into the habitation of filth; beguiles our eye to dwell on the loathsome inmates and contents; and surprises our judgment into implicit admiration by a truth of character and energy of effect, a breadth and geniality of finish, which leave no room for censure. If he is less silvery, less airy than Teniers, he is far more vigorous and gleaming; if his forms be more squat and brutal, they are less fantastic and more natural; if he groups with less amenity, he far excels the Fleming in depth and real composition.”

This is by no means an unjust criticism of Ostade's works. The vulgarity of the majority of his subjects is due to the taste—whether good or bad can scarcely be matter of opinion—which induced him to select such scenes as he represented so frequently. At the same time his colouring is rich, clear, harmonious, and glowing, and the touch of his pencil light and delicate, while he seems occasionally to have caught the inspiration of Rembrandt in the judicious and effective arrangement of *chiaroscuro*.

His 'Alchemist' ranks among the works of his best time, bearing the date of 1661; it is in every way a most remarkable picture, profuse in its details, and all of very elaborate finish. Surrounded by a multiplicity of objects more or less essential to his calling, the burly old fellow is fanning into flame the embers of a fire over which is the melting-pot containing the base metallic substances that, by some occult science of his own, he hopes to transmute into pure gold. In the background is his wife, occupied in a way not very apparent; and in the centre of the workshop are two young boys, one of whom seems in the act of satisfying his hunger.

The picture, a small one, is quite a study of "still-life"—a museum of odds and ends of a quasi scientific pursuit mingled with domestic utensils, &c., each one of which is a perfect representation of the object itself. It was, at various periods, in the collections of Lalive de Juilly, of the Abbé Gévigny, and several others, and was purchased, many years ago, by the late Sir Robert Peel, for the sum, it has been stated, of eight hundred guineas. It is one of those bought last year of the present Sir Robert, by the trustees of the National Gallery, and is now in Trafalgar Square.

* Ostade ranks among the Dutch artists, though he was really born in Lubek; but he went to Haarlem, when very young, to study under Frank Hals.





FLAXMAN AS A DESIGNER.

BY G. F. TENISWOOD, F.S.A.

NO. IV.—THE LORD'S PRAYER, AND THE ACTS OF MERCY.

THE high mission of the artist as the expositor of the abstract qualities of virtue was never more thoroughly felt, or acted on with a deeper sense of responsibility, than in the execution of those works of a religious character with which Flaxman has so indissolubly linked his name and genius. Happily wanting the feverish impulse of the devotee whose faith is bounded by the narrow-gauge way of clique or creed, he recognised the wider, more healthy sympathies of a heartfelt religiousness in the embodiment of those higher aspirations of our nature, to which the convictions of a sentient humanity prompt. Herein lay the simple ground he assumed for the utterance of the teachings his art could enunciate, though, with whatever principles of abstract good he sought to embody, were illustrations of the beauty of those affections and domestic graces he has exhibited with such touching simplicity and truth. In these, the calmer aspects of life and being, lay the currents of feeling he sought to evoke, and on his portrayal of which rests that charm whereby his works will ever be recognised, and retain their hold in the estimation of those who believe the influence of Art destined to survive the variations of time and caprice of fashion.

However strongly the bias of Flaxman's taste may have pointed to the classic, it is in his designs of a religious character the clearest reflection of his own individuality

is to be found. Not only is this apparent in the series of published designs recently referred to in these papers, but throughout the whole range of his works, whether for illustrative or monumental purposes. The Dante drawings as far excel those from the classic authors as his embodiments of the truths and graces of Christianity surpass his renderings of the imagery of the Italian

poet. Terrible and grand as are his revelations of the "Inferno," striking in their respective diversity the Divinities and Graces of Homeric verse, it is to his illustrations of the truth and aspirations of a Christian code, its exalted principle and beauty of example, we turn for the finest instances of his varied powers.

The eight illustrations to the "Lord's

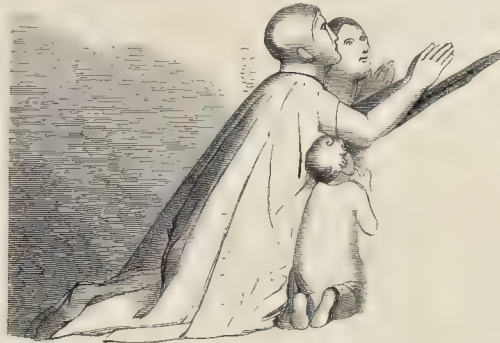


FIG. 1.—"OUR FATHER WHICH ART IN HEAVEN"

Prayer," and a similar number of drawings of "The Acts of Mercy," constitute the subjects immediately quoted in the present paper.*

The slight execution of the original drawings of this series, unlike those from Dante, Homer, &c., would seem to indicate they were not originally intended for pub-

lication. In his rich fertility of invention, Flaxman was in the constant habit of sketching whatever occupied his passing thought, and in the character of the subject he thus involuntarily employed himself upon may be seen the peculiarities of his taste and feeling. In this involuntary expression of the artist's individuality



FIG. 2.—COMFORT THE FATHERLESS AND THE WIDOW.

resides the best test of the sincerity of his works as the reflection of himself, and of no artist can it be more truly said that in his works we read the mind of their producer.

The beautiful simplicity of the Lord's Prayer gave to Flaxman the opportunity for the expression of that devotional feeling

permeating his finest religious designs—an emanation reflecting back the spirituality

* Flaxman's designs from "The Lord's Prayer" were comparatively slight and unfinished. Mr. R. J. Lane, A.R.A., by whom they were executed on stone, replying to my recent inquiry respecting them, says, "My lithographs were in 'facsimile' of the original drawings, which were on cartridge-paper of the size about 18 inches tall, and in chalk. I did my best in copying in

of his inner life,—and conveyed by a few instinctive touches, unfettered by considerations of elaborate finish, and unrestrained in their soul-felt utterance of supplicating

small every accidental touch." The drawings, it must be understood, are merely Flaxman's first ideas. This will account for the crudeness and other imperfections apparent in our engravings.

faith and devotion. They speak with an earnestness reminding us—

"Prayer is the soul's sincere desire,
Uttered or unexpress'd."

'Our Father which art in Heaven' (Fig. 1), shows a group of husband, wife, and child, in act of prayer, their kneeling forms and outstretched hands betokening to what great Power their words are addressed. Their gaze is towards that throne of mercy to which in common supplication they now appeal in humility and faith. Though incomplete in actual detail, a spirit of prayer pervades the design. In 'Hallowed be thy Name' we are taken from the pains and wants of earth to the beatitudes of heaven. Two angel-forms, kneeling in reverential obeisance before the throne, offer their strains of homage to the Most High. These two forms are conceived in the most devotional spirit, and with a purity of style befitting the sentiment the words inspire. The most beautiful, as it is the most complete, design of the series, 'Thy Kingdom come, Thy will be done on earth as it is in Heaven' (Fig. 5), presents one of those compositions wherein angelic creations and mortal forms are grouped with a play of line and spirituality of feeling Flaxman only has invested them with. But it is not merely for the beauty of sentiment these drawings command our admiration. The means by which their effect is produced excites the wonder of artists and all capable of appreciating the value of the highest Art-interpretation. Puerile elaboration is ever the refuge of incompetence, as the rapid embodiment of thought is the indication of a master's power. And has not Flaxman, beyond most other men, realised the spirit and feeling of his subjects by a few touches expressively characteristic in their decision, suggestive by their complex delicacy, and exhaustive in their correctness of type and character? 'Give us this day our daily bread' refers rather to the sustenance of the soul than of the body. Two figures, communicants, kneel at an altar, and an angel, bearing in his hand a chalice, appears before them. The motive here shadowed forth is clearly seen in the design, though in the figure of the descending angel are to be found fewer of those qualities marking the compositions of Flaxman than are generally visible in his works. The Return of the Prodigal Son supplies an illustration for the words "Forgive us our trespasses as we forgive them that trespass against us." Penitent and downcast, the prodigal throws himself into the open arms of his forgiving parent, burying his face in his bosom. For the trespasses he has committed against that father he asks forgiveness, as he himself would forgive those who have injured him. The old man, kind and indulgent, weeps over his long-lost child, and pressing him to his bosom, joyfully yields the forgiveness he is implored to render. In the choice between the allurements of vice and the rougher paths of virtue, the designer has chosen material for illustrating the text, 'And lead us not into Temptation' (Fig. 3). The sentiment and general forms of this drawing somewhat resemble others by him having for their subject a similar aim. Two female figures, beset by a tempting fiend offering them pomp and wealth as the price of their allegiance to the world, are guided in their upward course by a good spirit who points to brighter realms beyond. The influence of leading lines, as an element of far greater value in composition than the rigid imitation of individual parts, is finely exemplified in this drawing. 'But

deliver us from Evil' is an early sketch (one of those rapid, concentrative expres-



Fig. 3.—"LEAD US NOT INTO TEMPTATION."

sions of a grand idea, in which hasty form Flaxman poured out, as in a flood, the

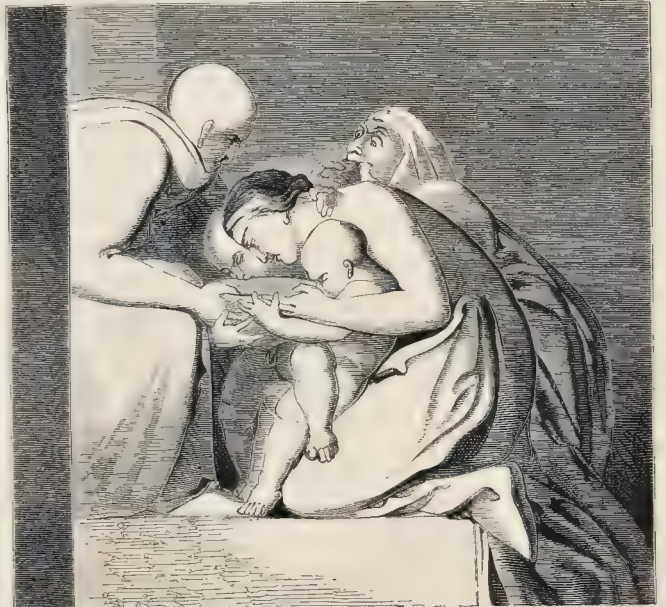


Fig. 4.—"FEED THE HUNGRY."

riches of his invention) for the magnificent group of struggling souls and demons de-

signed for one of the *relievos* of the Baring monument. Less defined in detail of form, though equally suggestive by its grandeur of conception, in this concluding sentence of daily invocation, 'For thine is the Kingdom, the Power and the Glory, for ever and ever, Amen,' Flaxman has indicated the fulfilment of Christian aspiration, by exhibiting groups of the just made perfect, who, in joyful exultation in the regions of the blessed with loud hosannas proclaim His name.

In viewing the limits of the technical form of each poetic art (for the extent of each is definitely prescribed), those of sculpture are of the narrowest circle; though, on the other hand, to that art the highest rank is assigned, and it is from an ignorance of its principles that mistakes so frequently occur in the estimate of its aim and scope.

Such considerations are suggested in viewing Flaxman's eight drawings of "The Acts of Mercy," as designs for execution in relief; * for, apart from the peculiarities of material and execution, a design for a piece of sculpture challenges criticism similar in general principle to the subsequent work itself. "The Acts of Mercy" are to be accepted as so many sculptural *relievos*; hence we take a higher stand-point for their estimation, and judge them by other canons than those applying to pictorial works. On Form, the vehicle of sculpture as of the highest plastic Art, these designs are essentially dependent; their simplicity, repose, and linear arrangement of parts also connect them with the sculptor's art, and when the severity of their composition and drapery is further studied, their sculptural character removes them from the catalogue of drawings.

"The Acts of Mercy," though wanting in almost every point necessary to their popular recognition, are yet among the finest instances of Flaxman's power as a designer; and this not by reason of a multiplicity of parts or overwhelming aspect, but

from the intensity of the sentiment they embody. They resemble, in fact, first flashes of conceptive fire struck from the brain of their producer, and left in all the rugged vigour of their pristine form. For feeling and pathos nothing can surpass such

breadth and power; though it must be admitted they exhibit a pathos and sentiment more directly coming home to the heart, from their intensely human character, than is to be found in the creations of the great Florentine. As with Raffaele, so in the dramatic force of Flaxman's designs, lies their powerful charm. He wins us to sympathy rather than excites us to wonder, and in the episodes of even uneventful lives, finds that to record which, when presented by his pencil or chisel, ministers to the cultivation of the homeliest affections and the graceful virtues of Christian rule.

The designs comprising the "Acts of Mercy" are—1. 'Instruct the Ignorant;' 2. 'Feed the Hungry;' 3. 'Clothe the Naked;' 4. 'Visit the Sick;' 5. 'Comfort the Afflicted;' 6. 'Go to the House of Mourning;' 7. 'Comfort the Fatherless and the Widow;' 8. 'Deliver the Captive.' Of the first, mention has been made, as described in a previous number of this Journal. 'Feed the Hungry' (Fig. 4) has all the grandeur of line and breadth of the highest form of Art. A woman with two children, and an old man faint and famishing, receiving food and drink, form the principal part of the design. The old man ravenously devours his dole of bread, and the children as eagerly seize the bowl of milk held by the patriarchal almoner, which the mother tenderly guides to their lips. The grouping of the infant forms, with those of the mother, are especially beautiful. In the absence of more intense qualities of expression, this work possesses a tone of feeling stimulating our better observance of the behest it embodies. 'Clothe the Naked,' is a composition essentially sculptural. A standing, Dorcas-like, figure occupies the centre of the drawing, distributing clothing to a group of naked children who cling to their mother's knee; other figures complete the design. 'Visit the Sick,' the sufferer, stretched on the ground, and partially supported by a pillow, his wife anxiously bend-



Fig. 5.—"THY WILL BE DONE."

subjects as 'Comfort the Afflicted' and 'Go to the House of Mourning.' Their grandeur of line and disposition of masses recalls the name of Michael Angelo as the only prototype of such a combination of

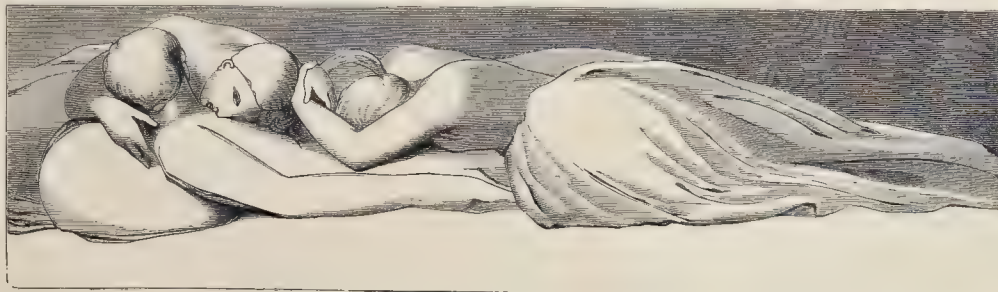


Fig. 6.—GO TO THE HOUSE OF MOURNING.

ing over him, lifts up his wan face and listens to the spiritual admonitions of a female, who,

* One of them, 'Instruct the Ignorant,' Flaxman adopted in the monument to E. Balme. See "Memorials of Flaxman," *Art-Journal*, January, 1868.

with her finger pointed to heaven, reminds him that consolation and healing come only from above. Nothing can surpass the exquisite sentiment of the dying mother and her two daughters in 'Comfort the Afflicted.'

Silent as marble, though more eloquent than a hundred tongues, is the scene of 'Go to the House of Mourning' (Fig. 6). Death has overtaken the father of the house. His lifeless clay is pressed by the loving form

of wife and children, who, in the stupor of their grief, lie prostrate on his body. Remarkable for beauty of composition as for tenderness of sentiment is the drawing of 'Comfort the Fatherless and the Widow' (Fig. 2), which, like 'Feed the Hungry,' has its interest concentrated in the group of the mother and her children. Grief still weighs heavily on her soul; bowed in the meekness of silent resignation, she listens, while her infant sleeps on her bosom, to those words of hope and faith spoken to her from the passages of God's Word. 'Deliver the Captive' closes the list of these remarkable drawings—remarkable not only for what they exhibit, but equally so when considering the slender means employed in the production of their effect. A group of prisoners, husband, wife, and child, manacled hand and foot, await their liberation in the weary anguish of hope deferred.

A MADONNA BY BARTOLOMEO.

THE following correspondence has been put into our hands, and we print it as giving the history of an interesting and valuable picture by Bartolomeo. The painting itself is very simple in design. The Virgin is sitting under a canopy, or niche, of classical architecture, holding the Child, who is standing; and as the church in Nottingham to which it was presented, is called St. Mary's, the subject is very appropriate. We understand that the successor to Archdeacon Wilkins in the vicarage, felt objections against either paintings in churches generally, or against this one in particular; and an attempt to sell it was made, but resisted by the parish; the result was that the picture was removed from its original position over the communion table to the vestry, where it hung for many years. When the present vicar, the Rev. F. Morse, came to the church, the idea was again mooted of selling the picture, but a sense of right and a feeling of good taste prevailed, and the picture still remains the property of St. Mary's Church. It had become dirty and smoke-dried, but Mr. Morse has had it carefully cleaned in London. At the present moment it is not in the church, having been removed for preservation during some alterations; but we are informed that its future destination is one of the walls of the chancel.

We must confess that we cannot understand, however much we may respect, the feelings of those who object to appropriate pictures in churches. Luther called them the books of the poor, and of children; and we can well believe that often when the minds of attendants at worship are wandering, or when the sermon fails to reach them, a simple painting may help to impress upon them the great article of the Creed, "who for us men, and for our salvation, came down from heaven, and was incarnate of the Virgin Mary, and was made MAN;" and when the preachers of to-day have been called to their reward, and other audiences listen to other teachers, this picture will yet testify our faith, and tell of that divine love which at chill Christmas time became a Babe for our salvation, just as the great crucifixions repeat from time to time the mercy of Him whose "bleased feet"

"were nailed
For our advantage to the bitter cross."

Those who know the 'Madonna Enthroned,' painted by Bartolomeo for his own and Savonarola's Church of St. Marco, at Florence, will be able to form a very accurate idea of the Nottingham picture, if they re-

member that the latter has only two figures and the niche, thus very closely resembling, in drawing and treatment, the former work, which many must have seen in the Louvre. It has been said of Bartolomeo, that his character resembles, in many respects, that of Fra Angelico, and the same beauty pervades his works; but his life being thrown amidst more stirring scenes, knew not the peaceful joy of the monk of Fiesole.

"Bartolomeo was in the convent of St. Marco, when the hideous and brutal attack was made upon it, by the enemies of Savonarola; which ended by the prophet, after a short defence by his friends within, being borne off to suffer death for the truth's sake." The frightful scenes of which he was the witness, and the death of his master, produced in his mind a profound melancholy that clung to him for some years, and caused him for a long time to lay down his pencil; but in 1504 Raphael arrived in Florence, and this had the effect of rousing him, and recalling him to the pursuit of Art.

"Whilst Raphael taught the good Fra perspective, he learnt from him, on the other hand, many rules for the management of drapery, and also gained his method of harmonious colouring." Bartolomeo died at Florence, in 1517, aged 48.

(Copy.)

ST. MARY'S CHURCH, NOTTINGHAM.

This noble edifice, which, it is conjectured, was built in the latter part of the reign of Edward III., is cruciform, supporting at its intersection a massive square tower of large and beautiful dimensions.

The interior of the building is from east to west 210 feet, across the transepts 95 feet, across the nave 65 feet.

The auditory, until lately (1839), was contained between the altar at the eastern extremity, and a glazed screen across the middle of the nave, including an organ-loft and four other large and ponderous galleries, which, with their several staircases, were of the most inconvenient and unsightly construction.

In 1839 these were all removed, the interior of the building cleared, the surface brought to a uniform level, the architecture of the walls and windows restored, and the whole re-arranged in the manner in which it is now (*then*) seen, at an expense of nearly £3,000, raised by public subscription. The area now furnishes sittings for a congregation of 2,000 persons.

On the completion of these alterations from the design of Mr. R. W. Walker, of this town, Thomas Wright, Esq., of Upton Hall, in this county, besides a subscription of £100, purchased at a very considerable cost, a picture for the new altar-screen, by one of the most celebrated of the Old School, and presented the same to Archdeacon Wilkins, the vicar, accompanied by the following letter, which gives the history of the painting:—

(Copy.)

THE VEN. ARCHDEACON WILKINS, D.D., &c.

MY DEAR SIR,—The extensive and judicious alterations which you have effected in your noble church at Nottingham, by which you have rendered it one of the most spacious, splendid, and imposing parish churches in the kingdom, demand, in my opinion, not only the gratitude of those amongst whom you have ministered so many years in particular, but of all admirers of ecclesiastical architecture in general. It is with a view of testifying my special regard to yourself personally, for the good taste and feeling which you have ever manifested in the cause of the Church, and in preserving the symmetry and beauty of her temples, that I am induced to make you the medium, as you have been the

cause, of my conferring upon St. Mary's Church, so long the house of prayer, and now the cemetery of my family, a present worthy of your acceptance; for, determined to make no offering to the House of "the Lord my God of that which doth cost me nothing," I have had the good fortune to meet with one of the most splendid and appropriate works of Art, purchased with the express intention of offering it as an altar-picture for your church. It is the work of Fra Bartolomeo, who, as you know, flourished about 1460, and is one of the finest productions of his pencil. As it may not be uninteresting to you to learn how I have become possessed of it, I must tell you that it was the property of the Rev. Mr. Sandford, a gentleman of large fortune, residing at Hatfield Park, near Windsor, who, for a considerable period, undertook the office of minister of the English church at Florence, in which city he lived in habits of the closest intimacy with the nobility and leading inhabitants of the place; and being himself a first-rate judge of works of taste, obtained a free access to, and complete acquaintance with, all the different collections in that heretofore emporium of Art. Having heard of his being possessed of this picture, which he was anxious should find an abiding-place in some church in this country, I applied to him, in October last, for the refusal of it, stating my intention of placing such a picture in one of our finest parish churches; to this application I received an immediate reply, from which I make the following extract:—

"A kindred taste for the Italian school is so rare in this country (although the only school lectured upon and recommended by our Academy), that I feel a very sincere pleasure in making your acquaintance. Every minute circumstance relating to any of the pictures in my possession I shall have the greatest pleasure in communicating to you. The French law of primogeniture, which still exists in Tuscany, has largely contributed to the breaking up of every species of property; but as the effect has long since been produced, the works of the masters of the highest class are no longer attainable. The Renucini Gallery—by no means important—is the only private gallery now remaining at Florence. If you choose to pay enough for it, you may, in *any one year*, form a first-rate Dutch or Flemish collection; but I can say, without the fear of contradiction, that the richest sovereign in Europe will in vain give a commission, even unlimited in amount, to purchase the works of Michael Angelo, Raphael, Fra Bartolomeo, Andrea del Sarto, or Leonardo da Vinci. Should you make a tour to Florence or Rome, inquire for the works of the above masters, and you will find how accurate I am in my assertion. The reason is obvious—namely, that the genius of those wonderful men excel all others to such a degree, that their works became the property of crowned heads, or altar-pieces in churches and chapels, for which their subjects rendered them peculiarly appropriate. The very beautiful one which you have selected is, as formerly, one of the *chefs-d'œuvre* of the Ceritani Gallery, at Florence, for which, I believe, it was *expressly* painted by Fra Bartolomeo."

Such is the account of the picture I have sent you, and which, in my judgment, is one of the very finest productions of the ancient school of Art.

I am, my dear Sir, with every good wish,
Very sincerely yours,

THOMAS WRIGHT.

UPTON HALL, December 3, 1839.

(Copy.)

TO THE VENERABLE ARCHDEACON WILKINS.

13, Old Bond Street, London.

SIR,—I beg to inform you that I have forwarded to you, by the request of Thomas Wright, Esq., of Upton Hall, a picture of Fra Bartolomeo. I feel proud in having been the agent in disposing of so fine a work of Art, to be placed in a Protestant church; when I can safely say it will be possessed of the finest picture of which any church in England can boast.

I am, Sir, with respect,

Your obedient humble servant,

GEORGE YATES.

THE MUSEUMS OF ENGLAND, WITH SPECIAL REFERENCE TO OBJECTS OF ART AND ANTIQUITY.

BY LLEWELLYN JEWITT, F.S.A.

THE IPSWICH MUSEUM.

THERE are but few people, I fancy, who have not heard of the town whose museum I have this month chosen for notice in the columns of the *Art-Journal*; for Ipswich is a place of historical note, as well as a seat of manufacture, and is rendered famous alike for its connection with Cardinal Wolsey in former days, and its agricultural machines of the present. Here, at Ipswich, once dwelt a well-to-do butcher, or grazier, named Robert Wolsey, and his wife, Joan, who had a son born to them who came to be called "my Lord High Cardinal," to hold the highest offices in the kingdom; to be more profuse, gorgeous, and liberal in his retinue, housekeeping, and appointments, than any other subject ever had been; to maintain a train of eight hundred persons, among whom were nine or ten lords, fifteen knights, and forty squires; to dress his cook in satin and velvet, with a gold chain placed around his neck; to be a greater king than the king himself; and to become, the farther time wings his flight from the age in which he lived, more and more honoured and revered for the great and good works he achieved or inaugurated. "Wolsey's Gate" is now the only relic of this "once great, ever great," man in Ipswich; even the monumental brasses that covered the remains of his father and mother, and which were doubtless placed there at the cardinal's expense, have passed away into the melting-pot, and the very foundation-stone of his Ipswich School, with its Latin inscription, has been taken to Oxford, where it now rests. So all but the memory of him has gone from the town of his birth; and one is forcibly reminded of the touching words put into his mouth by Shakspeare:—

"This is the state of man: to-day he puts forth
The tender leaves of hope, to-morrow blossoms,
And bears his blushing honours thick upon him;
The third day comes a frost—a killing frost;
And when he thinks, good easy man, full surely
His greatness is a-ripening, nips his root,
And then he falls as I do. I have ventured,
Like little wanton boys that swim on bladders,
This many summers in a sea of glory;
But far beyond my depth: my high-blown pride
At length broke under me; and now has left me,
Weary and old with service, to the mercy
Of a rude stream, that must for ever hide me."

Here, too, many stirring events in the history of our country have been enacted, and here commerce and industry have taken their permanent stand, and rendered the name of Ipswich a household name throughout the land. It is not my province, however, to give even a brief epitome of the history of the town of Ipswich, for which abundant materials are at hand, or to show its present greatness as a centre of industry, however tempting that subject may be. I shall therefore proceed at once to speak of one of its important institutions, the Museum, which was founded not by a "Lord High Cardinal" in former days, but by an enlightened manufacturer in our own.

The idea of forming a Museum in Ipswich, which should have for its object the instruction of the working classes in natural history, is

mainly due to the family of Ransome, and other residents of the town; who, in 1846, canvassed their immediate friends, fellow-townsmen, and neighbours; collected a considerable sum of money, and secured annual subscribers and donors to the amount of almost as much more. A society was thus established, and officers were appointed. The first provisional meeting was held on the 27th of November, 1846, for the purpose of adopting a code of rules. Additional subscriptions were followed by donations of books, of specimens of natural history, and of other objects; Dr. William Barnard Clarke, a well-known naturalist, was appointed Curator; and the committee was fortunate in securing the services of that venerable *savant*, the Rev. William Kirby, M.A., as President; while the list of vice-presidents included the names of some of the most celebrated naturalists of the day. Among them was that of the late Professor Henslow, who, from the first, proved one of the

ance may be gathered from his portrait over the fire-place in the library of the Museum. Neither of these good men lived long after this incident. Haydon's picture of Thomas Clarkson's last address to the Anti-Slavery Society was sent for the occasion, and is still preserved in the Museum.

A part of the original scheme—and a very wise scheme it undoubtedly was—was to have a series of scientific lectures connected with the Museum. The first of these was delivered by Professor Henslow; and it was followed, among others, by lectures by the Astronomer Royal, by Professor Owen, Professor Edward Forbes, Dr. E. Lankester, Messrs. Taylor, Van Voorst, Bowerbank, Wallich, Mitchell, and others. In 1850, the President, the venerable Rev. W. Kirby, the gifted entomologist, died, and was succeeded by Professor Henslow; and, three years later, the Museum passed by special arrangement into the hands of the Corporation

of Ipswich, who paid Professor Henslow the compliment of requesting him to continue in his office as president, and to carry on the good work to which he had devoted himself. This he kindly assented to, and thenceforth the Institution became more popular than ever. His lectures on geology and natural history, given at the same time, aroused the attention of the more intelligent among the working classes. As soon as the Museum had come under the direction of the Corporation, certain arrangements were made which considerably enhanced its public usefulness. It was thrown open gratuitously four days a week, instead of only two as before, and was opened on certain evenings as well, until nine o'clock.

Professor Henslow devoted himself more particularly to arranging the contents of the Museum in a systematic manner, so as to illustrate by typical specimens the various principles of geology, mineralogy, and natural history. The crag shells also were arranged, and such considerable additions made as to render the collection a valuable reference to the student of this department of geology. This portion of the Museum has lately been further augmented, and Mr. Charlesworth engaged for its rearrangement, the crag collection at the same time being considerably enlarged by the donations of the then Mayor, Edward Packard, Esq.; R. C. Ransome, Esq.; Edward Grimwade, Esq.; the Rev. H. Canham, and others. In 1861, on the death of Professor Henslow, Charles Austin, Esq., of Brandeston, was elected President, and still continues to hold that office. The Museum, as has just been stated, now belongs to the Corporation of the borough, and is under the management of a Museum Committee, composed of fourteen members, some of whom are chosen from the town-council, and others from the outside.

The collection is mainly one of natural history; the various departments of zoology, geology, mineralogy, &c., being fully represented, and containing a vast number of admirable, rare, and even unique specimens. Attached is a valuable library of scientific and local books.

The Museum is situated in Museum Street, which connects Westgate Street with Princess Street; and has an effective frontage of two storeys, with a central portico, and is surmounted by a cornice and open balustrade, supported at the outer angles on two massive columns. Internally, the large room, which is of two heights, is lighted



THE IPSWICH DOCKING-STOOL.

most devoted friends to the Museum. The first stone, or rather "brick," of the present building was laid on the 1st of March, 1847, and from that time to the opening on the 15th of December in the same year, donations of specimens were so abundant, that soon a very good illustrative series was collected. The inauguration of the Institution was committed to Dr. Stanley, the Lord Bishop of the diocese, himself a distin-



SEAL OF THE ALNEGAR OF SUFFOLK.

guished naturalist; and besides a large assembly of the leading people of the town and county, Dr. Buckland, Mr. Yarrell, Professor Owen, Professor Sedgwick, Rev. W. Kirby, and many other well-known scientific men were present. The close of the meeting was marked by a very affecting scene between Bishop Stanley and the Rev. William Kirby. The latter was nearly ninety years of age, and his patriarchal appear-

from two large lanterns in the roof by day, and by gas jets and chandeliers by night; a gallery runs round all four of its sides, and the whole of the collections are well and carefully disposed in glass cases, and are models of arrangement and classification.

Of objects of the Celtic period the Museum possesses but few specimens, and these are of the ordinary types and varieties. Among them are several good stone celts, flint implements, bronze celts, palstaves, &c.

Of the Romano-British period, one of the most noticeable objects is a tessellated pavement which was discovered in, and taken up, from the Castle Field on the Norwich Road, about one mile outside of Ipswich, in 1854. It was found on the property of John Orford, Esq., who presented it to the Museum, and it was excavated and removed there under the superintendence of Mr. F. Ransome, and Mr. R. M. Phipson, the architect, at the expense of the Museum Committee. Its weight in its present state is about five tons. Its form is an oblong square, and it measures 10 feet in length by 8 feet in width. Of the central pattern nothing, unfortunately, remains, but the ornamental borders by which it is surrounded, eight in number, are all preserved. The innermost of these is formed of segments of circles in black and white; then comes a plain white band, succeeded by a *guilloche* border in red, black, and white. Next is another, but broader, white band, dividing this from a bold border composed of triangles in red, black, and white, with a black band outside. This is succeeded by a bold fan-pattern border in black upon a white ground, joining to which is another *guilloche* border of the same general character as the former. Next comes another fan-pattern border, white upon a red ground, with a white band on either side; and next a *lozenge* border, black upon a white ground, with a

period found in and around Ipswich. These embrace the usual varieties of Samian, Upchurch, Castor, and other wares, as well as wares of a more purely local character. Among these is an interesting group found at Colchester in 1862, consisting of a tall and elegantly-formed urn 16 inches in height, a smaller one 4½ inches in height, and a bottle-shaped one 8 inches in height. When found a rod of

dred urns before any thought was given to their preservation. As soon as the circumstance came to the knowledge of Mr. Strutt, he gave directions to have the surface cleared, and the result was the bringing to light a large number of urns and fragments of urns, some of which were carefully preserved. It is probable, however, that the bulk of the remains are yet embedded beneath the mansion. About thirty were removed, put together, and examined by Professor Henslow. Some of these are in the Ipswich Museum; others are still preserved by Lord Belper; and two excellent examples, presented by him, are in the Derby Museum. Kingston, it may be named, was in the kingdom of Mercia, not many miles from its capital, Repton (Repton). Another equally interesting, and probably equally as extensive, cemetery, was, in 1867, discovered at King's-Newton, only a few miles off. It is somewhat singular that these two neighbouring Mercian cemeteries should have been, the one at Kingston (Kingston), and the other at King's-Newton (King's New Town).

Some good examples of mediæval pottery, including, besides *bellarmine* and other well-known varieties, some well-formed pitchers, found at Ipswich, Stoneham, and other places, are worthy of note, as are many other objects of the same period. There are also excellent examples of pottery from Demerara, Nisida, Sicily, &c.

Of objects of a purely local character there are many deserving of notice. Prominent among these is the old Ipswich ducking-stool, which dates back to 1579, and is one of the best remaining examples in the kingdom. It is very strongly made of wood, and has an iron framework by which it would be suspended to a lever or crane, and raised or lowered at will. The seat is formed of bars. Of this ducking-stool I am fortunately enabled to give Cruikshank's spirited engraving, in which he has very forcibly and humorously shown it about to be used for ducking a woman, whose husband appears to be mocking her while the officials are dragging her to the hated seat. In connection with this ducking-stool the following

iron rested against the larger vessel, through which it had corroded a hole. The smaller urn, when found, was in the mouth of the larger one. Another is a fine cinerary urn discovered in Burlington Road South, Ipswich, in 1863, along with many others, and presented by the Rev. S. Francis. Another good example of cinerary urns found at Ipswich was presented by Mr. J. Clarke. From Frimley, in Suffolk, are also some well-formed vessels; and from Combs, in the same county, is an elegant Samian-ware *patena*, bearing the potter's name, LICIIVS, which was found "along with fragments of ornaments of *specular* metal-work;" and a remarkably fine cinerary urn; this was discovered, filled with calcined bones, on the Brown Hill Farm, and presented to the Museum by the Rev. W. E. Packard. There are also some lamps that ought not to be overlooked, and many good examples of pottery, &c., from foreign localities.

In glass are some well-formed lachrymatories, *unguentaria*, &c.; also several bronze articles from various localities in our own country, and from Pompeii, &c.

The Anglo-Saxon period is represented by a series of cinerary urns from Culford, and Fakenham Heath, in Suffolk, and from Kingston, near Derby, which were presented to the Museum by the late Professor Henslow. The latter were,



ROMANO-BRITISH CINERARY URN.

black band on either side. At each end is a bold double curled-wave border in red, white, and black, and a red band surrounds the whole of the pavement. This pavement was not perfect when found, and it has undergone some serious damage since that time.

In pottery of this period there is a fine collection of urns and other vessels found at Colchester in 1862, and some highly-interesting remains from Felixstowe, including the *radius* and *ulna* (bones of the human arm and wrist), having still encircling them the bronze *armilla* or bracelet which adorned it when living. There are also, from the same locality, other bones, and several interesting cinerary and other urns, and a somewhat unusually formed *amphora*. From Kesgrave are also several interesting cinerary urns and other vessels worthy of careful notice, and there are also many interesting fictile vessels of the same



ROMAN AND MEDIÆVAL POTTERY.



ROMAN POTTERY.



ANGLO-SAXON CINERARY URN.

note appears, as well as the engraving I have given, in Clarke's "History of Ipswich:"—"It is a strong-backed arm-chair, with a wrought-iron rod, about an inch in diameter, fastened to each arm in front, meeting in a segment of a circle above; there is also another iron rod affixed to the back, which curves over the head of a person seated in the chair, and is connected with the others at the top, to the centre of which is fastened an iron ring for the purpose of slinging the machine into the river. It is plain and substantial, and has more the appearance of solidity than antiquity in its construction. It is thus spoken of by a writer of some discernment: "In an unfrequented apartment in the Custom House is still preserved the Ducking-Stool, a venerable relic of ancient customs. In the Chamberlain's book are various entries of money paid to porters for taking down the Ducking-Stool, and assisting in the operation

of cooling, by its means, the inflammable passions of some of the female inhabitants of Ipswich.' Entries for the payment of persons employed in taking down this instrument do certainly occur; and in the year 1597, three unfortunate females underwent this opprobrious ceremony; but from delicacy we forbear to mention names; the fee for inflicting this punishment was 1s. 6d., and we blush to think it was ever necessary to enforce it."

A number of carvings in wood, from the old market cross at Ipswich, are peculiarly interesting, many of them being highly curious and grotesque. One piece of carving of a head with a knife in his mouth, has, by popular tradition, been assigned to Robert Wolsey, the butcher, father of the cardinal; but this idea is only akin to others of equal absurdity.

Another interesting local object is the curious seal, here engraved, which was found in a field near Hadleigh. It is circular, and shows in the field a *fleur-de-lis*, surmounted by a lion's head, and it bears the legend, *S' VLNAG' PANNOR IN COM SVFF*, which shows that it was the seal of the Alnager of the county of Suffolk, an officer whose duty it was to measure woollen cloth, and collect the subsidy levied thereon, under the *statutum de pannis* of the 25th of Edward III. This curious seal was brought under the notice of the Society of Antiquaries by my friend, Dr. Howard, and I am indebted to the Society for the use of the engraving, which appeared in the "Transactions."

The miscellaneous objects in the Museum will, perhaps, be best and most conveniently noted in the wall-cases in which they occur. I therefore proceed very briefly to draw attention to them in the order of their arrangement.

The wall-case, numbered 75, exhibits a series of head coverings, hats, *feces*, &c., of the Chinese, Hindoos, and Greeks; and at the bottom are arranged various kinds of antique boots, as well as foreign sandals, shoes, &c., some of them of gorgeous workmanship. In the next case are hung a number of rich silk and satin dresses of the Chinese upper classes; while on shelves below, as well as on the bottom of the case, are other personal ornaments of the same people; among these are three silver finger-nail cases, used to preserve the finger nails from becoming worn and dwarfed. Brooches, bracelets, and rings of Hindoo workmanship are also exhibited, as well as Chinese musical instruments, and books written on bark.

In the next case are other Chinese and Japanese curiosities, including dresses, armlets, bracelets, gongs, musical instruments, fans, lanterns, models, &c.

In another case is a series of articles, in illustration of Esquimaux costume, all made from the skins of animals and birds, chiefly of the seal and the Arctic fox. Other relics of North American Indian and Esquimaux dress, snow-shoes, models of canoes, harpoons, &c., are in the same case.

In the wall-case, numbered 80, besides a number of antiquities, is a fine example of a Processional Cross, as well as fragments of mosaic and encaustic pavements. Below these we have an interesting collection of idols of various nations, chiefly of the ancient Mexicans, Egyptians, Hindoos, and Chinese; and Egyptian mummies. Among these is the mummy of a young crocodile, a reptile worshipped by the ancient Egyptians, and a human hand, &c.

The next case, in the upper part, continues the antiquities with ancient bronze and iron bracelets, keys, *fibulae*, &c. Below these are autographs or fac-similes of autographs of distinguished or notorious persons. Among them are letters of Wellington, Nelson, Dickens, and others. Perhaps the one possessing most local interest is the letter of Margaret Catchpole, written in prison just before her transportation. The remainder of the case is occupied with ancient shoes, slippers, &c., many of them, singularly enough, types of modern fashions.

In other cases is a collection of implements of war and of the chase, illustrating the military and semi-barbarous conditions of various nations. At the bottom are several stone celts; next come bronze implements, in the order in

which they succeeded those of stone, and after them come the iron weapons. At the back of the case is a bundle of *stere*, or obsidian lances, from the South Sea Islands, and, from the manner in which they are mounted, we may gather some idea how the flint-flakes, &c., found in old deposits, were originally used. The weapons consist of spears, lances, bows and arrows, &c., chiefly from India, the South Sea Islands, and the Malayan Archipelago; and there are also two fine sacrificial swords from Ashantee, with richly-chased gold and silver handles; war-clubs from the Pacific Islands and New Zealand, all more or less elaborately carved; oars of war-boats, paddles of canoes, bows and arrows, war-masks, and human scalps.

In case 84 are more war-implements, and a remarkably rich war-robe, made of the feathers of tropical birds; in the next are modern war trophies from Waterloo, the Crimea, and the Indian Mutiny; Malayan Kreeses, many of which are said to be poisoned; models of canoes, &c.; and a number of very miscellaneous articles. The next case exhibits several curious relics and other objects from Palestine, which to Biblical students are very interesting. Along the bottom are examples of pottery manufacture, showing the various stages of preparation, from the rough felspathic granite to the varnished plates ready for domestic use.

In another part of the Museum are other cases containing a miscellaneous collection of war-implements and trophies of battle. Elsewhere is a highly interesting assemblage of specimens illustrative of the straw-plait and straw hat and bonnet manufacture as carried on at St. Albans and neighbouring places.

In addition to Haydon's large picture of the meeting of Anti-Slavery Delegates, with Thomas Clarkson, the venerable president, in the midst, the Museum contains a statue, seated, of the Rev. George Crabbe, the famous Suffolk poet, whose "Tales of the Hall," and other works, have given him an imperishable name.

It would not do to close this brief notice of a most interesting Museum without just alluding to the valuable library of old books, belonging to the Corporation, which are here deposited. This library was founded by William Smarte, portman (alderman) of the borough, who by his will, dated January 8, 1598, made the bequest as follows:—"My latten printed bookes and written bookes in volume and . . . p'chmente I gyve towards one libarye, safelye to be kepte in the vestrye of the parische church of St. Mary Tower, in Ipsw'ch aforesayde, and the doore to have two sufficiente lockes and keyes; th' one to remayne in the custodie of the minister of the parische for the tyme beinge, and the other to be kepte by the churchwardens of the sayde p'ishe for the tyme beinge, to be used there by the co'mon preacher of the sayde towne for the tyme beinge, or any other precher mynded to preche in the sayde p'ishe church." The books and MSS. thus bequeathed do not appear to have ever found their way into the vestry of St. Mary Tower Church, "but were 'reserved' by the town," says Mr. Westhorpe, "in an old chest until the year 1612. In this year they were deposited in a large spacious room over the chapel at Christ's Hospital, fitted up for the purpose by the Corporation, with the addition of many volumes purchased by them with a legacy left by a Mr. Walter, whose name appears as donor of fifty-three works still in the library. Subsequently to the year 1748 this room was used as the grammar schoolroom, in consequence, it is presumed, of the old grammar schoolroom, which stood in front of the chapel, being taken down; and the books were then, or at some subsequent time, removed to a room under the former one; and in consequence of the damp state of this room, they were, about the year 1820, again removed to another room adjoining the cloisters, which was used as a committee-room by the governors of Christ's Hospital. It may not be out of place to remark that Christ's Hospital was situated in Foundation Street, in the parish of St. Mary Key, and was, prior to the dissolution of monasteries, a house of the Black Friars, Dominicans (called the Friars Preachers); and was, soon after its dissolution, purchased by the Corporation, and used for the purpose of a hospital for poor boys,

a grammar schoolroom, a bridewell, almshouses, &c." The last remnant of the hospital was taken down about the year 1851, and new almshouses for aged poor, and schoolrooms for poor boys, of exceedingly good gothic design, have been erected on the site. In 1832 the library was placed under the care of the "Literary Institution," at the Town Hall; it has since been handed over to the Museum. It has been enriched from time to time, and contains one thousand volumes, more or less, about a dozen of which are MSS. This fine old library, dating back nearly three centuries, contains curious and valuable works, the oldest of which is the "Panthologia, seu Summa Universæ Theologiæ," printed in 1474; and among other treasures are "Gratiani Decreta," folio, 1490; "Epistolæ ad Pontifices," folio, 1481; "Appiani Alexandrini Historia," 4to, 1477; "Mammotrectus," i.e. a manual for the guidance of priests in the reading and exposition in the services of the Church, of the Bible hymns, extracts from the writings of the saints, fathers, &c., 4to, 1479; "Maillardi Sermones," 8vo, 1498. There are also, besides others, some large folio Bibles of considerable interest; these are Crammer's "great" Bible, much mutilated; the "Bishops' Bible," printed by Richard Jugge in 1572; and a Geneva Bible of 1588; Barker's Bible, 1614; Walton's "Biblia Polyglotta," 1653-7, and a large number of other equally important and interesting literary curiosities. It is one of the very earliest town-libraries, and I refer to it mainly because, in the last report of the Museum Committee, made during the present autumn, it is thus disparagingly spoken of:—"The committee hope to be able to maintain the institution for the current year without a higher rate than one halfpenny in the pound. This will not, of course, provide them with the means of purchasing additional specimens or books; but, as long as the insufficiency of space continues, no considerable outlay on that account is likely to be incurred. At the same time, they regret that their library has not increased, and that no steps have been as yet taken for the removal of the old theological and other books, belonging to the Corporation, which are of no general interest, and which take up the room that might well be occupied by works more in harmony with the general objects of the Museum. Even the few occasional students who wish to refer to these books complain of the unusual and unnecessary hindrance they find, by reason of the volumes having been simply numbered and not lettered by the binder. Your committee beg to suggest that if the council desire to leave these books where they now are, they will at least order them to be put into such a condition that they may be consulted without such inconvenience."

It is to be hoped that these fine old books may not again be moved, but that they may find a permanent resting-place in the building which, of all others, is, until the establishment of a free public and reference library be carried out, their legitimate place.

The Museum is now under the care of a thoroughly scientific and able Curator, Mr. J. G. Taylor, F.G.S., and no doubt will go on increasing in importance and in usefulness. Ipswich is one of the most enlightened of provincial towns, and its Museum is but one of many admirable institutions which it contains. That it is well appreciated by the public is abundantly evidenced by the fact that, during the past twelve months, as appears by the report just quoted, it has been visited by no fewer than 58,880 persons. I cannot close this brief account of the Ipswich Museum without expressing my acknowledgments to Mr. Vick, of that town, for the valuable assistance he has rendered me in my inquiries. Mr. Vick, who has carried off high honours in chemistry as well as in drawing from South Kensington, and has conducted classes in technical education in connection with that national institution, is, at the same time, a most successful and clever photographic artist. He has devoted much of his time and his great talents to the illustration of objects of interest in the borough and in the Museum; and it is a true pleasure to me to here call attention to his productions.

The artists of Birmingham are numerous—have always been so; and although from time to time the best find their way to London, enough remain to sustain the interest of a provincial exhibition, and we trust, find sufficient patronage at home. To their works we shall limit this brief notice. Mr. Everitt's most remarkable production is a drawing of the 'Beauchamp Chapel' at Warwick; although somewhat too "fresh" character, as if it were a creation of yesterday, is at once vigorous and refined; as accurate as photographed; drawn with skill; coloured with truth; and altogether satisfactory, even to an architect. He exhibits another thoroughly good picture, 'The Pulpit and the Vernon Monuments of Tong Church.' As a portrait-painter Mr. H. T. Munns is conspicuous here: his copies of nature are sound and faithful, free in treatment, yet highly wrought. Mr. S. H. Baker has six excellent landscapes, the best of which, perhaps, is 'A Lane in North Wales.' His son gives promise of fame hereafter, and not far off 'Harvest Time in the Vale of Llangollen' and 'Moel Seabod' are two admirable landscapes by Alfred Baker. Another of the name, and probably another son, Harry Baker, also exhibits some excellent works—results of a family tour, no doubt, to the Paradise of artists, Blettwys-Coed. Mr. Henshaw has but one picture, a production of very great merit, showing long and intimate acquaintance with nature and thorough acquaintance with the art, entitled 'The Forest of Greenan,' 'R. C. Chatterton exhibits more than one good landscape, the best of his works is, perhaps, a picturesque 'Saw Mill in North Wales.' Another painting of a right good order, redolent of the wood and stream-side, is 'A Lesson in Fly-fishing,' by J. Pratt. Mr. C. W. Radclyffe has several landscapes of great merit, though of small size, the most striking of which is entitled 'Carrying Hay.' 'A southerly wind and a cloudless sky' (the title tells the subject), is charmingly painted by C. T. Burt. A very graceful and effective little picture, 'On the Lledr, North Wales,' is the production of Henry Hall, the son of an excellent artist, none of whose works (the result of illness) are this year exhibited. Among the water-colours there are several of much ability that promise to uphold

GLASGOW.—The Memorial Fountain intended to commemorate the introduction into Glasgow of the waters of Loch Katrine has been formally opened. The competition for the work was open to all nations, and from contributions sent from all parts of our country, and also from France and Belgium, the design of Mr. James Sellers, of Glasgow, was selected. The fountain, which cost about £2,000, stands in the West End Park. The design is in the Scotch Gothic style, modified to suit the nature of the erection. From the centre of a basin or pond, over sixty feet in diameter, the fountain rises by a series of basins or stages to a height of about forty feet. The sculpture and carving are of the most elaborate and appropriate kind. In the rich capitals, cornices, and friezes, aquatic plants, birds, and animals, are the chosen subjects for the carver's chisel. On the base or lowest stage are placed four bronze panels—that facing the south containing a medallion portrait of the late Lord Provost Stewart, flanked right and left with the arms of Stewart and the City of Glasgow; west and east the panels contain allegorical figure subjects representing the source of the water and the introduction of the water into the city. These panels are flanked with the arms of ex-Provost Sir Andrew Orr, ex-Provost Galbraith, and those of ex-Bailies Gourlay and Hannan. On either side of the panel facing the north the arms of Stewart and Glasgow are repeated. Inscriptions encircling the first-mentioned panels record the date on which the Loch Katrine water-works were commenced, and also the date of the introduction of the water to the city by Her Majesty the Queen. The principal basin is decorated with panels containing the signs of the zodiac, while the two lower panels are represented by the various fish which were taken from Loch Katrine. Seated and standing figures, bearing the arms of Glasgow and Stewart, and panels containing the arms of Scotland, also form part of the enrichments. The top capital, which carries the pedestal of the surmounting statue, has allegorical figures on its four sides representing the lochs whence the water is obtained. These figures bear vases, from which the water will pour into the basins below. The crowning ornament is the figure of the "Lady of the Lake," by Mr. John Mossman. From all points the *pose* of the "Lady" is graceful and dignified. The figure has been cast in bronze, and afterwards gilt, in the same manner as those of the Albert Memorial in London. Drinking fountains are placed on the outer basin, which will furnish a constant supply of pure "Loch Katrine." An inscription, that occupies a prominent place on the fountain, states that it commemorates "the public services of Robert Stewart, of Mordoustoun, Lord Provost of the City of Glas-

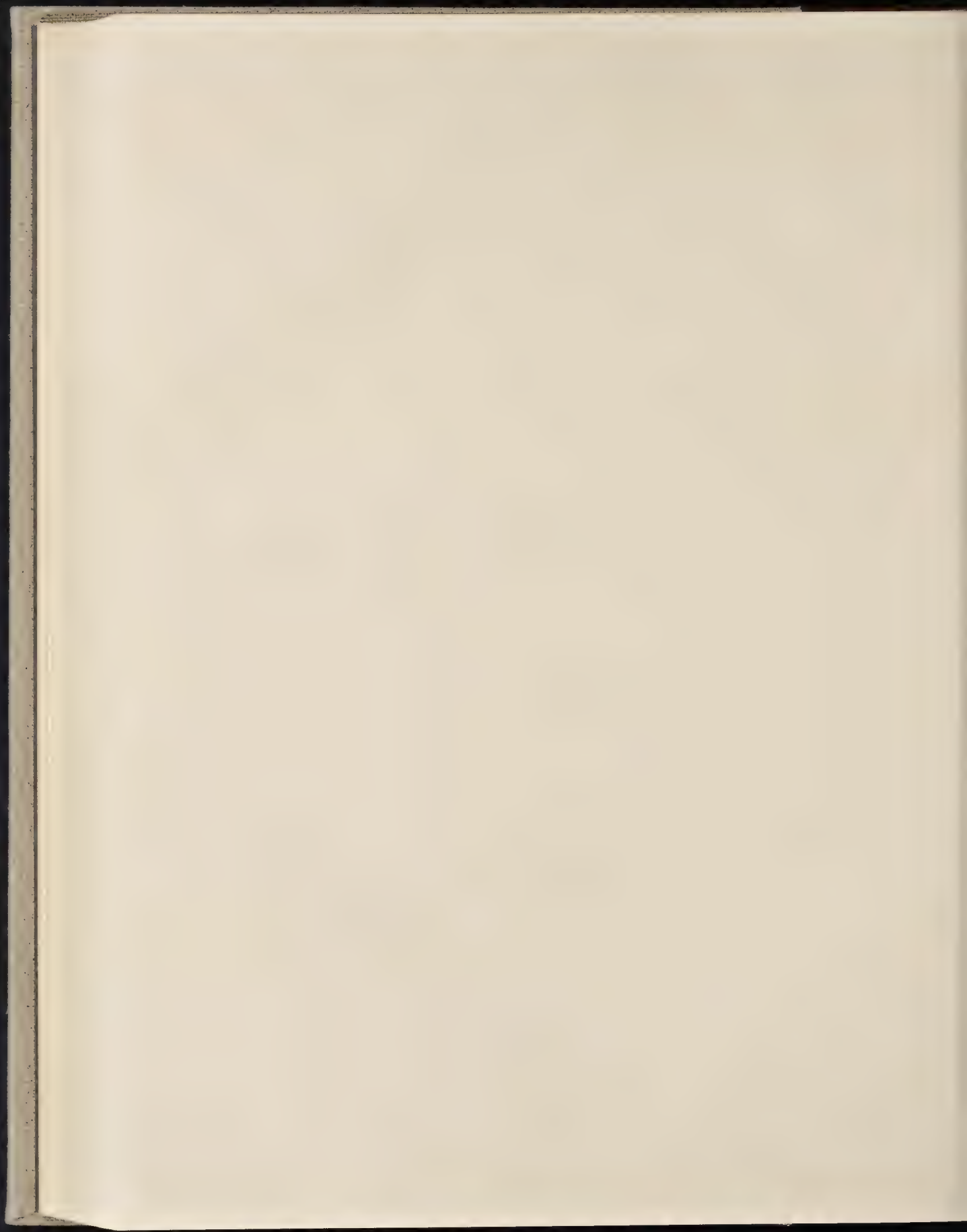
The group is one that cannot fail to be attractive, while it certainly adds to the high reputation of the sculptor as an artist of independent thought and a very able executant. Few works more remarkable, or more admirable, have been produced in modern times.





LIBERTY AND JUSTICE

THE LIBERTY AND JUSTICE STATUE, NEW YORK



IMPROVEMENTS IN MINOR
BRITISH INDUSTRIES.

MR. STREETER'S INVENTIONS.

THE manufacture of clocks and watches is, perhaps, the last of the mechanical arts to which machinery could be applied, it might be thought, with any good effect. It will be seen, however, that Mr. Streeter, watch-maker and jeweller, of Conduit Street, has worked with such surprising ingenuity as to accomplish the most marvellous results in the application of machinery to watch-making.

With the feeling common to all men of genius who claim to profit by the consequences of a course of labour and studies which may have occupied the best years of their lives, Mr. Streeter does not publish the most remarkable of his improvements; but he has permitted us to see results of a very extraordinary kind in the application of machinery to the production of objects which hitherto have been formed only by the well-schooled dexterity of the human hand. The article to be described is that cog-wheel which constitutes a principal organ in the constitution of a watch. To call it small were a misapplication of the term which would not assist the description. It is minute, so minute that the perfect *finesse* of its parts cannot be apprehended by the naked eye; nevertheless, it is usual to form this wheel by hand-labour. But when such a wheel is compared with another made by machinery the difference shows itself in a variety of shapes, especially in the inequality of the cogs in the hand-made wheel. On the other hand, the machine-made wheel is perfect; its proportions are exact, and no superficial evidence remains to show how that precision of proportion and nicety of manufacture have been attained. It need not be said that this exactitude is the result of the substitution of mechanical, for the usual manipulative means of production. And if this method be made applicable, which it is, to other parts of the watch, we are conducted to the conclusion that by such means hundreds of sets of machinery are producible according to a correlative scale, whence the necessary parts may be indiscriminately supplied for the construction of hundreds of articles of which any part or parts might interchangeably enter into the formation of any others so constructed.

It is not to be supposed that these very delicate products can be entirely finished without the intervention of hand-labour in some form, how cunning soever may be the performance of the machine. The simple statement of the fact indicates the immense economy of work which the machine process effects, and carries with it the natural conclusion of a reduction in prices without the slightest reduction in quality. In applying the principle to the manufacture of jewellery, much may be effected in the component parts; but ornaments are not commonly so uniform in size as watches, yet everything may be done by means of machinery. In the simple forms of Holbein's designs as we see them at Windsor and Hampton Court, and those of Lucas Van Leyden, as they appear at Holyrood, Kensington, and in other collections, no such difficulties might occur as those which may present themselves in imitating the ornaments designed by the artists of Francis I. or Henri Deux, or those which we should attribute to Torrigiano. Thus we conceive that machinery would not apply extensively to objects of taste and pattern so diverse as fancy ornaments; there must yet, therefore, remain active in the preparation and finishing of jewellery a large proportion of handicraft to meet cases in which machinery would be ineffective.

Perhaps the most curious, as it is one of the most useful of Mr. Streeter's patents, is a chronometer which, by an electrical apparatus in connection with some acknowledged centre,—Greenwich, it may be,—receives every hour a communication of the exact time; this it instantaneously delivers to any system of clocks with which it may be placed in communication. For instance, a clock some minutes slow was put into communication with the chronometer, and when the hour struck the clock was imme-

diately set right and also struck the hour, and this can be extended to any distance and any number of clocks. To extensive systems of railway or other combinations, to which exactitude is important, nothing can be more valuable than this beautiful adjustment.

Of Mr. Streeter's inventions we hope to be able to speak more in detail; in the meantime it will be understood that they are among the most important mechanical advances of our time.

In our "Illustrated Catalogue of the Exhibition" we have given engravings of several of his jewels of very great merit in design as well as execution. In many cases these are produced in the same manner, *i.e.* they are machine-made. The mind of the artist is shown in the grace, elegance, and purity of the design; while great accuracy and refinement are obtained by the process to which they are subjected: we presume they are also produced at less cost. The great advantage derived to clocks and watches is that any accident or fracture can be at once and easily remedied; each portion, however minute, being numbered, and each being precisely similar; for the machine cannot err.

RECENT ART-COLLECTORS.

[THE following interesting letter was written by J. C. Horsley, Esq., R.A., to W. Longsdon, Esq., of Longstone, Bakewell, the neighbourhood in which resided the late eminent and liberal collector of modern pictures, Mr. H. McConnel, whose gallery we described somewhat recently, rendering ample justice to one of the most perfect, though not the most extensive, collections in the kingdom. Moreover, the engraving from the picture by Henriette Browne, published in the *Art-Journal* (September, 1872), was kindly lent to us by the liberal and most excellent gentleman. It seems scarcely necessary to point out the extent to which his example, as a collector of British pictures, has been followed in Manchester and other manufacturing districts of the Midland Counties, as well as in the great commercial ports of Liverpool and Glasgow. Nor have the citizens of London been in the least degree backward in their estimation of the works of our painters: there are not a few fine collections located in the metropolis and its suburbs, as our published "Visits to Private Galleries" testify. The opinions and sentiments expressed by Mr. Horsley have long been ours, and we have repeatedly made record of them.]

(Copy.)

Willesley, Staplehurst, Sep. 5, 1872.

MY DEAR MR. LONGSDON,—It has often occurred to me since the death of our friend, Mr. Henry McConnel, of Cressbrook, that there was one incident in his life connected with the progress of the Fine Arts in this country that should not go unrecorded, and the relation of which could scarcely fail to create a certain amount of general interest, especially in these days, when a high appreciation of the works of English artists is so frequently evinced. At any rate, I will communicate to you, as an old friend of the McConnel family, the facts I refer to. To make what I have to say clearly understood, it is necessary for me to refer briefly to the nature of the encouragement received by English artists some five-and-thirty to forty years ago. At that period, pictures, however excellent (unless portraits or landscapes), were difficult of sale, and often remained for a length of time on the painter's hands. There was then scarcely a known purchaser who had not a "handle to his name." I can well illustrate this condition of things by reference to the position of my relative, the late Sir Augustus Calcott, the eminent landscape-painter. Calcott was a very popular as well as a most accomplished artist, and had his hands always full of commissions; but these commissions almost invariably came from the leading representatives of the "upper ten thousand;" and it might almost be said, with literal truth, that no untitled purchaser of pictures was then known in Art-circles, with

the exception of Mr. Wells and Mr. Vernon, Mr. Sheepshanks not having commenced his collection at the time I refer to. At this period, some time in the year 1834, I remember, with all the distinctness of an event of yesterday, my uncle Calcott telling me (I was then a youth of seventeen) that he had received a visit from a Manchester gentleman, a Mr. McConnel, who had given him a commission for two pictures. Calcott related this with an expression of amused astonishment in his countenance, as though the fact of a gentleman from Manchester wanting pictures was an event to be legitimately wondered at! This feeling on Calcott's part, utterly unintelligible as it may be to the present generation, will be more easily comprehended when, in addition to what I have stated above, it is borne in mind that at the time I speak of, nothing was known of the existence of any taste or love for Art in the manufacturing districts, save that it was reported that some of the rich people in those parts suffered much in having wretched copies of the old masters palmed upon them as undoubted originals. It subsequently transpired that Mr. McConnel, exercising his own independent judgment in and taste for Art, had called upon and had given commissions to other eminent artists besides Calcott—*viz.*, to Turner, Wilkie, Etty, Landseer, Eastlake, Collins, &c. Now these earnest and well-considered acts of Mr. McConnel's mark an important era in the history and progress of modern English Art, for from that moment a movement commenced through which the collecting of works of English artists has entirely changed hands. Few, if any, titled names have for years past been connected with the purchase of pictures. Collectors (worthy of the name) are found chiefly amongst the merchants, manufacturers, and other business-men of the country. It is not necessary to refer to any special reason for this remarkable change, but I may express my conviction that it has been greatly in favour of the general interests of Art and artists, and incalculably so toward the spread of a love for, and knowledge of, Art amongst all classes. I desire to speak with all due respect of the former noble collectors, but I cannot forget that they did not always treat their English pictures with becoming reverence. I remember Turner's glorious work, *now* one of the chief ornaments of the Ellesmere Gallery, being scarcely visible upon the wall of a steward's dark parlour in old Stafford House. I saw Mulready's well-known picture of 'Evening' hanging over a bed in one of the inferior sleeping apartments at Windsor Castle, but which now occupies a prominent position in the collection at Buckingham Palace. In those days too the offensive word "Patron" was commonly used, and people who bought a picture or two, arrogated to themselves the title of "Patrons of Art." Now it is unquestionable that collectors desire the friendship of artists, as well as the possession of their works, and would be the first to repudiate the notion of patronage, as in any way connected with such feeling. It is simply delightful to an artist to visit at any of the houses of our modern collectors (and I speak from the same happy personal experience, common through the hospitality of those to whom I refer to so many of my craft), and witness the deep and unaffected interest they take in their Art-treasures. But in conclusion, and to return to my text, I submit that I have shown, beyond a question, that Henry McConnel was amongst the first, if not the very first of Art-lovers to initiate the movement I have briefly described, and to become an extensive and liberal purchaser of the works of English artists, while at the same time he cultivated their friendship. He may thus be regarded as a marked character in the history of the modern Art of his country, and his name held in lasting respect for this and the many other good works of his life. I could dwell with much greater detail upon the subjects of varied interest suggested in this letter, but I have perhaps said enough for the purpose I had immediately in view in writing it.

Believe me, my dear Mr. Longsdon,
Faithfully yours,
J. C. HORSLEY.

JEWISH ART AT THE VIENNA EXHIBITION.

We are informed by the *Jewish Chronicle* that "a model of Solomon's temple, carved in lime-tree wood, from the descriptions of Flavius Josephus," and covering 225 square feet, is in preparation for the Vienna Exhibition. It is to be hoped that any ingenious modeller who has devoted to the task as much time as would be required for the production of a model on such a scale, has a more intimate knowledge of the subject than is evinced by the writer of the paragraph in question. The discoveries of every year confirm the admirable accuracy of the great Jewish historian. But the account which he gives is not descriptive of the Temple of Solomon, to which he only very briefly refers, but of the third temple, which was reared by Herod, on the site of the Temple of Solomon. Further, the description is not one from which a model can be constructed. The only detail it is possible to put in a graphic form regards the Royal Cloister, which was 300 yards long, and consisted of a nave, or central aisle, of 45 ft. wide, and two side aisles of 30 ft. each, the height of the centre being 100 ft. This, Josephus says, was built by Herod in the Corinthian order of architecture. Further than this, all is at present guess-work. Plans of the Temple have been drawn up by Calmet, Lightfoot, and other antiquarians and divines, but they all evince complete unacquaintance with some of the chief structural features of the building, as detected by the recent Ordnance Survey. The best illustration of the subject is to be found in a set of engravings, now rare, by the fanciful artist, Blake. These are works of great elaboration and beauty; but unless we take that view of mental aberration which is common in the East, and identify it with inspiration, they must be held to be purely visionary. They illustrate, moreover, rather the fourth temple—the vision of Ezekiel, as yet unbuilt—than either of its three predecessors.

There is much more to be found in the Talmud than in the "Antiquities of the Jews," or in the "Wars of the Jews"—the two great works of Josephus—about the temple. But, though there is ample detail by which to test every plan, there is none whereby a true plan can be constructed. The most detailed account, that given in the book of the prophet Ezekiel, contains many points closely resembling the features of the earlier temples. But the four-square form there adopted is not that on which we now know these structures were planned; and there is a court 100 cubits square behind the sanctuary, in the temple of Ezekiel, where there was only a space of one-tenth of that width in either of the three temples actually built. There is, however, room for the erection of the temple of Ezekiel within the space enclosed by the gigantic work of the "noble sanctuary," as it now exists at Jerusalem.

The point as to which we are most in the dark is as to the form of the porch of the Holy House itself, the top of whose lofty gilded pinnacle rose to the height of 426 ft. above the torrent-bed of the Kedron, and reflected the first rays of the sun, rising behind Olivet, while the courts and gates below yet lay in shadow. If any coins should come to light which give a representation of this porch, the interest will be extraordinary. At present we know of none such that are satisfactory.

We can announce, however, that a very beautiful model has been prepared in Jerusalem itself for the Vienna Exhibition, which is not fanciful, because sufficient details exist for its construction. It represents the Tabernacle, which was the precursor of the Temple. It is 10 ft. in height. The modeller is Herr Conrad Schick, of Jerusalem. Every object is executed in its proper tissue—the textile veils, the cedar boards, the silver and the brazen sockets. The work is as beautiful as it is accurate, and its completion will do good service to the cause of Hebrew Art and archaeology. We are only at the commencement of an intelligent study of the wonderful products of a national Art that in many respects is unique.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY has arranged for another exhibition of the works of ancient masters and of artists deceased in recent times, in the winter of this year; and we are informed they have resolved on following up the plan in 1874. It will probably be an annual exhibition for some years to come. The wealth of the country is almost inexhaustible; there are thousands of fine works by great artists scattered through the kingdom of which nothing is at present known. By this means they will be brought into the light, be known and be valued. No doubt the members of the Royal Academy to whom is entrusted the onerous duty of collecting are well aware that attempts will be made—have been, indeed, made successfully—to induce them to exhibit works of a questionable character, or, at least, which are without evidence of authenticity. Pictures thus offered and accepted obtain an official stamp. It is needless, we hope, to urge extreme caution in thus giving what may be, and will be, treated as a guarantee in dealing.

A RESOLUTION was carried, at a meeting of Royal Academicians in August last, that a school, to be devoted exclusively to the modelling in the round from the nude and draped life, should be opened at the commencement of the new year; provided that, in the meantime, not fewer than six sculpture-students indicate their wish to avail themselves of it, by signing a paper exhibited in the Royal Academy for that purpose. The room will be open three days in the week, from ten A.M. to two P.M., and superintended by visitors elected from among the sculptor-members, as in the other life-school. This is an attempt to remedy a gross defect in the system of education of the Institution, and it is to be hoped that the pupils will not neglect the opportunity thus offered to them.

ROYAL SCOTTISH ACADEMY.—The sum of £50, presented by the Council of this institution toward the completion of the Prince Consort National Memorial, as stated in our last Number, is, we have since been informed, an additional gift to one of £100, voted by the Academy some time ago, when the Memorial was first projected.

THE INTERNATIONAL EXHIBITION, 1873.—The rules and regulations for the third division have been published; it is therefore, we presume, certain that the Exhibition will again take place. Possibly experience may have at length taught wisdom, and some rational and sensible administrator may be added to the commission. If things are to be as they were, another and a greater failure will be the result. We shall deal with the whole matter when the Exhibition has closed.

THE LADIES' EXHIBITION.—Such is, we understand, to be hereafter the title of "The Society of Female Artists." It has been successful hitherto, although the leading "lady" painters have not, with some honourable exceptions, upheld it by contributions. No doubt among the hundreds of pictures annually shown there has been a large proportion of works of questionable merit, but there have been many that manifest talent of a high order; and certainly the exhibition holds, and is fully entitled to hold, prominent rank among yearly gatherings in the metropolis. We earnestly urge upon all painters of the "gentler sex" to give it support; they may not need its help as an outlet for talent, but they can add to its character and increase its importance by their contributions. They will thus

advance the interests of less fortunate, and, it may be, less able competitors for employment and reputation. It is neither just nor wise, and certainly not liberal, in those who have achieved distinction, to keep aloof from those who are struggling through difficulties which they have overcome.

MR. BRADFORD, the American artist, whose deeply interesting and very admirable pictures of Arctic scenery we have lately noticed, has received commissions from the Queen and the Marquis of Lorne, to paint for them some of these subjects.

THE ALEXANDRA PARK.—The project to retain this park for "the people" is growing daily more and more sure. The committee, which consists of many foremost men of the age and country, is busily at work; and failure is not likely. The Prince of Wales having been consulted on the subject, General Knollys writes to the Lord Mayor thus:—"His Royal Highness agrees most cordially with the sentiments expressed by your lordship on the subject, and he will be prepared, when the proper time shall arrive, to give his best consideration to any application that may be made to him to be present, together with the Princess, at the inaugural ceremony."

THE LATE HENRY TIDEY.—According to present arrangements, the pictures and sketches left in the studio of this artist will be sold, by order of the executors, early in the ensuing year, in the gallery of Messrs. Christie & Co.

EXPERIMENTS ON ST. PAUL'S.—Canon Lupton, with the energy of a man of cultivated taste, who is attached to the noble cathedral in which he holds a stall, has appropriately called public attention to the proceedings of the Dean and Chapter. Thirty thousand pounds, he tells us have been assigned for the substantial reparation of the fabric, and it is probable that a further sum of £20,000 will be devoted to the removal of the present clumsy cast-iron railing west of the churchyard, and to the erection of a new railing nearer to the cathedral, so as to throw a certain area open to the public. The expenditure thus provided for is to be subject to the approval of the Ecclesiastical Commissioners. At the same time Canon Lupton protests, and we heartily re-echo his protest, against the wanton and ignorant defacement of the grand and solemn design of Sir Christopher Wren, by which it has recently been attempted to transform St. Paul's Cathedral into a mere big parish-church. Most justly does the reverend advocate for ecclesiastical propriety lay it down as an axiom, that none of our magnificent cathedrals have been constructed so as to be utilised, in their whole area, for a single periodical service. In order to effect an object which would be more appropriately and less disastrously carried out by devoting the Albert Hall to a monster church-service, the choir-screen, sacred to the epitaph of Sir Christopher, has been pulled down, and partly re-erected as an unmeaning, unnecessary, and ridiculous inner porch to the north door of the cathedral. The organ, having first been stowed away in a closet, has now been split into two and placed against the wall, on either side of the blank space which once closed and adorned the richly carved choir. The floor of the choir has been raised, a bungle attendant on the trick played on the organ, so as entirely to destroy the proportion of this part of the building, and thus to impair the grand unity of the structure. Who is responsible for these barbarisms? To whom shall we look in the hope that, under the pretext of beautifying, our noble metropolitan

cathedral shall not be utterly churchwardensised? The fire at Canterbury has effected less damage than the "improvement" of St. Paul's.

THE LONDON STEREOSCOPIC COMPANY has published several photographs of Mr. Stanley; they are of various sizes—of course, from the life. The portraits indicate the character—earnest, energetic, resolute, determined, persevering, indefatigable; yet the features are delicate and somewhat refined—certainly anything rather than coarse. He is evidently a fine, manly, brave, and intelligent fellow—just such a man as could do the work he did. To speak his praise would be an idle task now: the whole Press of the world has hailed and greeted him; and if there has been, here and there, a pebble cast in his way, there would be millions of hands to bear him up if he stumbled. England, chiefly of all the world, owes a large debt to this grand American: he did what our nation could not, or at all events, did not do, "with all appliances and means to boot." We tender to him all honour and homage; from the Queen to the humblest of her subjects, there is but one feeling—that of intense gratitude. It is no part of our duty to discuss the matter; but ignorance or cowardice, or, perhaps, both, would have left Livingstone in "the lurch," rendered the subscribed moneys of none avail, made geographical societies content with theories, and compelled the British public to be satisfied with the supposition that all that could be done had been done. Mr. Stanley has enrolled his name among the foremost of those who are benefactors of mankind.

THE TOMB OF GRACE DARLING.—Since the publication, last month, of the engraving of this most interesting monument, we have received some information with which the painter of the picture was unable to supply us before the notice was in type. The tomb was designed by Mr. Raymond Smith, architect, of London, and was erected at the cost of Mrs. Catherine Sharp, widow of the Rev. Andrew Boulton, incumbent of Bamfborough, who assumed the name of Sharp on his marriage; his wife being the sole survivor of the Sharp family, the trustees of Lord Crew's charities, whose head-quarters are at Bamfborough Castle. It is only right that the lady's liberality and high sense of the heroine's worth should be associated with any record of the monument itself, which, as was stated in our notice, we believed to have been erected by public subscription.

SIR E. LANDSEER'S pictures, 'The Baptismal Font' and 'The Lion and the Lamb,' in the Academy this year, are stated to have been purchased by the Queen; Mr. Graves, of Pall Mall, secures the copyright of the former for engraving.

DESTRUCTION OF STONEHENGE.—The voice of the *Art-Journal* must be heard in defence of the most valuable, or at all events the most irreplaceable, of our national monuments. The British vulgarian has attacked Stonehenge. Cannot the law of England reach those who furnish conclusive evidence against themselves as defacers of what all but savages must respect? Since the time of King David, and probably long before, "scrabbling on the wall" has been regarded as a mark of imbecility. But the barbarians who desecrate Stonehenge are not content with scrabbling the customary references to the old worship of the Garden Gods; they have cut their ignoble names deep and plain in one of the magnificent trilithons. The work has been done by some one accustomed to the use of a chisel—a gravestone-cutter, or the like. Mischief

of this kind is contagious; it tends to reproduce itself, like a pestilence. We may expect to see knife and file and chisel unloosed against this unique prehistoric monument; and a work on which eight centuries of our history has wrought no recorded change may be reduced, in as many years, to an unsightly ruin. We cannot but think that the law might reach the offenders; if not, it is high time that its arm should be strengthened in this respect.

THE DANISH EXHIBITION.—So much has our attention been absorbed by our own International Exhibition, that we have found no opportunity hitherto of noticing the exhibition which has been opened at Copenhagen. We hear that the northern artists, especially the landscape-painters of Norway, are well represented; Adolphe Tideman occupying, of course, a conspicuous place among them. The works of Professor Hans Gude, of Carlsruhe, and of Ludwig Munthe, of Düsseldorf, are noted as among the best landscapes. Two weird-like pictures, respectively entitled 'Valkyrja,' and 'The Nightly Ride of the Rulers of Man's Fate,' by P. N. Arbo, of Paris, attract much attention. The distribution of medals and other honours to exhibitors was made on the 6th of September, the King of Denmark himself presiding and distributing the awards, in the presence of the whole royal family, including the Princess of Wales and the Grand Duchess of Russia. The entire number of exhibitors in both departments—Fine Art and Industrial—was calculated to be about 3,700, above one-third of whom received prizes. Silver medals have been most sparingly allowed, the juries even keeping a little under the limit fixed beforehand, but the number of "honourable mentions" swelled considerably; the total numbers were 256 silver medals, 329 bronze medals, and 519 honourable mentions. Absolutely taken, the largest number of rewards fell to Denmark; but relatively to the number of exhibitors, Sweden took precedence. No higher prize than the silver medal was given; but, as each award is accompanied by a short statement of merit, it has been possible to make the same prize express different degrees of excellence. The very highest eulogium is obtained by the Royal Danish china manufactory, which has, even after passing from the State into private hands, retained those high qualities, and that careful zeal and fine artistic taste, which have made its products renowned for almost a century. The native industry of Norway bears a marked stamp of nationality; on the other hand, that of Denmark might be accepted as German. The Exhibition is to continue until the middle of this month—October.

WATER-COLOUR PAINTING.—Mr. Edwin Dolby has called attention to what he has found a serious evil, threatening the very existence of this art in England. He complains that, either through false economy in the manufacture of paper used commonly for water-colour painting, or to some deleterious chemicals employed, it has ceased to possess the necessary qualities required by artists. Sheet after sheet, he says, has to be discarded before he can find one to answer his purpose; and even then he cannot reckon on the picture standing for any length of time. Mr. Dolby does not specify wherein his material fails, but only expresses doubt as to the durability of the colours he lays upon the paper: this is a question which time can only test. Still, it is a matter to be looked into by the manufacturers.

REVIEWS.

EXAMPLES OF MODERN ETCHING. Published by SEELEY, JACKSON, AND HALLIDAY.

UNDER certain well-defined conditions—the principal being that he who practises it should be one deserving the name of an artist, and also know the just limits within which he should move in his delineations—there is no art more attractive than that of etching to those who can rightly estimate its beauty and its value. When applied to natural scenery and objects it gives, as results, the fresh feeling of the artist and the immediate produce of his handwork; so that one can judge what impression has been made on his mind by the landscape stretched out before him, and of the power he possesses to represent it by a comparatively simple, yet enduring, process. Yet etching is not an art easy of accomplishment, while it frequently fails to attain a desirable end by attempting too much, or leaving undone what should be done: the *juste milieu* is its grand difficulty, and this is evident in some of these "examples."

The series consists of twelve plates: the first of these, 'The Hare—a Misty Morning,' is by M. Bracquemond; the animal, which sits erect, listening to the approach of footsteps, is life-like and spirited; but the landscape, an open one, can only be designated by the expressive artistic term, as "queer;" and the scudding hare, a little farther off, does not keep its proper size, relatively to its distance from the other in the foreground, and is simply wretched in drawing, for it is only by association one can form a conjecture what the object is really intended to represent. The etcher, in his endeavour to obtain a certain effect, has rendered the greater part of his plate almost meaningless: he has not done enough.

'Ring out, wild bells, to the wild sky,' by Mr. R. S. Chattock, fairly supports its title. It shows a village church and churchyard at midnight; it may be Christmas Eve, for the snow lies on roof and grave-mound, and the white clouds appear driven along by a high wind; the general effect is very striking, and there is some excellent work in the plate, especially in the tree-forms. Mr. E. Edwards's 'Lincoln Cathedral' is clever; the water in the foreground is really liquid; but the picture would be better were the towers of the cathedral put farther back by reducing the shadowed parts; they stand out too prominently, so much so as to cause the eye to lose sight of the surrounding buildings, and even the body of the church itself: the absence of aerial perspective is here manifest. M. Flameng's 'Laughing Portrait of Rembrandt' is a powerful example of the work of the etching-needle—very bold, even to the lines of the face: rather more delicacy here would be an improvement.

Mr. F. S. Haden's 'Twickenham Church' would have proved quite satisfactory had the church, and the other objects on the same side of the river, been 'more kept down'; the whole is remarkably free in handling, but the distance does not maintain its place. It is this management of distances which is the stumbling-block of the majority of etchers, and even of those who have had much experience in the art. Mr. P. G. Hamerton's 'Tower of Vauvot, near Autun,' is another most effective plate; but why give to his trees forms one rarely sees in nature? or if seen, would at once be rejected by the artist who has a true sense of the beautiful. 'Rundhurst, Sussex,' by Mr. J. P. Heseltine, is one of the few gems of the series; there is but little in the composition: an old farm-house on rising ground, a short slope of grass bounded by a broken and zigzag edge running from the building into the immediate foreground, and a small bit of distance; yet all is admirably brought together by a skilful management of light and shade, keeping the whole in harmony. M. Lalanne's 'Thames at Richmond,' the view taken from the right bank of the river, and taking in the "Star and Garter" hill, is sketchy, but very telling, and is evidently an *impromptu* study. It would, however, have borne advantageously a little reduction of colour in the blacks of the foreground trees. M. Le-

gros's 'An Aged Spaniard' is also sketchy, the face alone containing anything like "work;" but what there is here is touched with a masterly hand, and is most impressive. This face is really fine. Mr. S. Palmer's 'Sunset' is the smallest plate in the series, but a true gem. It is a woody scene, with the rays of the sun falling, through an opening, adward a sloping bank towards a path where a man is driving two or three cows. In feeling and execution the picture is beautiful. M. Rajon has made a very successful reproduction of Van Dyck's 'Portrait called Gevartius,' in the National Gallery.

The last, and, to our mind, the best, of the series, is M. Veyrassat's 'Horse-Ferry on the Seine.' A loaded hay-cart, with its team of horses, has just embarked in the boat, which is still fastened to the river-bank. Anything in the form of an etching more charming than this it is scarcely possible to imagine; it is forcible, though most delicate in the work bestowed on it, while the drawing of the figures and animals is remarkable for truth: the plate is, in fact, a highly finished picture, and yet it does not step beyond the limits properly assigned to the art.

These etchings, we may add, have already appeared in our "juvenile" contemporary, *The Portfolio*; but, as a combined whole, they are quite worthy of republication in their present form—that of India proofs handsomely mounted.

THE PROPORTIONS OF THE HUMAN FIGURE. Published by C. ROBERSON & Co.

This is the third edition of a work which, to copy its title-page at length, purports to give "The Proportions of the Human Figure as handed down to us by Vitruvius, from the Writings of the Famous Sculptors and Painters of Antiquity: to which is added the admirable method of measuring Figure invented by John Gibson, sculptor; with Descriptive and Illustrative Outlines by Joseph Bonomi." The scope of the book, little more than an illustrated pamphlet, is thus set forth in its name.

The new edition differs from its two predecessors in that it gives an English version of Leonardo's translation of the remarks of Vitruvius, side by side with the Italian: the earlier editions contain the original Latin text and the Italian translation. It was considered desirable that the British Art-student should be able to read in his own language what the great Roman architect had to say on the subject: hence the change which has been made. To this edition has also been added a Plate, showing the differences in width between the male and female figures, and a Table of the measures of width, taken from the Comte de Clarac's *Musée de Sculpture*. Referring to the width of the foot, concerning which M. de Clarac is silent, Mr. Bonomi applies a certain standard of measurement; but adds in a note—"It would be impossible to ascertain this proportion by measuring the feet of the Europeans, because they are so deformed by the fashionable shoe-maker. The artist must have recourse to the antique statues, or must cross the Mediterranean, before he will meet with a well-formed foot or a well-formed female waist." The truth of this remark is scarcely comprehended by civilised society, so accustomed have we become to the inane, frivolous, and unhealthy fashions of modern costume. Yet our forefathers were equally, if not more, absurd than ourselves: the disease descends from generation to generation, only taking a new form in each.

These "Proportions" should be carefully studied by young sculptors and figure-painters: attention to the rules and principles laid down would prevent many errors in modelling and drawing.

PERSPECTIVE; or, the Art of Drawing what One Sees: Explained and Adapted to the Use of those Sketching from Nature. By LIEUT. W. H. COLLINS, R.E., F.R.A.S. Published by LONGMANS & Co.

It is scarcely necessary to remark that very many military, and not a few naval, men have a thorough knowledge of, at least, some branches of Fine Art, both theoretically and practically;

and are, consequently, well qualified to instruct others—oftentimes far better able to do so than the professional artist. Having filled the part of instructor in surveying and military drawing in the Royal Military Academy, Woolwich, Lieut. Collins may fairly be entitled to claim a hearing on any Art-theory or Art-teaching he may propound. We have no hesitation to say that his treatise on Perspective is one of the most simple and intelligible that has fallen under our notice; neither its geometry nor its technicalities will puzzle a student of average understanding, who under such guidance and instruction as are here set forth ought to acquire so much proficiency as will enable him to steer clear of any notable, at least, mistakes in drawing. It is a book that may most advantageously be placed in the hands of Art-learners.

THE SEAWEED COLLECTOR. A Handy Guide to the Marine Botanist. Suggesting What to Look for, and Where to go, in the Study of the British Algae and the British Sponges. By SHIRLEY HIBBERD. Illustrated with Eight Coloured Plates and numerous Wood Engravings. Published by GROOMBRIDGE AND SONS.

It may well be doubted whether such a book as this would have been published in any other country than our own; and simply because nowhere else is there such a rush, at certain seasons of the year, to the seaside, and so great a desire to find amusement or instruction among the "common objects of the seaside." The author justly remarks that "amid the wealth of organic creation in the midst of which our lives are embedded, the vegetation of the sea may fairly claim a share of our attention," for its variety and beauty, and for the mystery that surrounds its life in the depths of the ever-changing waters. Mr. Hibberd has written a well-digested and comprehensive guide to the seaweed collector, pointing out the nature and character of these beautiful objects of ocean growth, and giving instruction on the best methods of preserving them. Our own columns some years ago directed attention to seaweeds as a study that would be both pleasant and profitable, in a series of illustrated papers by the late Mr. S. J. Mackie; to these Mr. Hibberd has not forgotten to refer in appreciative terms: his own book discusses the subject at greater length and more practically. We heartily commend it to seaside residents and visitors as a work in all respects suited to be their companion on the sands, the rocks, &c.

GEORGE COLMAN'S BROAD GRINS. Published by JOHN CAMDEN HOTTEN.

This is a book full of fun, frolic, and humour, as our older readers need not be told. To the existing generation "George Colman the younger" is unknown; Buckstone, in many respects a kindred spirit, has written his life, and it is here printed with a selection from his most "approved" writings, and illustrated by some effective "cuts." But the facetious writer is not in harmony with the present time; compared with the wit of Thomas Hood, that of the younger George is as a blunted saw to a fine razor;—the one never passes beyond "the limits of becoming mirth," the other is generally coarse and often vulgar. But coarseness and vulgarity were the vices of his age; the "good old times" could only relish the dish that was spiced with Cayenne pepper. Nevertheless, this book is a valuable contribution to the library; it contains much that is worth preserving, and some of the songs live, and perhaps ought to live. Among curious volumes of the past, so many of which Mr. Hotten has restored, or rather resuscitated, this is not the least agreeable, and, it may be, useful.

BEDDE'S CHARITY. By the Author of "Alone in London." Published by the Religious Tract Society.

Of late, imaginative literature, even for the young, has been so strained, that we welcome the history of "Bedde's Charity," because of its truthfulness and unaffected teachings. The language is simple, the delineations of character

are faithful and original, and the beautiful life of the heroine, Margery—her outer and inner life—forming a pure and perfect whole, are all admirable, and creep into the hearts of old and young readers, as realities, not fiction; this can only be the case when life is faithfully portrayed—we do not mean when one individual is taken from the mass and copied—that is personality, not life in its broad portraiture.

The story—simple enough—is yet full of overflowing of the warmest interest in the fortunes of a farmer's daughter, who in the trials that crop up around her never forsakes the straight road, or ceases to trust in the One console and guide; there are no forced quotations brought in to prop her narrative; her strength "cometh from within," and the incidents of her career group so naturally, that Margery and her friends—those who love her and those she loves and helps with her gentle power, even in adversity, of working out the good of others—are as records of the mysterious way by which the mighty Master carries out His purposes.

"BEDDE'S CHARITY" is a charming addition to every domestic library, and we hope will find its way wherever young people congregate; we congratulate our readers on the possession of a narrative so pure and spotless. The wood engravings are sufficiently good; but by no means fine examples of Art.

CHAMPION DOGS OF ENGLAND: Painted by GEORGE EARL, Photographed by R. W. THURPP. Published by MANSELL & Co.

We have here a series of forty portraits of the most perfect and beautiful of the canine race—emphatically the friends of man; their devoted attachment is proverbial; no wonder that in England they should be in the highest possible favour, and be paid by love for the love they give. We have nearly all the strongly marked varieties, from the stately deer-hound to the pet Blenheim, bound together in a pretty volume; each print is made picturesque as far as the subjects will allow; the heads are large, while the photographs are small; the character and expression of each are effectually preserved, and both artists have discharged their duty well. The dogs have all taken "prizes," and the names of the several "owners" are given. Few books of the class are more thoroughly attractive; those with whom dogs are friends count by millions; a large proportion of them will covet this volume, and there are very many who can acquire it.

OUR SCHOOLS AND COLLEGES. By F. S. DE CARTERET-BISSON, F.R.G.S., M.S.A., Author of the "Oxford and Cambridge Local Examination Record," &c. Published by SIMPKIN, MARSHALL & Co.

A book which can scarcely fail to be of service to "parents and guardians," and others in search of a place of education for boys. It gives not only all necessary information about our Universities, Colleges, and Public Schools, but also a list, topographically arranged, of an immense number of the endowed and private schools in Great Britain, with the general course of education pursued in each, and the terms on which pupils are received. It is evident that the compilation of such a work must have proved a task of great labour: the author has taken much pains to make it comprehensive and reliable, by seeking information at the sources of knowledge—the "fountain-heads" of the seats of learning in their various degrees.

THE EDINBURGH SIXPENNY QUARTO ATLAS. Published by W. and A. K. JOHNSTON, London and Edinburgh.

Cheapness and excellence combined seem to have reached an acme in this atlas, which the publishers offer for sixpence. Sixteen maps, clearly printed and carefully coloured for such a sum appears mythical; yet here they are, and in a neat wrapper, lying on our table, leaving no excuse for geographical ignorance in any one who can read. The maps are about the size of a sheet of ordinary post-paper, and include the four quarters of the world, each portion of the United Kingdom, and several others.

THE ART-JOURNAL.



LONDON: NOVEMBER 1, 1872.

EARLY IRISH ART.



At what period the aboriginal Irish became acquainted with gold it is, of course, impossible to ascertain. There is every reason to believe the gold forming the numerous ornaments which have been from time to time discovered in Ireland, was also found there, and not, as some have attempted to prove, brought from Gaul, Spain, or India. This is not at all unreasonable, when we remember that the Wicklow gold-field yielded, in 1795, at least £14,000 worth of that metal, and other districts in Ireland are auriferous.* There is no doubt that these gold ornaments (three hundred of which are in the possession of the Royal Irish Academy†) are the earliest examples of Irish Art which have come down to us. Sir W. Wilde (to whom lovers of art are indebted for the careful arrangement and classification of the Museum), in his catalogue of the treasures of the Academy, 1862, points out that a greater number and variety of antique articles of gold have been found in Ireland than in any other country in north-western Europe from the Alps to the limits of Norway; and in the ancient annals and histories of the country, more numerous references to gold are found than in the records of any other country in the same area. In one case as much as 300 oz. is mentioned as paid as tribute, and as late as the twelfth century it appears to have been circulated by weight: "A.D. 1162.—When peace was concluded between the Danes and Irish, 120 oz. of gold were given by the foreigners to O'Lochlann, king of Meath, and fivescore ounces were paid by Diarmid O'Melaughlynn to Rory O'Conor for Westmeath." ("Annals of the Four Masters.")

Deep beneath the surface of the bogs these ornaments have been generally discovered, not on ancient battle-fields or crannoges, nor with the remains of the dead. Neither Sir W. Wilde in the "Catalogue," or Dr. Birch in his valuable papers on "The Torc of the Celts" (*Archæological Journal*, ii. 368, iii. 27) attempts to assign a date to these articles. Speaking generally, we may say that the *torques*, or *torc* (Irish *torc*, a twisted collar) exhibited the same forms and ornamentation from the fourth century B.C. to the tenth A.D. The twisted forms of early Celtic Art, and also

the interlaced ornaments on the sculptured stones and MSS. of Scotland and Ireland, are probably derived from wicker-work. The ancient Britons were celebrated for their basket-weaving, and specimens of their skill were highly prized at Rome. The Persians and the Romans wore the *torques*, but not the Greeks. They were much used by the Gauls; and the Romans, when victorious in battle with the Gauls, enriched themselves with quantities of this ornament. P. Cornelius Scipio Nasica, B.C. 191, took 1,470 from the Boian Gauls, and had them carried in his triumph. According to early Irish annals, Minemon, c. B.C. 781, was the first Irish king who decorated his nobles with collars of gold. The commonest, and probably the earliest, type of the *torques* is *funicular*, or like a rope. At a later period the ends terminate in solid cylinders; and in some curious examples found in the Tara Hill, thin wires proceed from the cylinders finished with another cylinder.* These wires were probably used to render the fastening more secure. Some *torques* were large enough to be used round the waist, and others seem to have been twisted several times round the arm. The term *annular* has been applied to those *torques* which have the appearance of a number of rings twisted on a single string or wire. The solid *torques*, looking like an incomplete ring, is not found on early monuments, and is therefore probably later in date than the funicular. The Royal Irish Academy has thirty-seven specimens of *torques*; the largest and heaviest of these (*funicular* type) is 57 in. long, and 1½ in diameter when closed, and weighs 27 oz. 7 dwt. This is the largest ever found, and was probably worn obliquely across the breast. Some of the waist-*torques* were very light; one in the same collection, though 44 in. long, weighs only 3 oz. 3 dwt. The *munro* of the Celts was a thick solid gold circlet for the neck. An Irish MS. in the library of Trinity College, Dublin, quoted by Dr. Petrie, describes "two apples or balls of gold on the two forks of his *mutinche* (neck-*torques*), each the size of a man's fist." This passage is explained by a *torques* of this shape in the Academy Collection, the termination being hollow or olive-shaped. It should be mentioned that many *torques* are formed of a thin band of gold twisted like a screw. One found at Largo, in Fifeshire, near the Firth of Forth, undoubtedly of Irish origin, is described by Mr. Albert Way as "formed of a thin plate or riband of gold, skilfully twisted, the spiral line being preserved with singular precision." Sir W. Wilde points out that the *torques* was perhaps also worn on the head, or for binding up the hair. It may thus have been an emblem of power; for we are told that when Julian the Apostate was proclaimed emperor by the soldiers, one of them took off his *torques* and put it on the monarch's head.

Of early Irish gold ornaments, the *lunula*, *lunettes* (Irish *minds*, pronounced *meends*), have most puzzled archaeologists. They consist of crescent-shaped plates of very thin gold, one of the largest measuring 9 in. across. Dr. Birch calls them *gorgets*, and considers they were worn on the neck: this was in 1846; but we think the light Sir W. Wilde throws upon the question in his "Catalogue" (1862) renders it almost certain they were placed upright on the head, looking like mediæval *nimbis*. In the "Vision of Adamnan" reference is made to

"the exceedingly large arch above the head of the illustrious One, in his regal chair, like the adorned helmet or the *mind* of a king." Mr. Crowe gives the following references from the *Tain Bo Cwailgne*:—"It was Fallaman's vow that he would not go back to Eman until he should bring the head of Ailell with him, with the *mind* of gold which was on it;" and "Let the Druid go in my figure," says Ailell, "and the *mind* of a king upon his head."*

These *lunettes* are generally decorated with rude geometric patterns, and exhibit a very early type of Art. They seem to have preceded the diadems or tiaras, also called in Irish *mind* or *minu*. The latter, shaped like the *lunettes*, are often elaborately chased and embossed, and there are some splendid specimens in the Royal Irish Academy Collection. Some are 11 inches across, and vary in weight from 4 to 16 ounces. They were placed in an upright position on the head, having ornamented extremities coming before the ears, the decorations being executed in relief or *repoussé*. These ornamentations consist chiefly of plain and polished ribs, with indented rope-work, or rows of circular elevations effectively varied.

A number of *gorgets* or neck-collars were, in March, 1854, discovered when making the Limerick and Ennis Railway through Mooghaun North, Co. Clare. *Armille*, rings, and *torques* were found in large quantities at the same time. In fact, more than £3,000 worth of gold objects were discovered in a stone-chamber just beneath the surface. It has been conjectured that this hoard was placed here by the Danes when they had been defeated by the Irish and driven from the country, for if the Irish had hidden such a treasure some record would have been preserved. We know that the Danes plundered the Irish, but scarcely any Irish objects have been found in Denmark, Norway, or Sweden, so that the gold articles were probably re-melted. Danish objects have also been rarely found in Ireland; but a large gold armlet in the museum of the Academy is Scandinavian in character. The cup-shaped terminations of many gold ornaments are expanded from the knob-like extremities of the *torques*. Many of the unclosed hoops with terminal cups are *armille*. In others the cups are greatly enlarged, and the hoop part is small; these, it has been conjectured with great probability, are *fibula*, or brooches used for fastening the dress, the cup-shaped ends being placed into button-holes.† To show the utility of comparing the antiquities of one country with those of another, it may be remarked that the use of these curious objects was determined by an examination of like specimens in bronze in the Museums of Copenhagen and Mayence.

Before the golden antiquities of Ireland had been carefully investigated, almost every ring-shaped article for which a use was not apparent was called ring-money. Even the *fibula* with cup-shaped ends were thus designated, though it would be difficult to design anything more unsuited for such a purpose. There are, however, a number of small, thick, generally unclosed rings, for which a use cannot be assigned. They may have been used for barter, for in some parts of Africa such rings pass current to

* So late as 1840 we saw the gold mines in Wicklow at work, and the precious metal taken from them.—[Ed. A.—7.]

† Some of these were exhibited in 1863 at the South Kensington Museum.

* *Trans. R. Irish Acad.*, i. 457. We may here remark that, with Dr. Birch, we use the Latin word, *torques* instead of *torc*.

* Two fine *lunettes* were found near Middleton, Cork, in 1867. They were now in the collections of Col. A. Lane Fox and Mr. John Evans, and were shown in the recent loan exhibition of jewellery at the South Kensington Museum.

† These were worn like shirt-studs, and on the edges of the disks, where they would (if worn in this manner) rub against the body of the wearer, signs of wear are exhibited on the objects.

this day. An argument against this theory is, that the so-called ring-money does not show any scale of proportion, nor are the rings, as far as can be ascertained, multiples of any definite number. Sir W. Betham carried his ring-money theory to an absurd extent, and published an essay on the subject. Among the examples of these rings in the museum of the Irish Academy are several counterfeit rings of copper, plated with gold. As all these counterfeits are plated on copper it is probable bronze was not then known in Ireland.

As a rule, the golden ornaments we have imperfectly described exhibit great excellency of workmanship, but little Art-feeling. Even at a later period, when croziers, shrines, illuminated MSS., and sculptured stone-memorials give us marvellous examples of the excessive elaboration of ornamental details, the *form* of the objects themselves is generally unartistic; the painstaking decorator had not mastered one of the fundamental rules of Art—viz., to let his ornament grow naturally out of the design. In other words, the decorations are *laid upon* the surface instead of springing from the structure. In short, Irish Art from the sixth to the eleventh century exhibits the perfection of rude ornamentation. Some of the Irish brooches of bronze, decorated with gems and enamel ornaments, are extremely effective. A fine example is that figured by Mr. Fairholt in "Rambles of an Archaeologist" (p. 180)—originally published in the *Art-Journal*,—in the possession of Messrs. Waterhouse, the goldsmiths, of Dublin, and said to be the first discovered in Ireland. This is the *Tara* brooch, an exquisite example, found by a child playing near Drogheda. Sold at first for a *shilling*, this brooch (of white bronze, decorated with gold filigree-work of great delicacy of execution) afterwards realised £500—at least, that sum was offered by a private collector. It is in the museum of the Royal Irish Academy, and an eminent goldsmith stated that such a work even with modern appliances could not now be produced. The best engravings of this exquisite work will be found in "The Reliquary," vol. iv. plates ix. and x., illustrating a paper by Mr. Jewitt on a fine brooch found in Derbyshire. Mr. Fairholt, in a paper read before the British Archaeological Association, observes, "By the sumptuary laws of the ancient Irish, the sizes of these brooches, or *fibulae*, were regulated according to the rank of the wearer. The highest price for a *silver* bodkin for a king, or an *ollamh*, according to Wallace, was *thirty* heifers, when made of refined silver; the lowest value attached to them being the worth of three heifers. From this it may be inferred that the rank of the wearer might always be guessed at from the *fibula* he wore." ("Proceedings of the Gloucester Congress," p. 86.)

Turning to shrines we find them exhibiting the peculiarities of the Celtic School of Art. Of these the most famous is the shrine of S. Manchan, or Monaghan. A rude coffer of yew, with sloping sides (so that each end is a triangle), is decorated with Greek cross-shaped bronze ornaments (19½ in. by 18½), engraved with interlaced patterns. Ten extremely curious bronze figures appear under one of the crosses, intended probably for saints. Oblong pieces of enamel are placed along the base of the shrine, which is said to have been made at the expense of Turlough O'Connor, son of Roderick, in the twelfth century. Dr. Petrie had a smaller shrine, with figures of ecclesiastics on bronze plates. Some of these are engraved by Mr. Westwood, in the appendix

to his "Facsimiles of Miniatures of Irish MSS," p. 52. Other characteristic Irish shrines are the shrine of the arm of S. Lachtin ("Vetusta Monumenta," vi. 19); the *Fiacal Phadraig*, or shrine of S. Patrick's Tooth, belonging to Dr. Stokes; and the *Corp Naomh* (Holy Body), formerly in the chapel of Temple Cross, Westmeath.

The Irish pastoral staves differ from the beautiful productions of Gothic Art in being of the form of a bent stick overlaid with ornament. It is probable that the actual walking-staff of a saint was at a subsequent period enclosed in plates of bronze. Two of the finest examples are in the possession of the Duke of Devonshire. One of these (3 ft. 4 in. long) is supposed to have been used by S. Carthag, first bishop of Lismore, A.D. 1112-13. The head is set with bosses of glass or vitreous mosaic. Lacertine animals appear in various parts among the interlaced work, and a portion of the staff is nielloed and inlaid with silver.* The staff of the abbots of Clonmacnoise belongs to the Royal Irish Academy. It is very like the preceding, and is figured by Mr. Westwood, in "Facsimiles of Miniatures of Irish MSS." The head is inlaid with silver and nielloed in an interlaced pattern, surmounted by a row of grotesque animals biting each other's tails, in bronze. These staves were carried resting on the shoulder of the bishop, as in the figure of S. Canice, found near the ruined church of Aghaboe, Queen's County, figured in "History of Kilkenny Cath.," by Rev. J. Graves; and in a metal figure on the cover of an Irish missal, formerly in the Stowe Collection (O'Connor, "Cat. of Stowe MSS.,"). The staff of S. Melis is ornamented with studs of coral and glass; it is of twelfth-century work. That of Mael-finnia was purchased of the late Cardinal Wiseman by the trustees of the British Museum. It has an Irish inscription on the upper part of the crook. An Irish staff, which Mr. Westwood thinks of the thirteenth century, is preserved in the church of Montreuil. It is represented in Père Martin's "Mélanges d'Archéologie" (art. Le Bâton Pastoral, p. 20).

As the simple *bachel* of the early Irish saint was encased in decorated metal, so his rude hand-bell, was afterwards preserved in shrines, sometimes of gold.

The bell of S. Patrick, so often mentioned in Irish annals, came into the possession of the Rev. Dr. Todd, and is said to have been given by S. Columba to the church of Armagh. After the twelfth century it remained in the custody of one family, and they actually lost the barony of Lower Dundalk, co. Louth, because they did not take proper care of it. These early Irish bells are of square form, with a loop at the top for the hand. The S. Patrick bell is 6 in. high and 5 in. wide; its case was richly ornamented with gold and silver, executed between 1091 and 1105. Messrs. Ward, of Belfast, published, in 1850, a description of this bell, illustrated by five chromolithographic plates. Dr. Petrie has a bell also ascribed to S. Patrick, and Mr. T. L. Cooke had the *Barnan Cauldron*, or bell of S. Culamis, now in the British Museum, and that of St. Ruadhán, of Lorrha. The Royal Irish Academy possesses several, among them the bell of Armagh, c. 904. The bell of S. Morguc,

with its shrine or cover, and another called the *Barre Garreaghan*, are in the collection of Archd. Beresford, of Ardagh. The golden bell of S. Senan is in the possession of F. Keane, Esq., of Kilrush, and the Londesborough Collection includes that of S. Maran, with cover ornamented with filigree-work and precious stones.

Extraordinary virtues were supposed to be possessed by these bells. That of S. Fillan lay on a gravestone in the churchyard of Killon, and when mad people came to be dipped in the saint's pool the bell was placed upon their heads.* It was a popular belief respecting this bell that if stolen it would return home of its own accord, ringing all the way. Mr. Jno. Stuart, in a communication to the *Archæological Journal* (viii. 50), says the bell was stolen about sixty years ago by an *English antiquary*. Respecting the hereditary custody of these bells Mr. Stuart says, some years ago he arranged the charters of the Earl of Airliel, and made transcripts of two documents relating to one of these bells; these being afterwards printed in *Spalding Misc.*, iv. 117-8. By one of these, dated June 27, 1447, Michael David, the hereditary keeper of the bell of S. Medan, resigned it and its rights into the hands of Sir Jno. Ogilvy, of Luntrethyn, in his castle of "Airly," Sir John giving them to his wife, Margaret, Countess of Moray, for her life. The other document shows that the Countess went to the house or loft belonging to the bell asking for possession, in the presence of a notary. When she had been shut into the house, possession was given by the feudal symbols of earth and stone.†

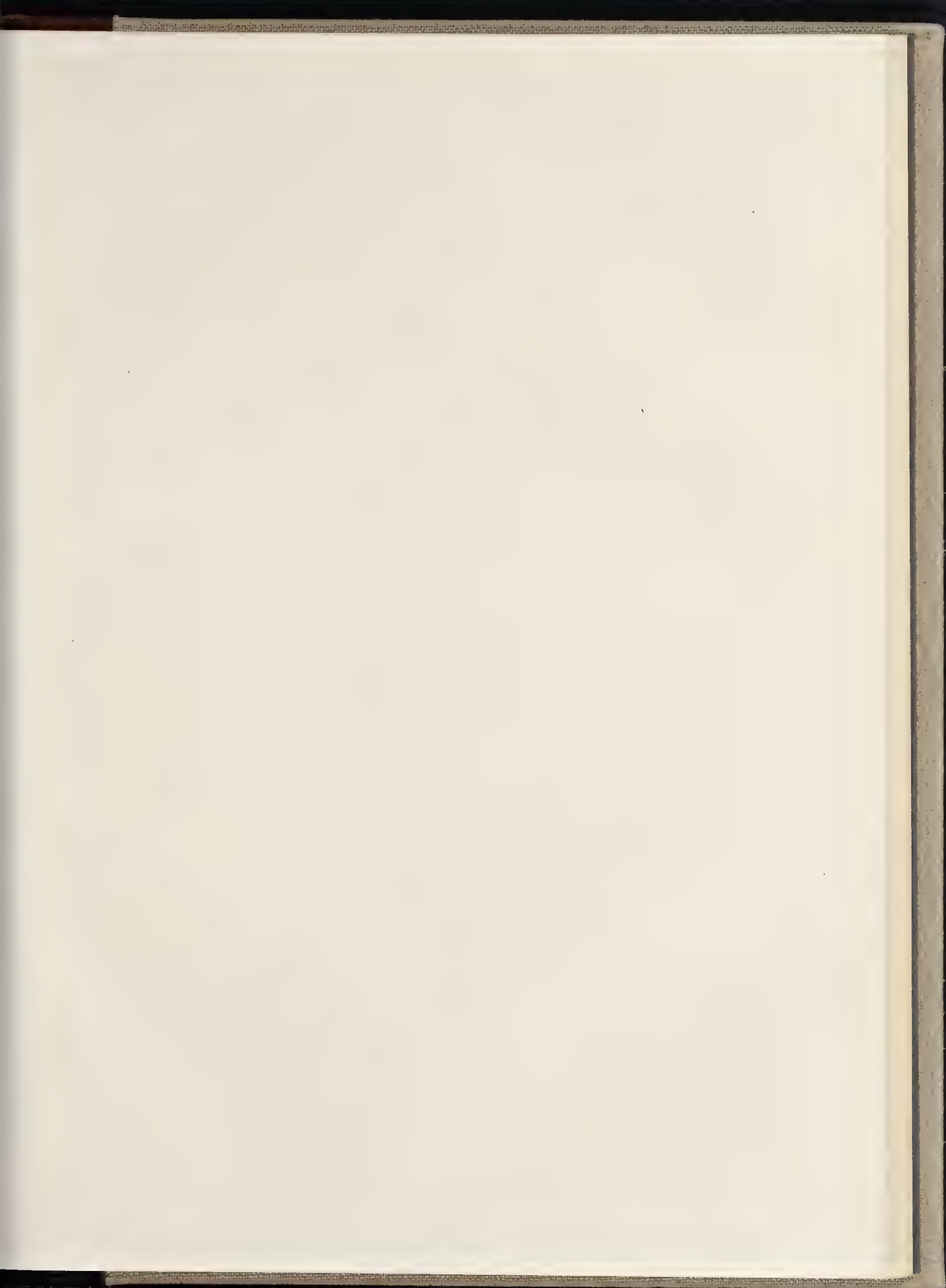
Metal covers or *cumhdachs* contained the early Irish MSS., of which we shall presently speak. The more valuable and richly adorned of these covers have disappeared, but some of bronze remain to show their character. Mr. Westwood figures the *cumhdach* of the Stowe Missal, and that of the Gospels of St. Molaise, of bronze bound with silver, overlaid with open-work, decorated with interlaced ornaments. Miss Stokes described this in a paper to the Society of Antiquaries, November 21, 1867. Affixed to the binding of the book itself was generally a piece of crystal or beryl: this is seen in Anglo-Saxon and Irish bindings. Dr. Rock thinks the custom derived from the Druids. In King Alfred's translation of Gregory's "Liber Pastoralis" is this passage: "To every bishop's see in my kingdom, I will that one" (of the copies of his translation of the Pastoral) "be sent; and upon each there is an *astel*, which is about fifty mancuses (in value); and I bid, in God's name, that nobody that *astel* from these books shall undo." This probably refers to the piece of crystal.

From these ornamented book-covers it is a natural transition to the MSS. which were contained in them. We preferred to take all kinds of metal-work together, though the MSS. precede shrines, staves, &c., in historical sequence. The characteristic of these exquisite productions of the Celtic school consists, as has been well remarked, "in the excessive elaboration of ornamental details, often exceedingly minute, but never-

* *Archæological Journal*, vii. 83; *Archæologia*, xxxii. 360; O'Neill's "Fine Arts and Civ. of Anc. Ireland," 1863.

† For further particulars respecting these bells see *Archæologia Scotica*, iv. 123, the Memoir by Mr. Westwood in *Archæologia Cambrensis*, iii. 230, 304, iv. 13, 157, and *Ellacombes' Church Bell*, 1874, pp. 210-73. The account in the latter volume is illustrated by engravings made by Mr. G. Du Noyer for Dr. Petrie's paper on the "Ancient Ecclesiastical Bells of Ireland," but as the paper was never printed in the *Transactions of the Royal Irish Academy*, Mr. Ellacomb was allowed to use the valuable series of plates.

* This interesting staff is figured in O'Neill's "Fine Arts and Civilisation of Ancient Ireland," 1863. The crozier was found with a MS., built up in a recess in a wall of Lismore Castle in 1823, Mr. O'Neill observes, "The general effect is highly artistic, while the variety and excellence of the numerous compositions, and the masterly way in which they have been finished, show that the artist possessed great fertility of invention and dexterity of execution."





Two young girls in period clothing. The girl on the right is wearing a large hat and a dark coat, and the girl on the left is wearing a dark dress and a small hat.





theless frequently so arranged as to afford fine broad effects in a manner which might scarcely be supposed possible, and which often indeed seem to be the result of accident rather than of design.* This style of Art was carried abroad by Irish missionaries, and was copied in the schools founded by Charlemagne. Sir M. Digby Wyatt says, that "in delicacy of handling, and minute but faultless execution, the whole range of palaeography offers nothing comparable to these early Irish manuscripts, and those produced in the same style in England. When in Dublin some years ago, I had the opportunity of studying very carefully the most marvellous of all, 'The Book of Kells,' some of the ornaments of which I attempted to copy, but broke down in despair. Of this very book, Mr. Westwood examined the pages, as I did, for hours together, without ever detecting a false line or an irregular interlacement."†

S. Columba was descended from the great Niell, King of Ireland. Born about A.D. 521, he became a pupil of Finnian, Bishop of Clonard. He spent some time in the monastery of Clon, on the Shannon, and remained until after its founder's death (the celebrated S. Ciaran), or when he was about twenty-seven years old. He is then supposed to have spent several years abroad, as he did not come to Iona until 563. Here he remained till the time of his death, in 596, two years before the coming of Augustine, and encouraged the transcription of books by every means in his power. His biographer, Odonellus, tells us that he transcribed three hundred volumes with his own hand, and was engaged on a psalter the very day of his death. We naturally turn first to those of the Irish MSS. which are believed to have been executed by him, or under his direction. The Gospels of S. Columba, or the Book of Durrow, in the library of Trinity College, Dublin, has a prayer, of which the following is a translation:—"I pray thy blessedness, O holy presbyter Patrick, that whosoever shall take this book into his hands may remember the writer, Columba, who have myself written this gospel in the space of twelve days, by the grace of the Lord." A silver-mounted *cumhdach* was made for this volume by the orders of Ilam, king of Ireland (879-916), but it has disappeared. The illuminations lack the extreme delicacy of other Irish MSS. The monastery of Durrow was founded by S. Columba, and the volume was preserved there to the time of the Reformation. Sir Digby Wyatt is impressed with the superior antiquity of this volume to the Book of Kells. The latter, though traditionally said to have belonged to S. Columba, may have been illuminated in his honour after his death. Each page gives us several initial letters, varying in size and design; and the MS. is also remarkable for the introduction of rude representations of men, animals, &c., without any reference to the text. We have already quoted Sir Digby Wyatt's remarks on the extreme delicacy of the interlaced ornaments in this volume. In the space of about a quarter of an inch, Mr. Westwood counted one hundred and fifty-eight interlacings of a slender ribbon pattern; hence the tradition that it was the work of angels. It belonged to the church of Kells, and in the seventeenth century was saved from destruction by Archbishop Usher, and with his other books came into the possession of the University of Dublin.

* Westwood's, "Facsimiles of Miniatures of Irish MSS."

† "Art of Illuminating," by W. R. Tymms and M. D. Wyatt.

Giraldus Cambrensis, at the close of the twelfth century, speaking probably of this volume, says—"Of all the wonders of Kildare, I found nothing more wonderful than that marvellous book written in the time of the Virgin (St.) Brigid, and, as they say, at the dictation of an angel." Another very old Irish MS.—the "Cethar Leabhar, or Garland of Howth"—was in Archbishop Usher's library, having belonged to the church of Inis Meic Nessain, now Ireland's Eye, founded in the seventh century.

The Museum of the Royal Irish Academy contains a curious brass *cumhdach* (called the *Caah*), with a considerable portion of the Psalter, believed to be in the handwriting of S. Columba. The family of O'Donnell were the hereditary keepers of this box, which according to tradition had not been opened for centuries.

The monastery of St. Gall was founded by that saint early in the seventh century. He took with him a number of Irish MSS., and an inventory of these is still preserved in the library, written by a monk of the monastery in the ninth century.*

The Gospels of MacRegol (14 in. by 11) is preserved in the Bodleian. The colours used are only red, yellow, purple, and green, and gum seems to have been employed to prevent the colours scaling off. This belongs more to the Anglo-Saxon School, and so does the Gospels of S. Chad, in the Caputary Library at Lichfield. We must remember that the Irish missionaries introduced their arts to Lindisfarne in the seventh century, and hence many Anglo-Saxon MSS. have illuminations of a distinctly Irish character. The Gospels of S. Chad have a number of entries in the margins in the ancient British language, considered by some to be the earliest relics of the British (or Welsh) language in existence.

Though of small size (64 by 44 in.), the Gospels of Mael Brith MacDurnan, in the Archbishop's Library of Lambeth, is one of the most beautiful of the Irish MSS. This is the only MS. which contains figures (SS. Matthew and Luke) holding pastoral staves.

The Book of Armagh (8 in. by 6, containing 221 leaves of vellum), given by the Rev. F. Brownlow to the Museum of the Royal Irish Academy, is chiefly valuable for the variety of its contents. The family of MacMayre were its hereditary keepers, and held lands on that tenure. It is preserved in a leather satchel of great rarity, with raised ornaments of animals and interlaced work. Mr. Petrie figures one of these satchels in his work on the "Round Towers," and Mr. Westwood discovered one among the Irish MSS. in the convent of S. Isidore, at Rome; there is also one in the library of Corpus Christi College, Oxford.†

The Psalter of St. John's College, Cambridge (c. 850), contains a representation of the Crucifixion and the victories of David, engraved by Mr. Ruskin as the rudest specimens of pictorial art he had ever seen.

JOHN PIGGOT, JUNR.

* Mr. Westwood, in his "Facsimiles of Miniatures, &c., in Irish MSS.," gives this list in facsimile. Interesting particulars respecting the Irish MSS. in this library will be found in the appendix to Mr. Pentecost Cooper's "Report on Flanders," pp. 78-86, and Dr. Keller's paper on the subject in the *Trans. of the Antiqu. Society of Zurich*.

† Other Irish MSS. are the Gospels of SS. John and Luke at Corpus Christi College, Cambridge; late seventh or early eighth; Cottonian MSS., Otho c. 5, injured by the 1731 fire; the Latin Gospels of the Imperial Library of France, which Dr. Waagen says belonged to S. Willibrord (d. 739); eighth century copy of the Antehieronymian Gospels, in the Cathedral Library of Hereford; the Book of Dimma Mac Nathi, described by Westwood in his "Palaeographia Sacra," and purchased by the Royal Irish Academy of Sir W. Betham; the Psalter of Kilmacshamus, in Trinity College, Dublin; and the Book of Deer, in Univ. Coll., Cambridge.

SELECTED PICTURES.

FROM THE PICTURE IN THE SHEEPSHANKS GALLERY.

NOVITIATE MENDICANTS.

R. Rothwell, R.H.A., Painter. H. Bourne, Engraver.

THE painter of this picture has long passed from the roll of British artists whose works we are accustomed to see in the Academy and other public galleries. He was born at Athlone, about the year 1800; and, after pursuing his studies in the drawing-school of the Dublin Society of Arts, ultimately was elected a member of the Royal Hibernian Academy. When a comparatively young man he came to London and worked as an assistant of Sir Thomas Lawrence, who confided to him for completion the portraits left unfinished at his death. Rothwell then commenced portrait-painting on his own account, and showed much talent, especially in his pictures of females, which are very graceful in contour, and brilliant in colour: there is in them no little of the Lawrence character. In 1847 he returned to Ireland, but resided there only three or four years, when, from a feeling of disappointment at the want of patronage received, he went to Paris; where, and in Brussels, he found his works more highly appreciated. He died in Rome in 1868.

Rothwell painted a few *genre* subjects, of which the 'Novitiate Mendicants' is one of his best. We have no clue to its date, but in all probability it was painted in Ireland, for the face of the young girl is decidedly Irish; yet the pair are too decently clad for juvenile beggars of that country; and, indeed, of any other. There appears to be more of sly humour in their faces, as if playing at mendicancy, than of earnest solicitation; but whether or no the composition bears out its title, it is a charming work of its kind, most agreeable in conception, and solid in execution.

ART-INROADS ON NATURAL HISTORY.

BY P. L. SIMMONDS.

CIVILISATION and commerce are increasing the demands for Art-productions and artistic materials; hence the latter have to be sought over a wider range of supply, and the substances at command must be amplified and extended. Not very many years ago mineral substances were the chief stay of the jeweller, and vegetable products of the Art-manufacturer.

The sea and the air, the fields and the forests, have, it is true, always been the grand sources of inspiration for the painter; while the elegant palms, beautiful shells, and birds and animals, formed objects for the modeller and sculptor: but in this practically utilitarian age, larger inroads continue to be made on animated nature for artistic purposes and personal decoration. A note or two on these recent and extensive innovations may not be out of place in the *Art-Journal*. Some of these, such as shells, furs, feathers, mother-of-pearl, ivory, tortoise-shell, and coral, are special branches of trade which, in their commerce and various applications, are of sufficient importance to deserve separate notice hereafter. In this paper I shall therefore merely group together some of the miscellaneous animal and vegetable products which are now frequently applied to ornamental and decorative purposes.

Of coral, which resembles the lips, and pearls the teeth, of the fair wearers, we can all recognise appropriateness and elegance for ornaments; but it is far otherwise with some of those substances and ornaments frequently worn now. In an examination of the Indian, Queensland, the

jewellery, and other courts of the annual London Exhibition, now closed, the feature to which I have thus drawn attention developed itself somewhat largely.

Dr. Birdwood, for instance, in the Indian Court, arranged a very instructive case of the fruits, seeds, seed-vessels, and other natural objects from which the Indian jewellers have taken their designs for ornaments and other artistic purposes. Although these were not scientifically named, there was no difficulty in identifying the common castor-oil seeds and seed-vessels, the coral seeds of *Adenanthera pavonina*, the little red seeds with a black spot of the wild liquorice plant (*Abrus precatorius*), the seeds of the cashew-nut (*Anacardium occidentale*), and of the marking-nut (*Semecarpus Anacardium*), the capsules of the ochro (*Hibiscus esculentus*), the leguminous pods of the *Acacia* and *Mimosa* tribe, the red bean-seeds of other legumes, some undetermined horn-shaped seed-vessels, Job's tears, the seeds of *Coix Lacryma* and the seed of a less common *Coix*—for there appear to be several of this stony graminaceous seed, which is so commonly used for rosaries. One rare species, probably of *Coix Koenigii*, was shown at the London Exhibition, 1862, in the petticoat of a Laos female, tastefully ornamented with it; this was sent home by the late Sir Robert Schomburgk from Siam. The vegetable-ivory nut is occasionally turned into ornamental necklets, hair-pins, and brooches, but with no very satisfactory result, for it soon darkens, and, even when stained mauve, is by no means an attractive article. In the Madras jewellery shown in the Indian Court, there were bracelets of the small corrugated seeds of *Eleocharis ganitrus*, better known as Brahmin's beads; also other red, drab, and brown seeds, set and strung into necklaces and bracelets.

Elaborately carved (so-called) peach-stones of Chinese workmanship were also shown, set as bracelets. The minute carving of these is something wonderful. The native peach-stones of Australia, called quandong-nuts, the corrugated seeds of the *Balanus acuminatus*, are also shown, set and mounted in gold as bracelets and scarf-pins. They much resemble in appearance the Brahmin's beads of India.

With the exception of coral, the mollusca, reptilia, and marine animals generally have not contributed much to the purposes of Art-decoration. Futile attempts have been made to bring the large scales of some fishes into use; but fish-scale ornaments appeared and soon passed away, novel though the application was. Shagreen made from the tuberculated skin of some species of ray, which was at one time largely employed for spectacle-cases, snuff-boxes, and other small fancy articles, is now scarcely ever seen. The Japanese, however, still prepare it in a beautiful manner for their sword-hilts, as it gives an excellent grip for the hand, and has a very ornamental appearance.

In the jewellery from Bombay, besides rosettes of the money cowry-shell, there was a native necklace of rough pieces of the chank, a large porcelaneous shell extensively used in the Madras Presidency and other localities, for cutting solid sections from, to form armlets and bangles for the legs; these are richly painted, adorned, and gilded.

Shells were some years ago much more used for artistic purposes and decoration than they are at present. The imitation flowers of shells, shell-boxes, and other made-up devices were, for the most part, hideous; evincing little or no skill or taste in the arrangement or the colouring of the shells to imitate nature. Some of the work in natural shells from the Bahamas was, perhaps, an exception to this general censure; and the polished Venetian shells have still a certain degree of popularity for necklets, bracelets, hair-pins, and such like. Shells in the aggregate have not been very tastefully used in an artistic point of view, large as the commerce is in them for various purposes. There were a few applications of shells to jewellery in the Exhibition, among which may be cited, in the Queensland Court, a small species of olive-shell, tastefully set in gold as an ear-ring, and ear-pendants and *solitaires* of shell and gold from Victoria. In the Queensland Court, as well as in

the Jewellery Gallery, there was a new application of the polished *operculum* of some shell, set as bracelets, necklets, and *solitaires*, which were showy. A pair of small *Murice*s are also set as ear-pendants, not a very slightly object, nor, we should think, pleasant to wear. A polished white limpet-shell, mounted as a brooch, was another instance of bad taste. To compensate for these incongruities, we may allude to four fine specimens of Roman shell,—cameos by Francati and Santamaria: a Madonna, priced at £25; a head of Flora, £30; and two 'Ecce Homo,' cut respectively on the red shell, and on a black ground, priced at £20 and £25 each. The shells used by the cameo-cutter are the bull's mouth (*Cassis rufa*), which has a sardonyx ground, and the black helmet (*C. Madagascariensis*), which has an onyx ground. Shell cameo-brooches, ear-rings, and pins have gone much out of fashion in this country, but still sell on the Continent and in America. There is a very highly ornamented application of the *Turbinella pyrum* among the musical instruments of India, in the form of a trumpet, a use to which certain shells are frequently put. The metal mounting and chasing is in good taste, and elaborate.

Ladies who would shudder or scream at the sight of a black-beetle or humble-bee can yet tolerate other insects on their person, and glory in a host of entomological spoils, in the shape of beetle ear-rings and necklets, and tiny insects attached to the artificial flowers they wear. Indeed, they are as savagely bedecked with the spoils of the animal kingdom as any aboriginal American *belle*, save that theirs are more richly set and strung, and involve more labour and outlay on the manufacture. A lady may almost be clothed and decorated from head to foot with products of the animal kingdom. The insect tribes will furnish her silk robes and hose, the gauzy tissues she wears can be embroidered with dazzling beetle-wings. She may indulge in necklets of beetles, and ear-rings and brooches of the same. Her coronal or tiara may be of the brilliant breasts and heads of the humming-bird, or other most costly nodding plumes.

For submarine spoils she may indulge in elaborately carved coral, cameos, or other shell jewellery, with pearl rings for her dainty fingers. Her gloves and her shoes will be of kid. Her fan, of ivory, of tortoiseshell, of pearl, or with feather trimmings, may have much ornamentation from the hand of the carver, or delicate flower-painter. Her opera-glass may be of ivory, of mother-of-pearl, or of tortoiseshell setting. Indeed, there is no limit to the obligation she will be under to the animal kingdom, as subsequent remarks will show. And first, I will enumerate some of the brilliant insects now laid, under extensive contribution.

Among the green beetles at present employed for ornament are the large, long *Sternocera chrysis* of India, and the *S. cochinchinensis*, *Chiloloba acuta* of India, *Chrysocroa variabilis* of Malacca, the *Callosipistra callypygia* of Malaysia, the *Lampetis orientalis* of India and the *Calosonia Francia*, both green with a bronzy tinge. The green and bronze *Cetonia aurata* of Europe, and the small *Chrysomela* and *Phaneus Damon* of Mexico; the small green *Atichira concinna* of Mexico; the dark green *Onthophagus chevrolatii* of Mexico; the wasp-looking *Tetracha Mexicana*; the tiny *Cryptocaphalus militaris* of Mexico; the brown and black marked *Chelymorpha biannularis* of Mexico, and a species of *Cypis*, with black stripes on blue. The little blue *Hoplia farinosa* of Europe is very commonly fixed on flowers now by artificial forests.

Mr. A. Boucard showed a case of bird and insect jewellery, consisting of a coronet, brooch, and ear-rings, made with humming-bird feathers, and several sets of brooches and ear-rings made of *Buprestida*, *Cetonide*, and other insects with brilliant *elytra*, or wing-coverts.

Even the flimsy moths are turned to ornamental use, for we have the blue *Cypris* butterfly mounted on a pin as a hair-ornament. Nature's animated kingdom is, of a truth, being ransacked now for ladies' ornaments.

The feet of birds and animals are also utilised for other ornamental purposes. Thus among the numerous applications of natural history objects

for the nobility made by Mr. Edwin Ward, of Wigmore Street, I have noticed the lower skin casing of the foot of the elephant mounted as receptacles for various articles; the feet of the flamingo for whip-handles, fox-pad scent-bottles and match-holders; the feet of the little mouse deer of the Indian islands made into crochet-needle handles and pen-holders, &c. While in order to propagate natural history information, this zealous naturalist makes silver boxes for holding snuff, or scent or other things, the exact model of the brain of the royal Bengal tiger; and further utilises the skull for ornamenting the smoking or billiard-room, the eye-sockets being made to hold lights, and the other cavities, cigars, snuff, and whatever else may be required; while skull letter-boxes are another natural history application.

Claw-jewellery is a comparatively recent innovation; and the endeavour now is how to convert the unsightly objects of tusks and claws of animals into ornaments for the person. Tiger's claws and leopard's claws can be had set as ear-rings, brooches, or pins, from thirty shillings up to as many pounds. There was a good specimen of elaborate ornamentation of this kind from India in a brooch or pendant of a pair of tiger's claws tipped and cased with gold, suspended from a delicate gold chain, and having a square gold ornament attached, set round with rubies, emeralds, &c., priced at £25; a tiger-claw necklet with gold-setting and suspended locket was shown by Lady Garies.

The combination of two claws into a lyre shape, with appropriate gold-setting, is not an unsightly ornament; another pattern is in the form of a snake-brooch, with a silver arrow passing through it. They are also made into *solitaire* studs, and taper-holders for the pocket. I have also seen the long claws of the great South American ant-eater mounted as a desk seal handle. Then small teeth and tusks are utilised to form paper-knife handles; rhinoceros teeth from the Gaboon for ear-rings, a back-comb for ladies' hair made of wild boar's tusks, the canine tooth of the musk-deer mounted as a brooch, badger's teeth charms, a thimble made from the tooth of the crocodile, coat-links of teeth, a support for fruit-dishes on the desert-table made of wild-boar's tusks, and the clavicle or collar bone of the tiger made into tooth-picks and tobacco-stoppers. Who after this can say that every part of animals is not utilised? A mere enumeration, without descriptive figures of the style and setting, conveys, however, but little idea of the adaptation and curiosity of many of these trinkets and ornaments.

The so-called bird-jewellery now consists of brooches, necklets, and pendants, as well as tiaras. The ruby and topaz, the garnet, emerald, violet-crested, and *Clorassa* humming-birds are those chiefly utilised; the head and beak being set in gold mountings of different kinds. How long these novelties will continue fashionable remains to be seen. Then we have even the foot of the ptarmigan and grouse set as a brooch. What these singularities portend we cannot say, or whether there is any fancied special charm in wearing them as amulets.

One of the most choice specimens of bird-jewellery is the head of the king humming-bird for a centre, surrounded with the crests and breasts of the ruby and topaz humming-birds. Nothing can compete with this for brilliancy and play of colour.

There was a head-dress or tiara shown made of the breasts of several kinds of humming-birds, and a variety of brilliant-coloured beetles; while, for those who like to match their jewellery, a brooch of the blue warbler can be had, or a roseate circular brooch of the head and breast of the garnet humming-bird.

In former times the entire body and plumage of the rare bird of paradise was, with the exception of stray feathers, the chief coveted ornament of the ladies; now that fashion has stamped its *imprimatur* on this style of personal decoration, all the gorgeous-plumaged birds are in large request for hat-plumes, necklets, and other ornamental uses.

Before science had taught the art of dyeing all kinds of feathers with artificial colours, the natural feathers of the bright-plumed birds were eagerly sought after for making feather-flowers

and other ornaments, and the choice handiwork of the nuns of the convents of Madeira and Brazil possessed considerable value. The best were those of a purple, copper, and crimson colour, from the breasts and heads of humming-birds; one of these feather-flower wreaths has a beautiful effect, reflecting different coloured light. The wing-cases of brilliant beetles were also used, and glittered like precious stones. Even savage rulers and chieftains prided themselves on the rarity of their feathered ornaments. Hence plumes, garlands, and mantles made of one or two choice feathers from scarce birds came to have a fabulous value, as in the state-cloak of the Sandwich Island monarch, which is made of the feathers of a rare bird (*Melospiza pacifica*), only one yellow feather under each wing being obtainable; so that the garment, which has been in course of manufacture during several reigns, is valued at a million of dollars.

Science has thus helped on even the use of feathers, for these can now be tinged to any colour, and a method has been discovered of turning black feathers into grey, so that they may take bright colours. Feathers of natural colours are, however, still preferred where they can be obtained. Thus in Brazil the cocks of the rock, white herons, roseate spoon-bills, golden jacamars, metallic trogons, and exquisite little seven-coloured tanagers (*Calospiza taitao*), with many grey parrots and other beautiful birds, offer an assortment of colours capable of producing the most exquisite effects, as is frequently seen in the fancy work applied to the border or fringes of their hammocks.

A pair of Chinese ear-rings of gold and feather-work, was exhibited by Miss Francis Redgrave, and a pair of a similar class of Japanese origin by Miss R. Cole.

But bird-skins are now turned to other ornamental purposes by artificially and artistically disposing them into articles of furniture, for fire, hand, and lamp-screens. The male giant Argus pheasant, the horned Argus pheasant, the Impeyan pheasant, and other showy-plumaged birds are thus arranged: the head and neck are made the centre of ornamentation, and the feathers of the breast, body, wings, and tail are disposed around. The capercaillie and other native game-birds have been thus formed into ornamental fire-screens. Mr. E. Ward, of Wigmore Street, has brought this style of ornament very largely into use.

But it is not the plumage alone of which we despoil the feathered tribes for artistic purposes and decorations. The eggs of some of the larger birds, especially the ostrich and the emu, are now handsomely mounted and set as drinking-vessels, goblets, sugar-holders, &c. A fine mounted specimen of the ostrich egg was shown in the French Court, and was one of the most chaste in its setting that I remember to have seen. Of the dark olive-green emu egg, many specimens were shown in the Queensland Court. The silver mountings and settings of some were in very good taste, and contrasted well with the dark colour of the shells. A few of these were shown in the "Illustrated Catalogue" published with the August number of this Journal.

Ornaments made of human hair have almost gone out of date, and we seldom see now hair-chains or rings. But novelties of this kind appear to be still in request. If we do not, like the Japanese, make strong cables of human hair, our ladies appreciate things that are rare; hence the few stiff bristly hairs on the tail of the elephant are thought worth setting in gold filigree-work for a bracelet. The Australian aborigines wear a twist of opossum hair for necklets, and the Indians of Canada pluck and dye the hair of the moose deer, with which they embroider their mocassins and fancy baskets; whilst in India the spiny quills of the porcupine are formed into many ornamental articles for the table.

These few stray notes will serve to show how ruthlessly we attack animated nature for the purposes of commerce in the first instance, and artistic applications in the second. There is ample room, however, for the development of more taste and artistic skill in the arrangement of some of the objects and materials thus attempted to be brought into general use.

THE ANCIENT IDOLS OF MOAB.

A NEW controversy is in course of incubation. It is to take a place among such curiosities of Art and of Literature as the authorship of Junius or the verity of Ossian. It bears the name of the Shapira controversy, and has arisen thus:—

There is resident at Jerusalem a German Jew of the name of Shapira, who, though a man learned in the rabbinical literature, is, we understand, a not very large tradesman. This person has, for some time past, bought of the Arabs, as matter of speculation, any antiquities or works of ancient Art they could recover. He has done so quietly, and the result is, that instead of having caused the destruction of monuments, as in the very mismanaged case of the Moabite stone, he has collected a considerable number of objects. Of their beauty we cannot speak in any commendatory terms. That, however, is not the question. Our readers can judge of that for themselves, if they call at the office of the Palestine Exploration Fund, 9, Pall Mall East, where a series of water-colour sketches of the principal objects, made by Lieut. Conder, R.E., in command of the exploration of Palestine, and of pencil sketches by Mr. Tyrwhitt Drake, may be seen. We are not recommending ladies to be too curious in the matter.

Some of the objects are vases, bearing inscriptions. One of these contains letters of three distinct forms; one is very well defined Phœnician; and of two others, it remains to be seen what they are. Others are bulls, male and female divinities, and other objects of the most quaint archaism and rude structure, reflecting, for the most part, some phase connected with the worship of the god Chemosh, if he was the same with the Egyptian Khem. There is also a tracing of a very curious series of carvings, that appear to be an ideographic inscription, in which the deities above mentioned are shown at the commencement.

It seems, however, that the scholars at the British Museum are unable to decipher the sentence, if any, which the Phœnician letters are intended to convey. With a caution that will turn out to be either profound or very ridiculous, they pronounce the whole collection a mass of forgeries. How objects can be thus forged, why, and by whom, seems to be a greater difficulty than the lighting on some new sources of fossil pottery. But there is a certain Egyptian "Flint Jack" at Thebes, who has long been famous for the exquisite skill with which he turns out ready-made Egyptian antiquities. Of course, rude objects such as those said to come from Moab, would be trifles for such a genius. And yet, if he had bethought him of so new a field for his talents, a shop at Jerusalem is hardly the spot where they would first have attracted European attention.

At Jerusalem itself, no doubt is entertained, so far as we have heard, as to the genuineness of the find. And two German travellers profess to have gone to the district whence the objects came, and actually discovered similar ones *in situ*, by digging. The objectors say, they do not know who the Germans themselves are, and wish to have them verified as well as the pottery. Probably we shall have indignant assertions by these gentlemen, of their own identity and claims to respect. Altogether, it is a very pretty quarrel as it stands. It is one, however, which it is highly incumbent on our Art-criticism, as well as letter criticism, to clear up. If the discoveries are genuine, they open an entirely new chapter in the history of Semitic idolatry and of Asiatic Art.

The subject is attracting attention not only in England, but in other parts of the world: good will probably arise out of the controversy; any circumstance, event, or incident that has reference, remote or near, to the early history of Jerusalem, cannot but deeply interest the Christian, and, indeed, the Jewish community, everywhere. We are gradually becoming more and more familiar with mysteries that have been for ages inexplicable; and it is certain that the researches now making under the best possible arrangements, and by unquestionably trustful authorities, will clear up one that has been hitherto so doubtful as to be disheartening.

PARIS AND ITS ENVIRONS.*

MORE than three years ago the attention of the readers of the *Art-Journal* was first directed to this work, when we described its scope and object, and expressed an opinion that it promised to be "one of the most magnificent publications of its kind that modern enterprise has undertaken." But through what a fiery ordeal Paris has passed within this comparatively momentary interval of time in the history of a great nation! Legions of foes encompassed her walls, famine and destitution prostrated thousands of her inhabitants, the artillery of the invader brought destruction on some of her most noble edifices; the watchfires of the German were kindled in not a few of her most picturesque suburbs; and her own sons, in self-defence, added to the ruin caused by the beleaguering armies. And then, after the conquerors had marched through the city won by their prowess and military discipline, and had left it to work out its own destiny, a miserable rabble of Communists held it a short time in possession; and, as if it had not already paid a penalty sufficiently heavy and destructive, subjected it to one still heavier by the senseless and wanton mischief perpetrated by their own wicked hands.

But Frenchmen, and especially Parisians, are not accustomed to sit with folded hands mourning over evils which are repairable; they cannot, as we are told Samson did, extract honey from the mouth of the lion he slew; but, having got rid of their foe, they are setting to work, rebuilding the damaged edifices, replanting the desolated walks and drives, and striving to make the new look as much like the old as individual energy, public spirit, and liberal expenditure, notwithstanding comparatively crippled finances, will allow. To render Paris, however, what she was before the iron hoofs of the German trod on her beautiful places must be a work of long time; palaces and mansions may soon rise again from old foundations, but trees require long years of growth, and noble parks and thick shrubberies must have many summers of sunshine to bring them to perfection. In two or three generations, the Champs Elysées, the gardens of the Tuileries and of the Luxembourg, to say nothing of the outlying places of pleasant resort, may become what they were not very long since.

Amid the destruction, and the cessation of all business but that associated with warfare, which then prevailed, the publication of M. Alphand's splendid work necessarily stopped; but the materials for carrying it on when peace was again restored, were all previously prepared and carefully secured for the future against damage. We believe we are right in saying that the plates and the wood-blocks, if not the chromolithographic stones—all used in illustrating the text—were brought over to London for safety, and now everything is in full operation again. Several continuous Parts have reached us having reference to the scenery, &c., of the Bois de Vincennes, one of the most interesting suburbs, historically, of the French capital, while its naturally picturesque character has been greatly enhanced by the labours and resources of the architect, the horticulturist, and the landscape-gardener, each of whom seems to have taxed his abilities to render this place of public resort most attractive. What amount of damage it received during the calamitous war we cannot say with any certainty, but no one can examine M. Alphand's large folio pages—embellished as they are with a host of beautiful engravings, large and small—without a feeling of regret that any, even the least, portion should have been subjected to spoliation. The records of the glory of the Bois de Vincennes, as

* LES PROMENADES DE PARIS, BOIS DE BOULOGNE ET DE VINCENNES, PARCS, SQUARES, BOULEVARDS. Par A. ALPHAND, Ingénieur-en-Chef au Corps Impérial des Ponts et Chaussées, Directeur de la Voie Publique et des Promenades de la Ville de Paris. Ouvrage illustré de Chromolithographies et de Gravures sur acier et sur bois. Dessinées par G. DAVIDOY, Architecte-en-Chef des Promenades de Paris, et E. HUSCHBAU. Published by J. ROTHSCHILD, Paris and Leipzig; R. HARDWICK, London.

revealed three years ago, are, however, still extant in the work of the artists who have illustrated, and so admirably, the "Promenades de

Paris," and will, jointly with what they have also done for other localities in and around the city, perpetuate the remembrance of them to the

living generation, and show to its children what Paris was before war desolated it.

The lake and river of Charenton constitute,



LAKE AND PAVILIONS DES MINIMES.

perhaps, the most attractive part of the Bois de Vincennes for the majority of pleasure-seekers. In the lake are two small islands, called respec-

tively the "Ile de Bercy" and the "Ile de Reuilly;" in the former is an elegant restaurant, and in the latter a buffet, and a concert-

pavilion; all of these look very prettily in the engravings; the buffet is constructed to allow of popular amusements, billiards, marionettes,



FORD OVER THE RIVER DE CHARENTON.

bowls; it has also a photographic apparatus, and a department for the sale of children's toys. Then there are other restaurants scattered

around the lake, those, for example, of Grevelle and Porte-Jaune, and pleasant shady arbours skirting the walks offering rest to the weary.

Glancing over the numerous illustrations, four of which M. Rothschild permits us to introduce as examples, it seems that the artists em-

ployed have taken pains not to omit any object or series of objects which would make an attractive picture. Here are miniature cascades, and

rustic bridges, and avenues of tall lindens, and broad-leaved chestnuts, walks either terraced or overhung with foliage, with much else contri-

buted to enrich the pages, and to demonstrate the allurements of the Bois de Vincennes as a pleasure-ground for the Parisians of all classes.



BRIDGE OVER THE RIVER DE ST. MANDE.

But the work we are noticing has also claims which take it out of the category of a mere pic-

torial exposition of landscape-scenery: it may be consulted by the architect and constructive

engineer; for it contains numerous large plates, engraved on steel or copper, of sections of



SUSPENSION BRIDGE OVER LAKE DE CHARENTON.

buildings, and of iron-work as applied to buildings. When completed it will be quite as much a volume of varied scientific information

as of illustration—fitted for the student no less than for the lover of the picturesque. It has additional value from the fact that much of what

is therein represented no longer exists. The suburban parts of Paris will be completed this month, when the "Interior" will be commenced.

LIVERPOOL AUTUMN EXHIBITION OF PICTURES.

LIVERPOOL for several years, through that most unfortunate of all things—dissension among local authorities on Art—has been without any exhibition save those arranged by picture-dealers. Now, without for a moment expressing an objection to these exhibitions, we must be pardoned if we give preference to such as are conducted by disinterested parties; and having, besides the element of financial success, that of encouragement to artists and the promotion of artistic taste as the object to be attained. It was felt in Liverpool that such a community wanted an important lever in its higher culture when without an Art-exhibition; and it remained for the Library and Museum and Arts Committee of the Corporation—having several well-known Art-connoisseurs connected with it—to suggest the desirability of the Corporation itself inaugurating a local exhibition. No sooner was the suggestion proposed than it was decided to appoint a sub-committee to carry it out. This committee has Mr. Edward Samuelson as its chairman—than whom no better nor more earnest Art-promoter could be found—and Mr. Philip H. Rathbone, a well-known Art-collector, as treasurer. Mr. Joseph Rayner, the town-clerk, became honorary secretary, and the first exhibition was held in the autumn of last year. Its success far exceeded the most sanguine expectations. The sales reached £6,395, and 23,000 persons visited the gallery, although it was only open about two months. The exhibition being so successful last year, it would have been folly for the management to have been changed, as was at first contemplated, or to have simply proved that the town desired an exhibition, and not to continue year by year to give it. Urged on all hands, and especially encouraged by those artists who promised to prepare pictures specially, it was determined to hold a second exhibition, which was opened on September 2nd, the private view being held on Saturday, August 31st. The suite of rooms have been much admired for their suitability: they are situated in the Free Public Library and Museum, William Brown Street; but these, it is hoped, are only the temporary habitation of the annual exhibitions, as it is contemplated erecting a Gallery of Art in which a permanent collection of paintings may be placed, as well as exhibitions frequently held; and all matters connected with Art encouraged and developed. The site of this gallery has already been obtained, and funds are now being sought for the erection of the building.

The exhibition this year numbers 959 examples of oil and water-colours, etchings, sculptures, &c. The oil-pictures number 430, and represent many of the leading artists of the day. F. Leighton, R.A., exhibits a picture (256), 'Weaving the Wreath,' painted specially for the exhibition; it represents a girl sitting on the step of a stately hall, weaving a wreath of laurel-leaves. The figure is boldly and beautifully drawn, having that roundness and perfectness of contour for which Mr. Leighton is famous, and the colour and tone of the picture are beautiful. It is a small picture, but well worthy the reputation of the artist. Mrs. Anderson has also painted specially a beautiful picture entitled 'Our Young Guide,' No. 102 in the catalogue, and which represents an Italian girl laden with flowers, the spoil of those she has been guiding. Mr. John Brett, besides his 'Anticipations of a Wild Night,' has contributed 'A Summer Day on the Sands' (107), a most natural and delightful picture, full of character, and of the best points of Mr. Brett's style. Sidley, Hennessy, C. Jones, Hargitt, Oberlander, of Munich, and several others, have worked for the exhibition. Millais is represented by 'Flowing to the River' and the portrait of the Marquess of Westminster; Dobson, R.A., by 'Christ and the Widow of Nain's Son'; W. E. Frost, R.A., by 'Amphitrite' and two small sketches; G. D. Leslie, A.R.A., a small cabinet picture; G. Mason, A.R.A., one picture; W. F. Yeames, A.R.A.,

by 'An Exorcism.' The Scotch School is well represented by Messrs. W. B. Brown, T. Clark, W. F. Douglas, Halswelle, G. Hay, J. A. Houston, Otto Leyde, W. E. Lockhart, K. MacLeay, W. H. Paton, A. Perigal, J. Smart, and W. S. Watson. The Royal Hibernian Academy by A. Burke, Edwin Hayes, J. R. Marquis, and C. W. Nicholls. All types of British Art find a full representation. Spencer Stanhope, Ford Madox Brown, Lucy Madox Brown, Arthur Hughes, Tucker, A. B. Donaldson, J. J. Lee, and others of the Pre-Raphaelite school, exhibit several works. The foreign artists are also well represented by Ouderaa, whose exhibited picture is 'Fleuriste Florentine au Moyaen Age'; Castan, Von Thoren (a charming picture, 'A Night in Southern Hungary'); Wust, Velat, Van Luppen, Ten Kate, Trère, Grips, and A. F. T. Schenk; the last sends a very fine picture, 'Early Dawn in Auvergne—None but the brave deserve the fair,'—representing two reindeer fighting, while quite a herd of does is looking on. Among the other contributors are to be found M. Anthony, Bannatyne, Bonavia, Boughton, Burr ('Dora'), Clint, Corbould, T. Danby, Davis, H. Dawson ('London from Greenwich Hill'), Downard, E. Duncan, Field, Grace (the landscape to which the 'Turner Medal' of the Royal Academy was awarded), C. Green, ('Poison Test'), Henry, Holder, F. W. Hulme, C. P. Knight, Legros ('En Pilgrimage'), C. J. Lewis, E. Long, A. D. Lucas, Lucy, Macallum, Mann, Mawley, H. Moore, P. R. Morris, Oakes, Prinsep ('Penelope,' a portrait), H. B. Roberts, Rossiter, G. Sant, Smallfield ('Friar Lawrence'), Talford, Tenniswood (a small gem, 'Arundel Castle'), C. Thornely, F. W. W. Topham, Walton, J. D. Watson, Whaite, and Whistler ('Arrangement of Black and Grey').

The local artists have appeared in good force, and with considerable improvement even on their last year's works, which is one of the best proofs of the value of permanent exhibitions. This year the palm must be given to M. John Finnie, whose pictures show an advancement demanding more than a passing notice. His two oil-paintings—No. 147, 'The River glideth at its own sweet will,' and No. 328, 'The Stream,' both of which were well placed in the Royal Academy this year—show an amount of suggestive treatment that at once displays a master's hand. The former of these pictures is a most pleasant one to look upon, and, both for careful manipulation and truth to nature, deserves high commendation; while the tone, colour, and warmth of the other are beyond all praise. Messrs. Huggins, W. Eden, Collingwood, Garaway, Norbury, Richards, Laing, Robertson, Bishop, Bond, Kerry, and several others maintain the reputation of local Art very creditably. Miss J. Macgregor, the Royal Academy gold medallist of the year, exhibits two pictures.

The water-colours at this Exhibition are especially fine, and number five hundred. Among the contributors are J. Absolon (three pictures—one, 'Sir Roger de Coverley'), F. Barnard (black and white, 'Pecksniff'), Beverley, Birtles, Bodichon, H. K. Browne, Burton W. Callow ('The Demolition of the Judengasse'), C. Catermole ('Beaten'), Deakin, Dibdin, Ditchfield, Dodgson ('A Summer Evening'), Duffield, Earle ('Durham,' and two others), Alfred D. Frapp, ('Dorsetshire Shepherd Boy'), G. A. Frapp, Mrs. Harrison, Carl Haag ('In the Bavarian Highlands'—an interior with figures), Huard, Topling ('Winter,' and three others), Leonard, Macquoid, Martineau, Mather, McKewan, Mogford ('Tintagel,' and others), Mole ('Near the Mumbles'), Newton, Skinner Proust ('Lucerne,' and others), J. Richardson ('Supper-time'), Robins, Severn, Steple, E. W. Topham ('Gathering Mulberry-leaves'), Miss Warren, J. Whitaker, and L. P. Wood.

The sculptures exhibited are by Fontana, Mac Bride, Warrington Wood, Rogerson, Geflowski, and the late B. E. Spence.

The local Art committee had the benefit of the counsel and advice of Messrs. A. D. Frapp and H. B. Roberts in the hanging of the exhibition, in addition to the three local artists representing the three principal educational

institutions—Messrs. Bishop, Finnie, and Kerry.

The Corporation desires to have a permanent gallery of pictures, and last year purchased out of the Exhibition Mrs. Anderson's 'Elaine,' Jopling's 'Nut Brown Maid,' and Finnie's 'Snowdon'; this year they have purchased two pictures—J. W. Oakes's fine landscape, 'A North Devon Glen—Autumn,' and F. W. W. Topham's 'Rienzi.' These purchases seem to have given general satisfaction, and certainly are very appropriate and creditable pictures for a permanent gallery, representing as they do two decided and important schools and phases of English Art. The sales during the month reached—by one hundred and twenty-five pictures—£3,114 17s.

WORCESTER FINE ARTS ASSOCIATION.

In the venerable, interesting, and most attractive city of Worcester, there is now open an exhibition of pictures and drawings, with the addition of a loan collection of Art-objects selected from the treasures of neighbouring galleries.

It was opened with some ceremony by Sir E. A. H. Lechmere, Bart., a gentleman who has done much to promote the welfare and advance the best interests of the city; and he was supported by many of its leading magnates. The Earl of Dudley, its president, was absent; but it is known that this renowned lover of Art, and one of its leading patrons in all parts of the world, takes much interest in the prosperity of the Institute; it would be strange indeed if he fostered Art in many countries and neglected it at home, for his enormous income is mainly derived from the locality.

The loan collection consists of curious antique Art examples, with some specimens of the works of the late Mr. Bott, whose loss was irreparable to the Royal Worcester Porcelain Manufactory; for as yet there has been found no successor. The few of his productions that remain are of great value. The best of these are contributed by Lady Lechmere, who secured them when they were of comparatively small cost, and who might easily obtain for them ten times the amount she paid for them. The list of contributors to this department is large; but not as large as it ought to be. No doubt there are many of the grandest productions of the old Worcester porcelain, in the vicinity, that might have been shown to the honour of the collectors, to the advantage of the student, and to the gratification of the public.*

The collection of works by modern artists, though not extensive, is thoroughly good; there are but 260 works in all, and that number includes architectural drawings, photographs, and a few works in sculpture; the leading examples in sculpture being the productions of Thomas Brock, an artist rapidly rising to fame.

We hope to direct the attention of artists to this famous city; it is envied by wealthy members of the aristocracy, who are manifesting an intense desire to acquire examples of modern Art, and in the neighbourhood there are many collectors who have not "galleries," but whose patrician homes are full of the productions of modern artists, and who have been learning the wisdom of displacing some of the bequests of their ancestors to make room for the productions of the great painters of their own time.†

* Mr. R. W. Binn, F.S.A., the accomplished Art-Director of the renowned porcelain manufactory, in a letter to the *Worcester Journal*, appeals for the formation of a museum of Art in the city.—Would it not be a great advantage to Worcester to have a local museum and picture gallery open in the evening, where the working classes more particularly, who have been engaged all day at their several avocations, can refresh their spirits and learn to love the beautiful?

† The gentlemen of the neighbourhood who have lent pictures are Mr. Henry Chaplin, Mr. Kynock, Mr. Penny, Mr. Sarony, of Scarborough, S. M. Rees, Esq., Miss Burrow, Mr. Goodwyn, Edward Webb, Esq., G. W. Hastings, Esq., Mr. Penny, Mrs. Davis (who contributes some admirable sketches by her son), Mr. Whiting, Joseph Wood, Esq., Mr. Leader, Dr. Weir, the Rev. H. Coventry, J. D. Perrias, Esq., Mr.

Foremost among the members and the contributors is Mr. W. H. LEADER. Worcester is his native city; he has obtained renown in the Metropolis, and, undoubtedly, is the greatest among the landscape artists of our school not yet in the Royal Academy; it is not too much to say that, as a landscape-painter, he holds a foremost rank in England. He has sent several works to the exhibition; they are not for sale, nor of much importance; but they serve to show his desire to gratify the friends who aided him in his first steps to eminence: so, at least, we hope it is; certainly, his early "patrons" have treasures that may pay them a large interest on their first outlay. How many examples of a similar character we might quote! Fortunate are they who can see into a future, and help an artist when he needs help.

Of the other native artists who contribute is Mr. H. H. LINES; he has studied, and studied well, at beautiful Malvern, among its hills and dells. 'Arlay Castle' is an excellent example of his style.

'Betty's-y-Coed Church' (148), by D. BATES, this charming picture attracted much attention, reminding Worcester people of Leader's carefully finished early works.

'The African Ivory Hunter' (59), a very carefully painted and well composed picture by G. P. YEATS, head-master of the School of Art.

'Lucy Gray' (24), a beautifully painted picture by J. RUSHTON, displaying the sparkling colour and careful working of this rising artist.

'Study of Fruit' (104), by H. CHAPLIN, a very beautiful composition, making us regret that the artist has forsaken this school, and is now devoting his talent to "landscape."

'Going to the Fair' (100), by R. T. PERLING, a picture of much merit in the composition, evidently suggested by Rosa Bonheur's 'Horse Fair,' but too large to be popular and wanting force to be natural.

'Salmon-Fishing, North Wales—Stormy Weather' (44), H. GUMMERY, a clever picture by this rising artist.

'After the Bull-Fight' (37), by HAYNES WILLIAMS, the sketch for the larger picture exhibited in the Academy.

Amongst the photographs we must notice No. 235, 'The Dismantled Home,' by EARL, a perfect specimen of landscape-photography, showing a true appreciation of artistic beauty in nature; and also the portraits by Mr. BENNETT.

Amongst the sculpture Mr. BROCK'S 'Salmacis' takes the first place. This lovely work has been exhibited at the Royal Academy.

Mr. HADLEY'S 'Battle-dore,' an admirable specimen of truthful modelling.

Other contributors of merit are Mr. H. WEBB, Mr. BRADLEY, Miss COLLOWHILL, Mr. PLUM, Mr. GYNGELL, Mr. FORSYTH, Miss STABLE, Mr. H. WALKER, the secretary. We may not forget the ladies, Miss E. J. BIMS (whose pictures of fruit and flowers are among the works of good promise of our time), Miss FOW, and Miss H. DAVIS (the sister, we presume, of a painter of great genius who died too young).

It is obvious, from the list we have given of those who have lent pictures, and the paucity of the number of contributors, that the exhibition at Worcester is limited as to character and as to contents. Yet the people of the fair city have gone in throngs to visit it; and we are very sure that if aided by the better order of our artists, it would soon take high rank among the provincial exhibitions of England. As it is, the native artists have done well, and have provided a rare intellectual treat for thousands who can appreciate and enjoy it.

The country adjacent to Worcester is at once charming and suggestive; many baronial halls exist in the locality, and glorious Severn runs often through scenery among the richest and most beautiful in England.

C. C. W. GRIFFITHS, A. C. SHERIFF, ESQ., M.P., H. WOODWARD, ESQ., MR. DINGLE, A. A. SILVESTER, ESQ., MR. D. W. BARKER, K. WOOL, ESQ., J. CORBETT, ESQ. (of Droitwich), T. M. HONKINS, ESQ., MR. ALFRED MASON, MR. RUSHTON, Hyla Holding, ESQ., MR. H. PENNY, MR. D. W. BARKER, M. ABELL, ESQ., MR. SPRIGGS, J. McNAUGHT, ESQ., H. D. CARDEN, ESQ., MRS. BINYON, MR. PLUM, WILLIS BAND, ESQ., and Mr. DOE. We print this list of generous "helpers" to a most excellent institution, although it furnishes evidence that to collectors and not to artists the exhibition is mainly indebted for its interest.

ART IN CONTINENTAL STATES.

AMSTERDAM.—In noticing the present year's Dutch Exhibition of *chefs-d'œuvre* of that school, a French critic takes special note of an almost total absence from the collection of *nudities*—that class of subject not having much more than half a dozen representatives, some of which are not illegitimately connected with religious themes, and others, of a different purport, being small and secluded in their position, as if they had the grace to retire from observation. This incident is the more significant in connection with the fact that the exhibition is chiefly selected from the contributions of private collections; whereby it is cognizable that the nude is not eschewed by the Hollanders, apart from all considerations of modest reserve, inasmuch as they cherish, with notorious enjoyment, farcical productions of the grossest humour, but through æsthetic influences emanating from climate, temperament, manners, and customs. On the other hand, out of 300 pictures comprised in this exhibition, 100 were portraits—indicating how thoroughly this species of notification is realised in the land of Rembrandt, and denoting further the source of that *gout* for civic processional groupings of which the Night Guard—*Ronde de Nuit*—is so celebrated an example.

BERLIN.—A report has reached England to the effect that five of the finest paintings in the Royal Gallery at Berlin have been wilfully damaged by being cut with a knife. One picture is Rubens's 'Andromeda'; another Gerard Douw's 'Magdalen'; a third is said to be by Cornelius de Harleem, a name with which we are unacquainted; and the fourth, an example of Verkolje or Verkolie; the title of the fifth, and by whom the work is painted, is not stated, neither are the titles of the two last mentioned. It seems that the mischief was done on five successive mornings, a canvas being cut each day; yet the keepers of the gallery saw nothing, nor have the culprit or culprits been discovered. The story is certainly mysterious.

FRIEBURG.—A recent number of the *Cologne Gazette* states that, in removing the whitewash from the walls of the old post-office in Frieburg, some fresco-paintings were discovered, which have the appearance of being by Holbein, or of his school. Unfortunately they have received serious injury.

MONTREAL.—In September last the workmen of this city held an exhibition at which were shown a number of oil and water-colour paintings, drawings, &c., the productions of the "sons of toil." During this month also the Montreal School of Art and Design was reopened in the presence of a numerous and influential assembly. The occasion was rendered noteworthy from the fact of its being the first exhibition of the models sent to Canada by the French minister of Art.

PARIS.—It is announced that a new sculpture-gallery is preparing in the Louvre for the reception of the finest works in that collection, to which will be added those now in some of the other national edifices. The gallery is to be in that part of the Louvre situated between the pavilions Mollin and Daru. The place of honour will be assigned to the statue of Michael Angelo, which for some years has been at Chénouneaux. This statue will give its name to the apartment—*La Salle de Michel Ange*. A fine portrait of Delacroix, painted by himself, will find a place in the Louvre, in the room known as *La Salle de Sept Cheminées*; it was bequeathed to the museum by Mdlle. Josephine Leguillon, an intimate friend, it is said, of the artist.

The Chair of Dagobert.—The *Bibliothèque Nationale* (late *Bibliothèque Impériale*), in Paris, has recently had restored to its department of antiquities, various objects of interest, which had been withdrawn from it, in 1852, upon the organization of the *Musée des Souverains*. Among these is the royal chair of Dagobert. It is of bronze, cast, carved and partially gilt, and is decorated with panther heads. On it the Frank kings of the first race sat, when, on commencing their reigns, they received the homage of the *grandses*.

This work of artistic conception and the first ages of the monarchy, was preserved in the Abbey of St. Denis up to the close of the last century, and from that time in the cabinet of antiquities of the *Bibliothèque*, to which it is now restored. An historic interest of which few are aware attaches to it, from the fact that in August, 1804, at the first distribution of the Cross of the Legion of Honour, it was forwarded to Boulogne-sur-Mer, and made to resume its regal functions by being a chair of state for Napoleon I.

The Director of the French School of Art at Rome.—As the political element must be found in animated excitement in all things French, at this moment, so is it found operating upon the question of the successor to this important office. The Messieurs of the *rouge* ensign are in arms to carry into the curule chair their favourite, M. Chénavart—a juvenile artist of only some seventy-and-six years of age—who should have flourished in the days of the Gracchi. Unfortunately, however, for that individual and his partisans, the *Institut* takes a different view of this matter, and maintains in the formal candidate position M. Guillaume, the sculptor, and M. Baltard, the architect.

ROME.—A letter from Rome states that the event of the day is an important discovery in the *Forum Romanorum*, made by Senator Pietro Rosa, so well known for his excavations in Rome, Ostia, and the Villa Hadriana. Under the remains of the tower of the Middle Ages standing near the column of the Emperor Phocas, which formed the *ultima Thule* of the excavations in this quarter of the city, and served as an abutment to the arches over which the road was made, the fragments, pretty well preserved, of a bas-relief have been found. In two different places of this tower, separated by a space of about 18 ft., and serving as fundamental supports below other material to it, stand pieces of walls, occupying a space of nearly 50 ft., still upright in the ground, covered on both sides with a closely-fitting row of marble slabs, from 5 to 6 in. thick, containing precious sculpture, which served evidently as ornaments of the *rostra*. This row shows in its upper part traces of having borne a railing, and may have surrounded originally the platform of the tribune. On the outside, towards the listening multitude, the marble slabs illustrate remarkable events having reference to the history of the *Forum*, in order of time, executed by masters of no ordinary skill, in bas-relief. The crescent which they have formed begins with the Ruminal Fig-tree, and ends with the Lotos-tree. Splendid forms on this remarkable monument rise already out of the rubbish and mud which have covered it for centuries; and not only the historical representations, but also the well-executed monuments of the background, will serve to make this extremely important discovery a source of enlightenment on the topography of ancient Rome. On the side facing the orators who spoke from the rostrum, the threefold sacrifice, the so-called *Suovetaurilia*, is symbolised, and the figures of the bull, as well as of the lamb and the hog, the three customary victims, are admirably executed. In short, this monument, which seems to belong to the last epoch of splendour, when Greek artists executed works of Art in Rome (Hadrian's epoch), is the most important which has been brought to light for some time. It is destined to take exalted rank among Roman remains. This fortunate discovery confirms not only the hypothesis of Rosa on the positions of the *Forum*, and of the *rostra*, as well as of the *Basilica Julia* and *Emilia*, and the Temple of the *Forum*, but it leads us to expect further important disclosures in this locality. Signor Rosa, the practical intendant-general of Roman excavations, who has had to face infinite clerical attack and intrigue in his labours, and who nevertheless continued with unabated energy his excavations, which were at the same time archaeological disclosures that could not be assailed, deserves fully his great success; and will, it is reported, try his utmost to have this splendid work of Art, which is gradually rising from the ruins around, exposed to view at the exhibition in Vienna next year.

FLAXMAN AS A DESIGNER.

BY G. F. TENISWOOD, F.S.A.

No. V.—CONCLUSION.

To have penetrated the spirit of the classic age and its associations teeming with a picturesque redundancy of faith and fable, and to have exhausted the sentiment of mediævalism in the embodiment of the mind of its most characteristic representative, must be admitted as a task of no common order, and demanding for its accomplishment powers of no common kind. Yet such has Flaxman accomplished, and far more; for, after having traversed through forms of belief and feeling embracing the widest dissimilarities of principle and character, he has returned to the illustration of the beauties of modern Christianity, and the graces of the homelier virtues and domesticities of daily life; and this, too, in a manner alone sufficient to place him beyond the chance of rivalry or approach. In the range of mind indispensable to such an end there must necessarily exist a diversity of power, of which it would be difficult to find the analogue or prototype. In all instances of comparative merit mental parallelism is not to be anticipated. Nature, in her higher combinations, rarely, if ever, repeats in counterpart the exact peculiarities of a former act of creative power, and we must look in vain for the reproduction of combined qualities, the range and calibre of which separate their possessors from their fellows. The general intellectual gauge-mark may rise as high as in other instances, but the respective qualities it registers are various in kind if not in degree.

As a designer, Stothard has been often quoted as resembling Flaxman, from the points of similarity between them, in that general spirit of simplicity, purity, and beauty pervading the works of each. Stothard never exhibited the versatility of Flaxman, or approached him in the depth and grandeur of his conception. Elegant and refined as are his compositions, the *Iliad* and the *Inferno* were beyond his reach. With a large portion of the higher range of Flaxman's genius Stothard was no sharer, being outdistanced by the wider sphere of subject over which Flaxman moved with ease and freedom. Though a most amiable and exemplary man, Stothard never penetrated the religious sentiment of Flaxman, and herein lies one distinguishing trait between them. His devotional subjects are frequent, and rendered with great taste and feeling, but wanting in that unaffected simplicity of spirit in which all heartfelt religiousness exists, and by which Flaxman's designs of such subjects are at once recognised. It is not that Flaxman is more demonstrative in pose or gesture; on the contrary, his attitudes are generally more simple, and his lines fewer, but his figures themselves, in such subjects, are more spiritual in the air of their design.

By the enormous number of models, drawings and sketches Flaxman left at his death, it will be seen how, as with all true artists, he wrought from the irrepressible impulse common to genius. To give form to the fleeting imagery of his fancy, or steep in the hues of sentiment and beauty the daily glories of external nature, is the ever-quenchless yearning of the artist, and in proportion to the intensity of his character is that restless effort for the embodiment of the beautiful. Hence the Art that is produced

but at the caprice of a patron, or pursued but for the profit it brings to its producer, can never hope to endure beyond the motive and moment of its production. The greatest artists have always been not only the hardest workers, but generally the most rapidly facile executants, qualities marking the daily habit and studio practice of Flaxman; and it is but to refer to the

names of those most familiar by their eminence, to see how the habit of labour impels to its constantly increasing practice, and how mind and hand gather strength by exercise. There is, however, a fatal facility, the shallow counterfeit of real power, speciously imposing in the showy results it exhibits, and not unfrequently accepted by the ignorant and un-



Fig. 1.—MONUMENT OF LORD MANSFIELD.

vary in place of what it simulates. It is, however, but a pretence for invention, clothed in the affectation of dexterity, as offensive by its vulgarity as its ignorance.

But it is not only as the illustrator of the poets and other works already considered in this series of papers Flaxman's powers of design are to be estimated. Apart from his drawings and sketches of

various kinds, the portrait-statues, poetic and historic groups, and commemorative marbles enriching so many of our ecclesiastical and public edifices, enter equally into the subject of his power as a designer. By these he is, perhaps, most popularly known, the more tangible character and public site of such works aiding in the better knowledge of their author. The



Fig. 2.—THE SUMMIT OF NABEDOLGE.

monument to Lord Mansfield in Westminster Abbey (Fig. 1) is recognised as one of the finest works of its class possessed by this country, and, from the time of its erection, has been instrumental in sustaining Flaxman's reputation as a monumental sculptor. An air of impressive grandeur and severity pervades the whole design. The judge, seated between

figures of Wisdom and Justice, is in the act of delivering judgment. Of the character and design of his numerous mortuary memorials, forming the principal portion of his works in marble—his portrait-statues being but comparatively few—former papers in this Journal (1867-8) treated, to which, for further details, the reader is referred. It must, however, be noted

that in these works the same fertility of inventive power and prevailing beauty of style and feeling are to be found—bearing in mind their distinction of subject—equally as in the finest examples of his outline drawings from the poets, and this not only in the character of conception, but in the harmonious treatment of subordinate parts. To point to such compositions as the Baring

Monument at Micheldever, the memorial to Mrs. Morley at Gloucester, the 'Charity' at Campsaal, or the group at Lewisham (all of which, with many others, we previously engraved (1867-8), is but to show how the higher elements of beauty and expression were embodied in his conceptions.

But it is to the several series of designs from the poets especial reference is made

fire or Dantesque gloom. To seize the peculiarities of such minds and translate them into the language of another art, infers the possession of powers even genius rarely inherits. To what extent Flaxman was competent to such a task as the illustrator of the *Iliad*, or the *Inferno*, *Æschylus*, or *Hesiod*, his compositions therefrom, as noticed in this series of papers, best prove. Of the same subjects, notwithstanding their having been made an oft-repeated theme for the exercise of Art (though not in the same continuously connected form), nothing in any way approaching them in originality, or exhibiting the spirit of their respective authors has been known.

From the "Agamemnon" of *Æschylus* already noticed is the group of 'Orestes and Pylades' (Fig. 3); the former offering sacrifice at the tomb of his murdered father. The accompanying illustration from the "Iliad" (Fig. 4) is strongly impregnated with the valorous fire of the Greek poet. 'Ajax defending the Greek Ships against the Trojans' recalls one of the most striking incidents of Homeric verse—

"Full twelve the boldest in a moment fell,
Sent by great Ajax to the shades of hell."

Ajax, the compatriot of Achilles, and second only to the Greek chief himself, is here seen in contest worthy the valour of his great leader. The grandeur of form and vigour of action, combined with the classic style of the whole composition, remind us of an Athenian frieze rather than a modern drawing. In such examples as this the artist stands beside the poet, and claims high rank as the linear interpreter of his verse. 'Ulysses at the table of Circe' (Fig. 5), previously referred to, is one of those instances of felicitous Greek-like composition of which Flaxman was so great a master. The engraving shows the elegance of the forms employed, and their happy relation to each other in the production of the effect realised. In such respects Flaxman's designs are accepted as the most valuable repertory of artistic aid extant. Models in all that relates to line and balance of parts, they are universally acknowledged as the highest standard of undeviating excellence.

Hesiod's songs of Earth, when

"In its fabled golden prime,"

Flaxman has sought to interpret through the medium of his pencil. 'The Good Race' (Fig. 6), of whom, in "Works and Days," Hesiod says—

"Genial peace
Dwells in their borders, and their youth increase,"

realises, beyond any other design of that series, the happy serenity of primæval innocence, when, among plenteous sheaves and vine-clad bowers, to them and their children life was but as a summer day. In contrast with the horrors of the "Inferno," what could be more vivid than the picture before us, or on what subject could the versatility of the artist be more severely tested? And yet each is so thoroughly felt and rendered as to suggest the impression that either represented a class of works on which alone the artist had matured his thought and practice.

In any detailed comparison of the various classes of his works, whether drawings or models, to those of a religious and poetic character must be assigned the highest rank. That he has embodied the spirit of the classic age in his pictures drawn from the poets of that time is beyond doubt; but it is in subjects wherein the beauties of Christianity and the graces of the affections form the themes of his pencil, that the fuller exhibition of his highest excellences are to be found, wherein a



Fig. 3.—ORESTES AND PYLADES.

for the fuller confirmation of the rank here assigned to him, one example from each of which appears among the illustrations of the present paper. 'The Summit of Maiebolge,' from the twenty-first canto of Dante's "Inferno" (Fig. 2), shows a demon carrying a sinner to its heights, from whence to precipitate him into the gulf of boiling pitch below, the punishment awarded to public speculators.

"A living load surcharged his shoulders high,

By either haunch

He held him, the foot's sinew gripping fast."

Thoroughly has Flaxman rendered, with Dantesque feeling, the demoniac savagery of the fiend, and conveyed the sense of his struggling under the weight of a heavy burden.

The variety and diversity of subject in "The Divine Comedy," and the Greek

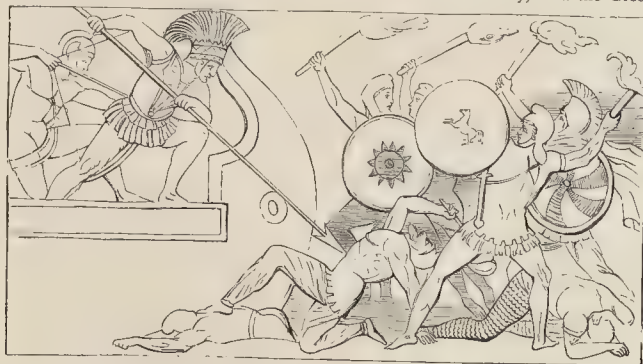


Fig. 4.—AJAX DEFENDING THE GREEK SHIPS AGAINST THE TROJANS.

poets, were such as to form a far more searching test of the range of inventive power than the feeling prompting the demand for memorialistic compositions. Of these latter works one general motive actuated the intention and sentiment of all, viz., the memory of the dead; and whether offered in the form of a public recognition for important national services, as the erections in St. Paul's to commemorate the valour of victorious leaders, or prompted

by the voice of sorrowing affection, as in the less pretentious *relievos* scattered among our churches, the demand on the part of the artist was, by the limitation of motive, the restrictions of subject, and exigencies of site, slight in comparison with that of penetrating the spirit, and embodying the substance, of a continuous narrative with the delineation of individual character and description of incident, seen through the respective media of Homeric

vivid creative power, ideal purity of form, intensity of expression, and a refined unconscious simplicity, are ever marked. Grandly heroic as the expositor of Homer and Æschylus, sweetly pastoral in his conceptions of the fabled times of Hesiod, and vivid in the glimpses of the unearthly hues of the Dantesque vision, yet all these fall short of the interest Flaxman has awakened for themes more directly appealing to the heart of modern humanity, and with which

his name will ever be intimately identified. In scenes demanding the expression of pathos and sentiment, how much more forcible are his renderings than where the panoply of arms or the contentions of giants and Titans form the incident. Mark the despairing grief of Antigone over the dead bodies of her brothers, Polyneices and Eteocles, in contrast with the 'Council of the Gods on Olympus;' or the meeting phalanx of Greek and Trojan, beside those



Fig. 5.—ULYSSES AT THE TABLE OF CIRCE.

touching scenes of 'Visit the Sick,' and 'Go to the House of Mourning,' in the 'Acts of Mercy,' and say in which the artist best accomplishes his aim of awakening a kindred feeling to that of his subject, or whereby his own individual characteristics can be most truly estimated.

Having passed in review the labours of Flaxman as a designer from the creations of the representative minds separating the modern, or Christian from the classic, or

heathen systems—and what greater diversity of spirit could test the depth of conceptive power—he appears to stand above and beyond the artists of all times, ancient or modern, in the possession of those qualities of original invention, purity of feeling, gracefulness of beauty, and pathos of expression, forming the characteristics of his style, and known by the term *Flaxmanic*. With the sterner aspects of nature his sympathies were less uniformly constant, though



Fig. 6.—THE GOOD RACE.

'Charon's Boat,' and other scenes from the Dante series, exhibit a sense of grandeur and terror worthy of the superhuman genius of Michael Angelo. But the gentler phases of humanity were those with which his own nature held the closest affinity, and in the expression of their graces is to be read the unconscious reflection of himself. His power of penetrating the spirit of the theme upon which employed, gives the impress of that individuality marking his designs from

those of all others, or by which he exhibits the *motif* of works originating within himself. His renderings of Homer are as classic in feeling as his embodiments of Dante and Hesiod are, respectively, unearthly and idyllic; while his memorial compositions, suggested by the voice of affectionate regret, possess a tenderness of sentiment, and depth of feeling, that insure to their author an ever-widening fame in the far-off Future of Art.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF H. MOXON, ESQ., KENSINGTON.

PRINCE HENRY, POINS, AND FALSTAFF.

[W. O. Orchardson, A.R.A., Painter.
J. C. Armytage, Engraver.

It may be presumed that this picture is not new to the majority of our subscribers, inasmuch as we gave a small version of it about two years ago, with other engravings from Mr. Orchardson's works, to accompany a biographical sketch of the painter. The subject, however, is quite worth repeating on a more extended scale than that formerly given to it, and the enlarged area it now presents affords the opportunity of becoming acquainted with all the details of the composition, especially with reference to the facial expression of the two near figures, and to the design of the rich tapestry hangings through which the stout form of the doughty knight, Sir John Falstaff, is making for itself a passage. This large piece of drapery is, by the way, not an unimportant portion of the entire composition, for the scene it represents—in which some royal lady is the principal figure, and where there are many others, with the buildings of a mediæval town—fills in effectively and agreeably what would otherwise have proved an uninteresting space of panelled wall.

It may be necessary, perhaps, for the purpose of identifying the situation of the three worthies introduced here, to refer to Shakspeare's text, which is found in his *King Henry IV.* (Part I.), Act i. Scene ii. Poins has been endeavouring to persuade the Prince to accompany him and Falstaff early on the morrow on a buccaneering expedition into Kent.

"There are," says Poins, "pilgrims going to Canterbury with rich offerings, and traders riding to London with fat purses; I have viands for you all, you have horses for yourselves; Gadshill lies to-night in Rochester; I have bespoke supper to-morrow night at Eastcheap; we may do it as secure as sleep: if you will go, I will stuff your purses full of crowns; if you will not, tarry at home and be hanged."

The Prince, however, after giving his assent to the proposition, withdraws it,—

"Well, come what will, I'll tarry at home."

Poins.—Sir John, I pr'ythee leave the prince and me alone: I will lay him down such reasons for this adventure, that he shall go.

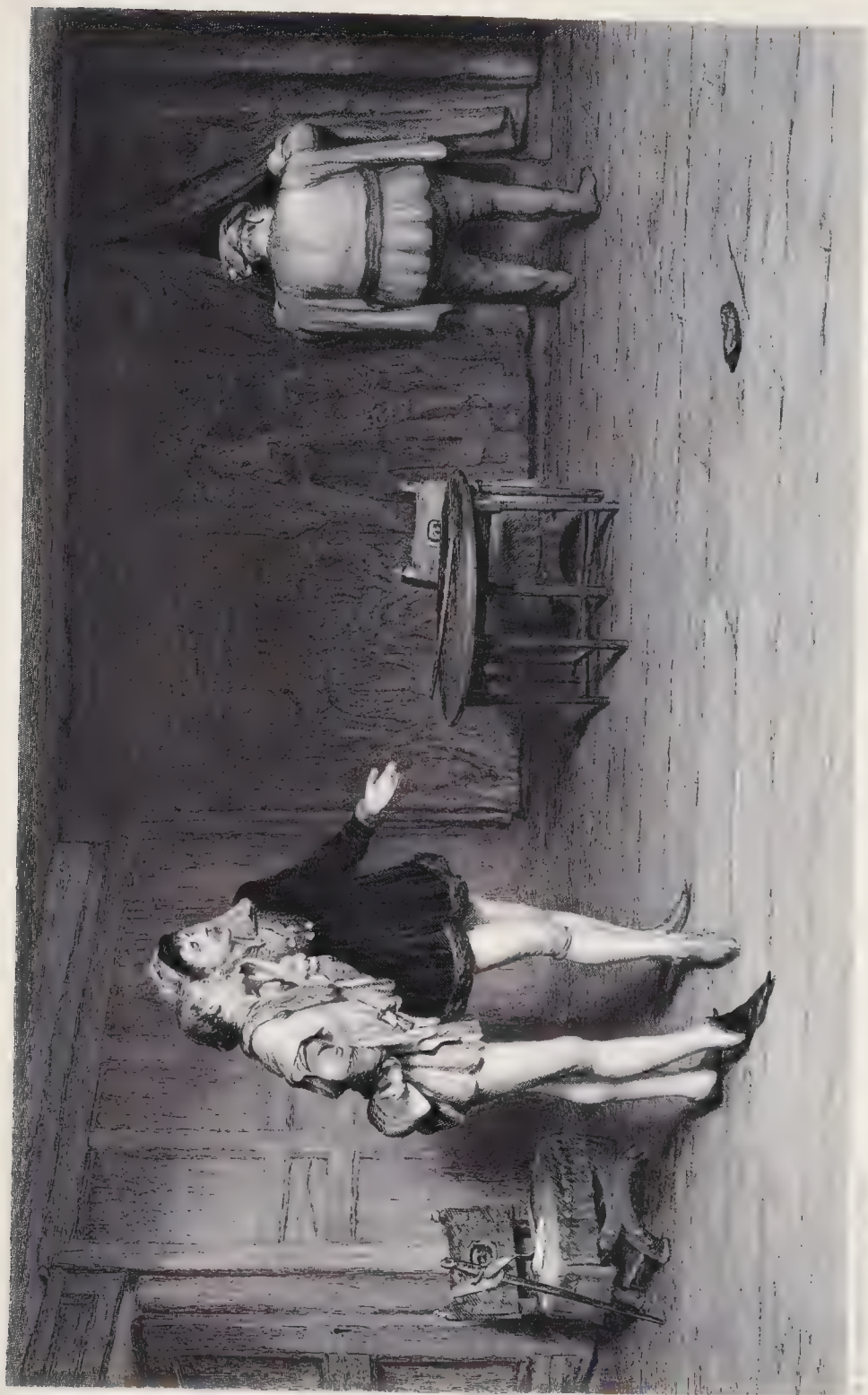
Falstaff.—Well, may'st thou have the spirit of persuasion, and he the ears of profiting, that what thou speakest may move, and what he hears may be believed, that the true prince may (for recreation sake) prove a false thief; for the poor abuses of the time want countenance. Farewell; you shall find me in Eastcheap."

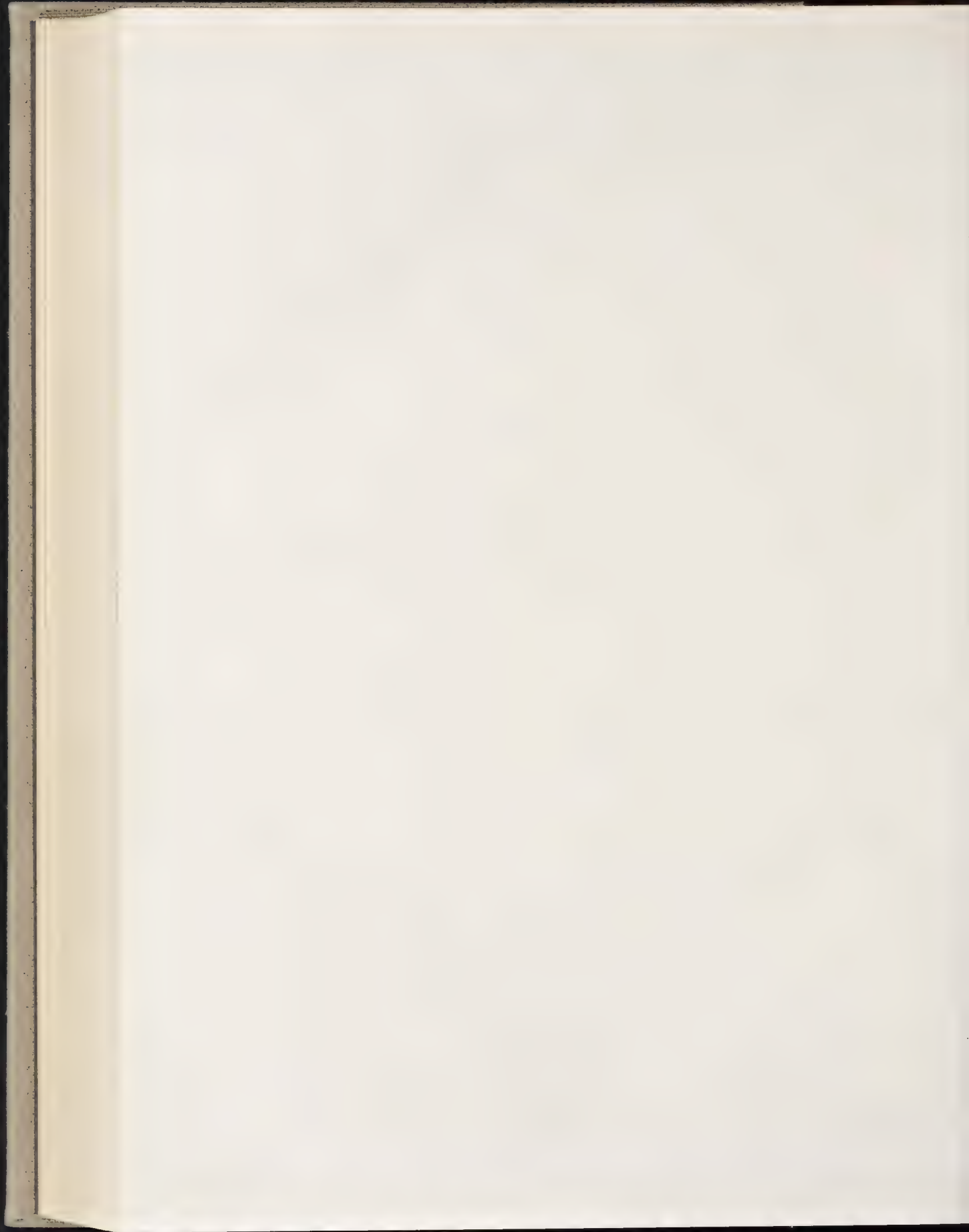
As Falstaff makes this way out of the room in the palace—the furniture of which, however, is not very palatial, as the artist has introduced it, even for the early part of the fifteenth century—the Prince thus addresses him:—

"Farewell, thou latter spring! Farewell, all-hallow summer."

The interest of Mr. Orchardson's picture lies mainly in the figures of the Prince and Poins, who, as was previously remarked in our notice of the work, survey the retreating knight with an attitude and expression ridiculously humorous. The canvas, like others by the same artist, wants filling up: but what there is on it is excellent in its way—so good as to make one desire he had put more upon it, if even to relieve the royal apartment of a barrenness highly suggestive of discomfort, and only occasional occupation—the rendezvous of plotters like the three who assembled within it.







VISITS TO PRIVATE GALLERIES.

THE COLLECTION OF DAVID PRICE, ESQ.,
4, QUEEN ANNE STREET.

It is not often that the ground-plan of houses situated in the wealthiest quarters of London leave space enough for the subsequent formation of a library or a picture-gallery. Mr. Price, however, has been fortunate in having been enabled to utilise a space in the rear of his house in the shape of an extremely well-formed gallery, in which the light is so well distributed, that the best qualities of each picture are perfectly well seen. As a considerable enlargement of the apartment is contemplated, additions of paintings will necessarily be made, as opportunity offers.

The collection numbers about 150 paintings, consisting of the works of living artists; and it can confidently be said that the gallery is exceptionally free from inferior pictures. They are all in oil; many are small, while none exceed a moderate size, so that the whole seem to have been chosen according to the principles, first, of exhibiting the capabilities of our living school; and secondly, of covering limited space with the greatest value.

There are in the gallery examples of Sir E. Landseer, R.A., C. Stanfield, R.A., T. Creswick, R.A., W. P. Frith, R.A., T. Faed, R.A., E. W. Cooke, R.A., John Linnell, C. R. Leslie, R.A., J. F. Lewis, R.A., F. R. Pickersgill, R.A., P. F. Poole, R.A., W. Müller, W. E. Frost, R.A., J. Phillip, R.A., F. Goodall, R.A., T. S. Cooper, R.A., Sir David Wilkie, R.A., P. Nasmyth, A. Elmore, R.A., J. C. Horsley, R.A., T. Webster, R.A., D. Roberts, R.A., E. M. Ward, R.A., Rosa Bonheur, Edouard Frère, Plassan, Duverger, Dyckmans, Dubufe, Alma Tadema, Auguste Bonheur, Meissonier, V. Chavet, L. Gallait, and many others of great eminence.

Whether the pictures by P. F. Poole, R.A., of which there are as many as ten, have, or have not, been selected with a view to illustrate that artist's course from the period of his studentship to that of full painter's estate, we are not told, but that they do so is most certain. The collection contains several groups consisting of 'Mother and Child,' presented in a form of composition which Mr. Poole has made his own. In the two figures there is always a dash of the sculptural, which gives to the group a zest not unfrequently classic, and the background is always open and mountainous. It is not often that an artist condescends, in after-life, to his earliest ideas, but we find these simple groups still repeated. In 'The Water-Cress Gatherers' is a figure remarkable for life and spirit; being that of a girl crossing a shallow stream, and holding only by the branches which overhang it: this piece of brook-scenery and the figure are equally well painted. There is an admirably tender sentiment in that scene of the Fourth Act of *Cymbeline*, in which Arviragus and Guiderius stand by Imogen lying before them as if dead. The former casts flowers on the body—

"With fairest flowers,
Whilst summer lasts, and I live here, Fidele,
I'll sweeten thy sad grave," &c.

The subject is one which few artists would have chosen, as it depends for its successful issue on that kind of moving circumstance which Mr. Poole has at once felt. It is remarkable for its breadth and harmonious colour. As an effect very powerful and directly opposed to it, is that of 'Lorenzo and Jessica at Belmont,' a theme that opens to this artist a line of treatment wherein he greatly excels. The lovers are seated with their backs to a lake, whereon is shed a breadth of moonlight, whereby they are strongly relieved. We may fancy that we hear their amorous banter—

"In such a night
Did Jessica steal from the wealthy Jew,
And, with an untrifling love, did run from Venice
As far as Belmont."

The incident would have told much more powerfully had the scene been more contracted; but as it is, it is one of the many effective

passages in Shakspeare that we are surprised has never been painted before. Others by Poole are 'The Rest by the Way,' 'Cottage Children,' the richest piece of colour he ever painted; 'The Mountain Path,' &c.

It is gratifying to find that the works of Nasmyth are rising to the estimation they most justly merit. He is represented here by a landscape resembling in every respect a production of the school by which he has been so naturally "inspired." It is a passage of flat and most unattractive landscape, 'A View in Surrey,' broken by trees of very commonplace forms. It is a subject which a whole school of landscape-painters would have passed without notice; yet Nasmyth has worked it into a most exemplary passage of scenery, abounding rather with the conquest of difficulties than the display of beauties. Nothing can be more perfect than the definition of the distances into which the artist has divided his plane, and that is always a beautiful feature in his works.

'The Sisters,' H. Le Jeune, A.R.A., "is a group of two cottage-children, the elder caressing the younger, who is seated on a grassy bank. The heads have all the simplicity and sweetness which distinguish the youthful studies of this painter. This group is made out with a larger amount of dark shade than is usually found in his works; the background is a section of wooded landscape very sweetly painted.

'Between the Tides' is the title of a picture by J. C. Hook, R.A., which appeared in the Royal Academy this year. The composition is full of interest and appropriate material. The retiring tide has laid bare a rugged and rocky foreshore, near Clovelly, we believe; whereon lies, high and dry, a small sloop discharging with all dispatch her cargo of coal; being surrounded, of course, by working parties, the haste of whose proceedings bespeaks the exigencies of the occasion. 'The Beach at Scheveningen' is also a very interesting composition, though consisting only of a few boats, fishermen and fishwives, the latter busied in sorting the results of the fishing. The simplicity of the scene is remarkable, the shore being quite devoid of local forms. Yet inferior to this is the picture of the 'Britannia Fishwomen,' exhibited in the Royal Academy in 1866. Almost equally simple in treatment is 'Whipping for Mackerel,' which shows only a small boat containing a man and a boy. The sea is calm, and is painted throughout up to an unbroken breadth of lustrous reflections, a very daring proposition as so nearly approaching mere flatness; but these are all far surpassed by 'Oyster Sevels,' one of the most recent of Mr. Hook's performances—exhibited this year (1872). It is a view over a flat portion of coast seamed by pools stocked with oysters. The foreground passages of the picture are the most masterly pieces of execution Mr. Hook ever painted. In substance and colour the work cannot be surpassed, and as a whole it is a production of great excellence. It is surprising that such a material should ever strike an artist as affording matter for a picture.

'The Family Party,' T. Webster, R.A., is a small but very interesting work; and not less so is 'The Fern Gatherer,' W. C. T. Dobson, R.A. Of W. P. Frith, R.A., there are not less than eight examples, all of which are among the very best specimens of the painter's varied powers. In his 'Juliet' he dissents from the personification to which painters in their conceptions have given themselves from time immemorial; a presentment constructed rather out of Juliet's utterances in her intercourse with her nurse, than those of her sentiments which bespeak knowledge of the world. The scene is the second of the second act, in which we find her, a womanly presence, seated, and thus apostrophised by Romeo:—

"See how she leans her cheek upon her hand.
Oh, that I were a glove upon that hand,
That I might touch that cheek!"

The head is thoughtful, more argumentative than the childish features too generally given to the character. Other works by Frith are 'Little Dorrit's Visit to the Prison,' the well-known figures, 'Did you ring, Sir,' 'Sherry, Sir,' and an admirable replica of 'The Railway Station'; but, according to our taste, Mr. Frith shines

most conspicuously in his small social subjects, of which there are two here, 'A Scene from the "Bride of Lammermoor,"' and 'A Scene from "Kenilworth,"' that in which Anthony Foster snatches the poisoned draught from the hand of his daughter. This is perhaps the best of the small pictures that this artist has ever produced. And again, we have here, at least, the most remarkable work he ever painted, 'Claude Duval dancing a Coranto with Lady Aurora Sydney,' sufficiently well known through the engraving.

In looking through this collection we meet with two pictures which excite the greatest surprise, not from any extravagance of thought or manner, but by their utter want of sympathy with everything that has preceded them from the same hand. They are by F. R. Pickersgill, R.A., who has hitherto signalled himself as an interpreter of chivalrous poetry. These compositions, severally 'Women at the Well' and 'Washing Vegetables,' consist of groups of persons of the most homely character. In this extraordinary divergence Mr. Pickersgill has, of course, an end to answer. For ourselves, we congratulate him, if it is to be understood that this marks the beginning of a new, and a more acceptable career.

Mr. Price possesses a curiosity in a picture by Wilkie which is almost unknown in this country. It is 'The Bride's Toilet,' painted in what is called the artist's second manner, and was removed hence to Vienna immediately after exhibition. It is in the most perfect condition, and bears more distinctly the Wilkie characteristics than any work of its period. 'His only Pair,' a picture well enough known to be famous, is also by a Scottish painter, T. Faed, R.A.; and he, like Wilkie, a painter of domestic material, has also opened a path for himself, but with a solidity and substance of representation with which we have but little to compare without returning to the old masters. Another by T. Faed is called 'After Work,'—a family of cottage-children assembled to greet their father after his day's labour, while he in return bestows a caress on each. The composition of this work, and the masterly manner in which it is lighted, although the subject be but commonplace, will bear comparison with the most carefully studied productions of the best period of Art. The tone of this and others of Mr. Faed's works refer, as well directly as indirectly, to Burns's poems.

Another eminent painter from the North is here most worthily represented, that is John Phillip, R.A., many of whose performances seem to have been intended to vie with those of the best periods of the old schools, as without question they certainly do. It was Wilkie who said that the most accomplished members of the "English school" followed the principles of Velasquez without knowing it; but John Phillip has sat at the feet of the great Spanish painter, and was proud to confess it. There are two of his works here, 'The Spanish Volunteer' and 'A Cottage Interior,' of which the latter is the most brilliant of its class that we have ever seen. The life of the scene is a mother and child, and the manner in which the group is relieved is more than masterly. The subject is one of the lower stratum of Phillip's conceptions, but he has elevated it as an Art-study to an equality with some of the rarest productions of the best era of painting. The 'Volunteer' picture is a production of great merit, as exemplifying a solidity of work rarely met with.

No painter of our circle has been more true to himself than W. E. Frost, R.A., of whom there are three examples here—'Zephyr and Aurora,' 'A Bacchante,' and 'Juliet'; and we must pay him the compliment to say that the perfect purity and sweetness of his ideas have never been surpassed. There is not in anything he ever painted any allusion to raise a blush on the cheek of innocence. His 'Zephyr and Aurora' in this collection affords a comprehensive instance of the tone of his thought, the precision of his execution, and the elegance of his ideal. Etty is commonly said to have been his master; he might have been a follower of Etty to a certain point, but the two men were very differently gifted; the grace which qualifies everything that Frost does was not felt by Etty, though the latter had a

larger following of students than any painter of his time. Of Etty there is a valuable example, which was some years ago in the Gillott collection. It represents one of those companies of nymphs he so frequently painted. They appear to have been assisting in the vintage, and are overcome with wine. It is a work of singular originality and beauty; and now we see but few of Etty's pictures, we are ready to confess, as in the present instance, their real merits.

Most of the pictures in this collection are deserving of detached description, but we have space only to mention the titles of many, and to pronounce them as of rare quality; as 'Calypso,' and a 'Landscape, with Tobit and the Fish,' F. Danby, A.R.A.; 'Head of a Girl' and 'Head of a Boy,' W. Gale, two very bright studies; 'The Road to the Farm,' 'Cow and Sheep,' and a third, T. S. Cooper, R.A.; 'The Church-Door,' C. J. Lewis; 'A Corn-Field,' W. H. Knight; 'Mayence,' F. L. Bridell; 'The Thorn,' H. Le Jeune, A.R.A.; 'The Opera,' H. Schlessinger; and 'A Spanish Girl,' life-sized studies, by the same, both masterly in execution; 'St. Owen's Bay,' A. Clint; 'Welsh River Scene,' F. W. Hulme, highly picturesque; 'Amateur Blondins,' W. H. Knight; 'The Introduction,' A. L. Egg, R.A.; 'New Boots,' E. Nicol, A.R.A., wherein we have that Protean Irishman whom Mr. Nicol manipulates at will into so many characters. The picture is well known; he is grotesquely struggling to make a conquest of a pair of new shoes, which, we are to understand, he never will effect. 'Lucy Ashton and Ravenswood,' A. Johnston, a small picture, has for its point the meeting at the fountain, when "the bird fluttered a few yards and dropped at the feet of Lucy, whose dress was stained with some spots of its blood." The scene has the merit of declaring at once the source whence it is taken. 'Valentine's Day,' J. C. Horsley, R.A., a very successful study, the subject invested with more of a sentimental element than prevails in the ordinary version. A lady has received a valentine, and she consults her glass in confirmation of the rhapsody she holds in her hand.

This collection contains the 'Lilium Auratum,' J. F. Lewis, R.A., a picture which will be remembered as having attracted a large share of attention in the exhibition of this year. A second by the same hand is 'The Bazaar at Cairo,' very different from the other in every point, but minutely descriptive of those traits of Oriental character which are met with in Egypt. We have been so long accustomed to discourse with Mr. Lewis over his small pieces of microscopic finish, that anything larger brings with it a surprise for which certainly there has been no preparation. Compared with what he has hitherto done, the 'Lilium Auratum' is a large picture; but it greets the eye with as much of what is called originality as ever did any of its smaller kith and kin. Whether the artist may have intended this we know not; but it is singular in its resemblance to our conceptions of what might be arabesque figure-painting, had that florid school attained to such end. It represents a lady of the harem gathering flowers; she is followed by an attendant, and both are surrounded by the wild luxuriance of the palace garden. The unconstrained manner of the sultana or odalisque tells us that she is quite at home. The painting of her dress is an exemplary success, fully representing the glistening of the gold embroidery with which it is trimmed. Setting aside all question of high Art, Mr. Price is to be congratulated as the possessor of this, we may say as yet, unique work, certainly the most remarkable that has appeared on the walls of the Academy for years. 'The Bazaar at Cairo' is a very spirited composition, every passage of which is undoubtedly true.

The 'Alice Lisle' of E. M. Ward, R.A., tells with much better effect in oil than as a mural picture, in the corridor of the House of Commons. Here it is bright and spirited, and such certainly was the intention of the artist in his large picture, which has suffered from some hostile agency—not damp, because the paintings in the corridor are executed on slabs of slate relieved from the wall, so that a current of air can pass behind them. This picture has been engraved in the *Art-Journal*.

Of Sir Edwin Landseer, R.A., there is but one example. It is called 'The First Leap,' and shows a boy, Lord Alexander Russell, in the act of leaping his pony over the fallen trunk of a tree; although a very early picture, it is wonderfully spirited, and has many of the characteristics of the artist's best works. By F. Goodall, R.A., there are two—'Rebecca,' and a small 'Interior,' a room in Hardwick Hall; both pictures of high merit in their respective classes of subject. 'The Fainting of Hero,' by M. Stone, a scene from *Much Ado About Nothing*, has perhaps the fault of appearing too crowded, although possessing otherwise many conspicuous merits. Others more or less attractive are 'The Betrothed,' A. Elmore, R.A.; 'Posthumus and Imogen,' J. Faed, R.S.A.; and by the same painter, 'Wedding Dresses.'

Mr. Price is fortunate in his selection of pictures by Linnell; these are 'The Timber-Wagon,' 'The Farm-Yard,' 'The White Cow,' 'Welsh Drovers,' 'Abram and the Angels,' 'The Timber-Wagon' was exhibited at Paris, in 1855, by special desire, and carried off the chief prize for landscape Art. 'The Welsh Drovers' was exhibited at the Manchester Art-Treasures Exhibition, and won universal admiration. It would seem to have been painted as a comprehensive lesson. Contrary to Linnell's usual practice, there are no trees as prominent features in the composition; the whole being a most skillfully arranged system of lights and darks. There is always much to be learned from the works of John Linnell; but in this picture the precepts he lays down are more valuable than those of any other picture he ever painted. It is worked out on the grand principles which guided the hands of the men of old, and is equal to any of their works in its impressive earnestness. 'The Timber-Wagon,' on the other hand, is a close scene, a nook shut in by trees, with a stirring company of wood-cutters busy in loading their clumsy vehicles with the spoils of the forest. It is marvellous in colour, and has much more of definite story and purpose than Mr. Linnell generally paints; and in the composition there is a perfection and oneness which even he rarely attains.

Nasmyth has already been mentioned; but there are altogether four works by him, all of them of rare quality. By Creswick are seven, the greater proportion of which are of that earlier period when he painted nothing without taking sweet counsel with nature. He celebrated the Greta as no such stream had ever been signalled before, and certainly the little river was not ungrateful, for its bed was to him a mine of gold, and more of reputation. The 'Fusion of the Greta with the Tees,' is a work of his best time, and illustrates most perfectly his manner before he gave himself up to that persuasion which painters term "leathery." These remarks apply especially to 'Mountain Streams,' a picture from the Northwick collection; but knowing so well the localities they represent, we speak of them without reference to the titles given. In co-operation with T. S. Cooper, he has painted a charming little picture called 'Landscape and Cattle.' The titles of others to which allusion has been made are a 'Bridge on the Greta,' and 'On the Tees;' but for the admirers of Creswick there is a surprise in this collection in two views, called respectively 'The Fall of the Mohawk' and a 'Bridge on the Hudson,' both, as examples of American scenery, differing widely from his English subject-matter.

Few artists have shown greater versatility, with becoming power and self-possession, than William Müller. He has acquitted himself in a manner so fascinating in all he has undertaken that the thoughtful critic may hesitate between pronouncing him a landscape or a figure-painter. Like the works of all men of genius, Müller's not only captivate by their essential beauty, but they discourse didactically to the understanding, each presenting what may be called a course of study. 'Gillingham' is the title given to a small landscape in this gallery, a picturesque locality on the Medway; where Müller painted many fragments, and not he alone, but Turner, Calcott, Duncan, and others, attracted by the amenities of the spot. But this particular picture, which is called

'Gillingham,' may be referred to any other place, for nothing can be more simple than the objects of which it is composed; though few things are more difficult than the precepts it inculcates. There is no point of weakness anywhere, no attempt at poetry, but the whole is made out in forcible and elegant prose, and it may without question take a place with those great works of Art that are cited as the products of the most richly gifted intellects.

'The Auld Peat Hobs in Perthshire,' J. Smart, A.R.S.A., affords an instance of successful enterprise in giving pictorial effect to a vast expanse, with nothing to recommend it but the broken face of the country. The sky is heavily overcast, but it harmonizes perfectly with the dark and sullen moorland which it canopies.

Referring to a 'View near Cuckfield,' of a certain cast, it is scarcely necessary to ask by whom the picture has been painted, so completely has Copley Fielding made himself the *genius loci* there. But much more attractive is one of those sea-storm bursts in the description of which Fielding stood alone. There is a small and light craft threatened with destruction by a black cloud which almost envelops it. These tornado blasts of Fielding's call to mind Ruysdael's famous thunder-cloud whence Turner took the hints for his 'Port Ruysdael.' Of this picture Professor Ruskin has written—"No man has ever given with the same flashing freedom the race of a running tide under a stiff breeze, nor caught with the same grace and precision the curvature of the breaking wave arrested or accelerated by the wind. The forward filling of his foam and the impatient run of his surges, whose quick redoubling dash we can almost hear as they break in their haste upon their own bosoms, are nature herself; mist, rain, and cloud, transparent, formless, full of motion, most translucent where most sombre, and light only through increased buoyancy of motion, letting the grey through their interstices, &c. His skies will remain, as long as their colour stands, amongst the most simple, unadulterated, and complete transcripts of a particular nature that Art can point to."

By C. Stanfield, R.A., there are six; the most important of which are 'Peace' and 'War;' these may be counted among the most maturely studied pictures that bear his name. In the latter we see an English frigate firing on the French coast and destroying the buildings, many of which are in ruins. 'Peace' shows an English naval arsenal in which prevails the most perfect tranquillity. Both are minutely descriptive of the conditions they propose to illustrate. The others are 'The Pic du Midi,' 'Beachey Head,' 'The New Deep, Zuyder Zee,' one of his very successful Dutch subjects; and not less successful in another line of beauty is his 'Gulf of Salerno.' In all these works prevails that system of harmonious greys and warm lights which give such a charm to the painter's colouring. In a very different feeling—that is, more substantive and real—are rendered the conceptions of E. W. Cooke, R.A., of which there are three—'On the Scheldt,' 'On the Bristol Channel,' and 'Scheveningen Sands,' wherein are shown that singularly firm execution and completeness of description which particularly characterise Mr. Cooke's marine pieces.

'Tom Jones' is a source not often applied to for subject-matter; but there are by C. R. Leslie, R.A., 'Sophia Western and Tom Jones,' and 'Sophia Western;' both are remarkable, and are qualified by properties attainable only by the skill and experience of a master. The single figure is a profile, pale and with much of that kind of sentiment which is found only in Leslie's characters. A picture by David Roberts, R.A., is small; the subject is 'Elgin Cathedral;' one by David Cox is also small; it is an oil version of 'Crossing the Moor,' which he has also painted in water-colour.

These and a few others constitute the contents of this gallery, the excellence of which has compelled the description of so many; but there are yet to be noted some important foreign pictures by painters of great eminence. By Rosa Bonheur are four, a greater number of the works of this lady than is commonly met with in one collection, besides her portrait by Dubufe, which represents her standing with her arm thrown over the neck

of an ox—the head of the animal is painted by herself. Her own pictures are 'Changing Pasture,' a flock of sheep crossing a Highland lake in a ferry boat; 'An Alarm: Deer—Early Morning,' 'Highland Cattle,' and 'Landais Peasants returning Home,' which are all among the best examples of her art. 'Reynard in his Studio,' by Meissonier, in certain of its qualities excels all his other works, and consequently in these respects surpasses them all in value—a value which may be said to be "fabulous," but which is nevertheless real.

Other pictures which have been selected with equal taste and judgment are 'The Prayer,' A. E. Plasson, and 'Il Penseroso' and 'A Vow,' by the same; 'Card-Players,' Fichel; 'The Team—Hungary,' Schreyer; and 'The Prisoner at Rome,' L. Gallait.

'The Ball at Versailles,' V. Chavet, represents the entertainment given to the Queen and the Prince Consort on the occasion of their visit to the Emperor and Empress of the French in 1835. It is, of course, crowded with figures, of which the most prominent are portraits. This picture was under the hands of the painter for ten years, more or less, and such is the success of its finish, that, seen under the gas-light appropriated to it, the illusory effect is perfect.

Respectively in their different manners, and not less attractive, are 'L'Attente,' J. Dyckmans; 'Saying Grace,' Edouard Frère; 'Coast View, with Cattle,' Auguste Bonheur; 'The Ornamentation of the Parthenon at Athens,' Alma Tadema; 'Venice,' Van Moer; 'Scene in Holland,' W. Roelofs; 'Landscape,' Lambinet; 'Grandfather's Birthday,' J. E. Duverger; and others.

Thus every available inch of the gallery walls is covered, but an enlargement is, as we have remarked, in course of construction by permission of the Duke of Portland, on whose estate the property stands. If the additional spaces are hung with the same taste that has guided the present selection, the gallery, if not so extensive as some others, will at least rank in other respects as one of the most attractive in this country.

MANCHESTER ROYAL INSTITUTION.

THE fifty-second annual exhibition of pictures was opened to the public on the 17th of September; the collection was enhanced in interest by contributions from private galleries. At the same time, the works of the painters resident in and near Manchester are much higher in merit than they have been on any former occasion, and an array of works, the productions of the students of the Art-school in that city, ought to be encouraging to those who have any desire to foster its native talent.

The loan contributions are mainly from the collections of Mr. W. Cottrill and Mr. Barlow, the former of whom lends examples of several of the best painters of the English school, with a few of the French school. Among Mr. Cottrill's pictures the principal are 'Helen on the Walls of Troy,' by F. Leighton, R.A.; 'The Flight into Egypt,' by John Linnell, R.A.; 'Lear and Cordelia,' by P. F. Poole, R.A.; 'The Rescue of the Brides of Venice,' by J. M. W. Turner, R.A.; 'The Windmill,' by Thomas Creswick, R.A.; 'Landscape and Figures,' by W. Collins, R.A.; 'Maternal Kindness,' by Edouard Frère, as well as others of great merit. Mr. Barlow contributes some small but charming specimens of foreign schools, and good examples from several of the painters of the locality.

Mr. C. H. Rickards is always generous enough in sparing from his walls year by year some rare examples, and on this occasion he lends a fine portrait of G. F. Watts, R.A., painted by the artist, and another work entitled 'Undine,' by the same painter. There are also other pictures lent by Messrs. Brockbank, T. M. Whitehouse, and D. W. Doeg; most of these works being well known, do not require notice.

No. 8, 'The Returned Prisoners, near the Village of Pont Aven, Brittany,' by W. B. Baird;

the tale is fairly told, and the colour, composition, and execution are good.

No. 11, 'The Souvenir,' by E. M. Bancroft; a pleasant little work in colour, &c., but requires "treatment" as to light and shade, the lower part of the figure being too light.

No. 22, 'A Mill Stream, Brittany,' by J. Davies; a small upright picture of rare merit, and which reminds one of Constable.

No. 27, 'Des Avances Amicales,' by Clement A. Swift, is a clever work, but wanting in balance of colour and arrangement.

No. 26, 'Boat-building at Rye,' Charles Thorneley; very quiet and well felt; although a small production of no pretensions, it is quite in the right direction.

No. 39, 'In Thought,' by Otto Scholderer; the subject might have been more aptly named; notwithstanding the simplicity of the treatment is much to be admired, and the drawing, painting, and colouring of the figure, for the most part are right.

No. 40, 'Pont-y-Pair, Bettws-y-Coed,' F. W. Hulme; true to nature if taken in parts, but the effect as a whole is a little wanting; the painter's smaller works are always more successful.

No. 47, 'Home Again—France, 1870,' F. W. Lawson; good in effect and colour, but the picture has too much the look of the studio.

No. 48, 'Gwynant Valley, North Wales,' R. P. Richards; true in natural effect, and pleasant in colour, but the dark cloud on the right mars the composition.

No. 49, 'Chiswick,' J. L. Thomson, is a quiet and well-felt bit of nature.

No. 61, 'Harvest-Home amongst the Fishermen, Coldingham Shore, N. B., J. H. Partington; agreeable in colour, but wanting in light and shade, and composition.

No. 65, 'A Welsh Lane,' George Hayes; a clever work, quite the artist's best production.

No. 84, 'Buying an Indulgence for Sins Committed and to be Committed,' J. Archer, R.S.A.; the tale is capably told, and the work, although not altogether agreeable, is one of unusual character and expression.

No. 93, 'Florence,' by A. B. Donaldson; if the composition of the work were equal to the colour, it would be one of great excellence; the painter has rare feeling for colour.

No. 96, 'A New Way Home,' P. R. Morris; a small replica of the larger work, now in the Liverpool exhibition; it has all the best qualities of Art.

No. 107, 'The Wayfarers,' Joseph Knight; the upper part of this work is excellent, but the lower portion (save the figures) is too red and woolly.

No. 114, 'Among the Wilds of Wales,' E. H. Holder; an excellent picture and full of true character. No. 135, 'Coast Scene, Scarborough,' by the same painter, is very carefully painted from nature.

No. 128, 'Les Premiers Jours d'Avril,' Clement A. Swift, indicates a true feeling for nature.

No. 85, 'Landscape,' J. W. Borsellen; spirited in effect of light and shade.

No. 87, 'Summer Pasture,' H. C. White; on the whole very satisfactory, and much more complete than his larger works.

No. 141, 'The Doctor's Visit,' E. Crawford; full of humour and drollery. The colour is not quite successful.

No. 205 is a study of a lady in Spanish costume by G. V. Gibson, pleasant in effect and colour.

No. 221, 'The Old Water-Mill,' J. Janssens; an extremely clever landscape, with dashes of sunlight well given; the natural variety of tints in the foliage adds much to the beauty of the work.

No. 234, 'St John's Day, Venice,' F. W. W. Topham; large in manner, good in character, having a fine decorative effect.

No. 560, 'Ruth and Naomi,' G. B. Bedford; much feeling and expression are depicted, but the prevailing brown tone is not agreeable.

No. 562, 'Proserpine,' E. J. Poynter, A.R.A.; an exquisite little work.

No. 568, 'Absent without Leave,' T. F. Marshall, is right in colour, but somewhat scattered in effect. If this painter would carry his figures to a nearer state of completeness as

to drawing, modelling, and expression, his works would greatly increase in worth.

No. 606, 'Might is Right,' C. Verlat; good in character; the animals are well drawn; the left side of the picture is rather too dark.

No. 610, 'A Cheshire Pastoral,' Charles Potter; very nice in feeling and colour; more finish in the foreground would add much to the value of the work.

No. 611, 'Peel Castle, Isle of Man,' James Danby; an extremely clever work, quite "aglow" with sunlight.

No. 626, 'The Mouse-Trap,' F. D. Hardy; an interesting little subject, but not altogether well managed, and the composition of the light and shade is awkward; the painter is more at home when painting on a smaller scale.

No. 637, 'An Evening in Surrey,' Mark Fisher; a quiet natural effect, very successful in colour.

No. 645, 'A Tiff,' T. J. Watson; agreeable in colour and effect, but the attitude of the male figure is not fortunate, which interferes with the success of the work.

No. 663, 'The Quay Pool, Pont Aven, Brittany,' R. G. Somerset; excellent in character, colour, and effect, but too sketchy.

No. 683, 'In the Rain,' T. H. Hague; a clever little work; we hope the painter of it will go forward from this point.

No. 664, 'The Tournament,' G. B. Goddard; a very effective picture; the animals being, for the most part, well drawn and arranged, and teeming with life, but the foreground is too neutral in tone.

No. 676, 'The Birthday,' C. N. Hemy, is quaint and very clever, but not so complete as most of this painter's works as to effect, composition, natural imitation, and colour.

No. 691, 'A Winter Day's Recreation,' J. O. Banks; full of ability, but the work fails mainly in the want of effect and colour.

No. 559, 'Moonlight, with Girl and Cows,' R. Burnier; a delightful little work in all respects.

No. 700, 'A Mountain Lane,' George Sheffield, is a very clever drawing executed in charcoal.

Nos. 703 and 706 are also charcoal drawings of great ability, by E. J. Poynter, A.R.A., executed as studies for his oil-picture of 'Perseus and Andromeda.'

No. 16, 'Burning of the Books of Don Quixote,' by J. C. Horsley, R.A., is familiar to us. Also 'The Flood,' by Sir Edwin Landseer, R.A.; but the one here exhibited is the small replica of the larger work.

No. 164, 'A Painful Necessity,' Alexander Johnston. The incident is a touching one. A widow with a child in her arms presenting herself at the counter of the pawnbroker, in the act of taking from her finger a ring, once the token of affection and happy days, but now a pledge for a mouthful of bread; the colour is not quite agreeable as suited to the subject, and the treatment is wanting in reality.

No. 19, 'Flowers,' W. J. Muckley; a most successful rendering of nature—perfect in composition, and so marvelously dexterous in execution, as to have seized, as it were, the passing beauties of the flowers, and affixed them to the canvas. In future exhibitions we hope to see further productions of this artist, who has so pre-eminently made this branch of Art his own as to have distanced all who have hitherto made it their study.

No. 172, 'The Catapult,' W. J. Muckley; a boy intent on sport or mischief in the act of shooting at something, affording an equal amount of amusement to his playmate of the other sex. In composition and colour it evinces careful study of nature; the figures and accessories are firmly and solidly painted; the drawing, except in the curve of the right leg of the boy, unexceptionable; it possesses most of the artist's best points.

No. 377, 'Curiosity,' W. J. Muckley; a charming little water-colour. A youthful trespasser peering into an antique cabinet, by chance left open. The idea is well carried out, leading the spectator to join the youth in surmising, "What may be there?"

No. 134, 'On the Road to the Pasture—Approach of a Storm,' by J. H. L. de Haas;

full of nature, and a very satisfactory work, painted in a broad yet careful manner. Also another landscape with cattle, by the same painter in connection with Verheyden, the feeling of light, shade, and colour being excellent throughout.

The Water-Colour drawings this year are not, on the whole, so good as on previous occasions, and our space will only permit us to mention a few of the best of them.

No. 345, 'Sunset, North End of Glencoe,' A. P. Newton; a drawing displaying great merit, the effect of sunlight being wonderfully true, but the work is not pleasant in composition, nor is the colour agreeable.

No. 280, 'The North-west Lighthouse, Shetland Islands,' S. Bough, A.R.S.A. The painting of the sky and clouds in their lurid look is really an achievement, notwithstanding the effect of the whole is not sufficiently complete.

No. 334, 'A Ticklish Occupation,' J. H. E. Partington, is a clever study, but the figure is too much built in with accessories.

No. 266, 'More Free than Welcome,' Miss A. J. Crozier; a drawing of much merit, but it needs a balance of cool colour.

No. 371, 'Rosson Point, Ireland,' W. F. Stocks; beautiful and true in colour, but requires composition both as to lines, and light and shade.

No. 383, 'In the Meadows, Rowsley,' L. C. Livett; charming in feeling; for quiet nature perhaps a little too uniformly green in the foreground.

No. 382, 'Pembroke Castle,' A. W. Williams; in all respects a most pleasing work.

No. 413, 'From the Camp,' E. Radford; a nice little drawing, but the colour fails from being too uniformly brown.

No. 434, 'Welsh Ponies,' Basil Bradley; a spirited drawing, the life and action of the animals being well given.

No. 277, 'A Wreck of a Sloop,' R. Redfern, is a drawing of much merit as to general effect and colour, but requires carrying farther to be thoroughly successful.

There are some good portraits by Measham, Percy, Crozier, Sidley, and Miss Robinson: other works, too, in oil and water-colour, of much ability by painters whose names we can but just mention for want of space, and which are as follows:—T. O. Hume, Jerry Barrett, H. Zimmerman, P. Vander Onder, J. Plumot, C. J. Lewis, Haynes King, Charles Baxter, J. R. Lee, J. Aumonier, Thomas Wade, Walter Maclaren, William Meredith, Miss Julia Robinson, John Absolon, Clark Stanton, A.R.S.A., Wilmot Pilsbury, F. J. Shields, R. Norbury, E. H. Fahey, George Crozier, John Morgan, James Gow, Anderson Hague, Miss Emily Robinson.

Manchester is the hot-bed of modern Art; no doubt its culture is forced, and may be, occasionally, unnaturally so; but it is beyond dispute that the very best examples of the masters of the later half of the nineteenth century are in that city and its locality. It is true that pictures are bought there often—too often—because of the name of the producer; that the works of Brown, Jones, and Robinson, however admirable, whatever promise they conveyed of a grand future, would have little chance of sale, while those of renowned painters would bring any price that was asked for them. But whatever drawbacks there may be, it is sure that the great mart of modern pictures is to be found in the grand city of the cotton lords, and that very much of the high and palmy state of British Art must be traced to the "patronage" it has found in Lancashire. To inquire into the consequences and results of that "patronage" is a matter of exceeding delicacy; they are not altogether good; the fosterage may be false, the prosperity but temporary: pictures have been raised in "price" far beyond their value; there may be a reaction, and with effects disastrous. Yet the wealth of the country is so continually increasing, that for a long time to come paintings may find purchasers who do not care what they give for that which they desire. It is none the less certain that the exhibition, held annually at the Royal Institution, Manchester, does not prosper; few

of the magnates of the great city buy pictures there; perhaps there is not a fiftieth part of the collections that have there passed the ordeal of public criticism. As a natural result, of late years the exhibition has not been remarkable for merit; artists who have achieved fame are discouraged from contributing to it: the works of our foremost men are always loans. Where the best productions of modern Art ought to be seen often, they are seen seldom. That is, we apprehend, an evil for which there is no remedy; where there is no demand there is no supply. We might enlarge upon this topic: it may be our duty to do so ere long.

And while discussing the matter of Art in Manchester, we may refer to the last report of the Council of Owen's College, which enters at some length upon the question of a higher and more special teaching of the Fine Arts in the college. Mr. Walker, drawing-master of the institution, having submitted to the Council some remarks on the subject, a special committee was appointed to consider and report upon them: the result of the deliberations establishes the desirability of the object sought to be attained, but that the college does not at present possess the means of working it out, and must look to the public for the necessary aid. The report concludes thus:—"The love of Art which distinguishes Manchester and the adjoining districts justifies the hope that it may prove possible to develop, in appropriate connection with an institution legitimately desirous of associating itself with the promotion of higher education in general, the cultivation of one of its noblest and most important branches."

THE ART SOCIETY OF BRADFORD.

An exhibition in this populous and prosperous town is now open. It has many eminent artists; and to their exertions it seems entirely owing that for a third time an effort has been made to extend the influence of Art in a locality where it is especially calculated to do good. The catalogue gives us no indication that it has been aided by the neighbouring gentry; yet there are many extensive and liberal collectors in the locality. Possibly they are waiting to see what the artists can do for themselves. We respectfully suggest to them that assistance to an institution in its earlier state will yield a thousand-fold more than it can do if given when help is not needed. It is likely there are a hundred collectors in Bradford, or within reach of it, any or all of whom might have lent to the Art Society. Indeed, it is well known that many of the finest pictures by British artists are to be found there.

The catalogue enumerates only 150 pictures and drawings, the president, J. Sowden, taking the lead as a landscape painter; the other more prominent contributors being Mr. S. O. Bailey, Mr. R. S. Catrill, Mr. W. H. Braysay, Mr. J. Gelder, Mr. H. Whittaker, Miss Atkinson (whose flower studies are of great merit), Mr. W. H. Stopford, Mr. C. Magniac, and Mr. David Binns.

The season was opened with some formality. An address was delivered by Mr. J. V. Godwin, in the course of which he said the object of the Society was to concentrate the energies of its members, and to give a stimulus to their exertions, by a comparison of the various styles and different modes of treatment of the same subject. They also hoped to interest the public by those annual exhibitions, in order that gratification might be afforded to their fellow-townsmen. There was yet a further and more permanent object in view, and that was, that they might succeed in permanently establishing a local school of Art which might rise up and grow to be one of the permanent institutions of the town; and, if it were entitled to support, he had no doubt the people of Bradford would give it the aid they were ever ready to extend to a deserving object.

We expect to see the Art Society of Bradford ranking high among the Art institutions of the kingdom.

OBITUARY.

ROBERT CHARLES BELL.

WE have lost a valuable ally in our pictorial department by the death of this engraver on September 5, in Edinburgh, where he was born in 1806. At an early age Mr. Bell was articulated to John Bengho, a personal friend of Burns, whose engraved portrait is among Bengho's best known works. While in the studio of the latter, he also attended the classes at the Trustees' Academy in Edinburgh, then directed by Sir William Allan, R.A., P.R.S.A. After leaving Bengho, he was engaged to engrave a series of Scottish views for Swan of Glasgow; but the works which brought him more prominently into notice were his plates of 'The Widow,' after Sir W. Allan; 'The Rush-plaiters,' after Sir George Harvey, P.R.S.A.; and 'The Expected Penny,' a very popular print, after A. Fraser. This and 'The Widow' were engraved for the Royal Scottish Association; for which society he also engraved, among other subjects, Sir J. Noel Paton's 'Quarrel-Scene in *The Dowie Dens o' Yarrow*,' and 'Baillie McWhirter at Breakfast,' after J. Eckford Lauder.

Mr. Bell's *burin* was first employed for the *Art-Journal* in 1850, when he engraved 'The Duet,' after Etty; subsequently he executed for us the following plates:—'The Astronomer,' after H. Wyatt, and 'The Bagpiper,' after Wilkie; these three pictures are in the Vernon collection: 'Teasing the Pet,' from the picture by Mieris, in the possession of her Majesty; 'Brother and Sister,' after Mulready's picture in the Vernon collection; 'Words of Comfort,' after T. Faed, R.A.; 'Sancho Panza,' after C. R. Leslie, R.A.; 'Renewal of the Lease refused,' from the picture by E. Nicol, A.R.A.; and 'Within a Mile of Edinboro' Town,' after J. Faed, R.S.A.: the last engraving appeared in our Journal so recently as March in the present year. All of them show, to a greater or less extent, much skill in the use of the graver, combined with a perfect knowledge of the technicalities of the art, and a faithful adherence to the subject before him.

For some years prior to his death, Mr. Bell worked at intervals on the largest plate he ever took in hand, 'The Battle of Preston Pans,' from Sir W. Allan's picture: this he only just lived to complete. In his earlier days he engraved a considerable number of vignette portraits, among which those of Professor Wilson and Dr. Brunton are, perhaps, the most noted. One of his sons, Mr. Robert F. Bell, is making good way in Edinburgh, as a painter of *genre*-subjects and figures.

We had for a long period much intercourse with Mr. Bell; it was always exceedingly satisfactory, and we lament his loss not only as that of an excellent and faithful artist, but as a gentleman of courtesy and integrity—attentive not alone to his professional duties, but to all the obligations of life. Few men will be more regretted in his native city.

And Edinburgh, though rich in painters, is not rich in engravers; Miller, perhaps the best of our landscape, certainly of our sea-scene engravers, resides in "the modern Athens," but it is not disrespectful to that accomplished artist to say he is growing old, and will do less and less for the art of which he is so eminent a professor. We hope the Art-society of the great city has preserved examples of the genius of these two men—Miller and Bell. They will be rare acquisitions hereafter.

THE MUSEUMS OF ENGLAND, WITH SPECIAL REFERENCE TO OBJECTS OF ART AND ANTIQUITY.

BY LLEWELLYN JEWITT, F.S.A.

THE NORWICH MUSEUM.

THE city of Norwich, supposed by some to be the *Venia Icenorum* of the Romans, though that station is more generally assigned to Caistor, is a place rich in historical interest and full to overflowing with ancient remains of one period or other. Whether a Roman station or not, remains of that period, which have from time to time been brought to light, show it to have been inhabited by that people, while other discoveries prove it to have been an earlier, or Celtic, settlement of the *Iceni*. Under the Saxons, to whom Norwich owes its name, it became a place of great importance, holding a royal mint, and being strongly fortified, and made a palace for kings. Here coins of Alfred the Great were struck, bearing on the obverse *ÆLFRED REX*, and on the reverse *NORDWIC*; of Æthelstan with his name on the obverse, and *BARBE MONETARIUS DE NORDWIC* on the reverse; and others of Edmund, Eadred, Edward the Martyr, Ethelred, &c., have also come under notice, all struck here. Under Ethelred the massacre of the Danes took place, and this was revenged by Sweyn the Dane, who burnt and laid waste the city of Norwich and other places, and hence arose the present city. In 1010 the Danes established themselves here, and in the following year subdued the East Angles, refortified the place, and remained for several years. The castle is said to have been originally founded by Uffa, first king of East Anglia, in 575, and in 642 it was a royal castle of Anna, the seventh king of East Anglia. Alfred the Great is assumed to have been the first, in 872, who erected a brick and stone castle. This was destroyed by Sweyn in 1013, and rebuilt by Canute.

Under the Normans Norwich rose to considerable importance, and it was erected into a bishopric in 1094, when the see was removed from Thetford; two years later the building of the present cathedral was commenced on a site overlooked by the stronghold then recently constructed by William Rufus. The first bishop was Herbert Losinga, a clever, hard-working prelate, but one who could not forgive poaching. One of his recently discovered "Epistles," addressed to the brethren at Thetford, sufficiently attests this, for in it he excommunicates "certain malicious persons who during last week have broken into my park at Hummersfield, and killed in the night the only deer which I had there." "May the flesh of those who eat my stag's flesh rot away as the flesh of Herod rotted who shed innocent blood for Christ. . . . Let them have the anathema maranatha unless they quickly repent and give satisfaction. Fiat! Fiat! Fiat! This excommunication I ordain, my beloved brethren, not because I pay much regard to one stag, but because I would have them repent and confess and be corrected for such an offence." In the time of his successor, Everard, it was that the boy "St. William" is said to have been crucified by the Jews. The government of the city was severed from that of the castle in the reign of Henry I., in which reign the first charter was granted. This was afterwards annulled, but renewed by Stephen, who made it a corporate town. It also became one of the thirteen staple towns of England, to which goods were compelled to be brought for sale or exportation, to be weighed, measured, &c., and made chargeable to the customs.

Norwich, too, was famous for its guilds, chief among which was the guild of St. George, the members of which wore red gowns and hoods, and carried with them in their mayoralty processions a monstrous dragon, emblematic of St. George and St. Margaret, the patron saints of the city. This monster was overcome by the Municipal Reform Bill of 1835, and has never ventured abroad since. It is still preserved in the Guildhall, but certainly now ought to find a permanent resting-place in the Museum, in the same manner as the Salisbury giant and Hob Nob have, at my suggestion, done at that city.

But I must not pursue this matter farther, tempting though it is, but must pass on to the

summed a respectable and important appearance, and it has continued to "grow with its years," until it has now become one of the best in the kingdom.

Among the early contributors was Mr. J. H. Gurney, who devoted his energies to the formation of a complete collection of birds of prey, and other gentlemen interested themselves as successfully in other branches of science. Among the presidents of the institution have been, among others, Mr. Dawson Turner, whose name is a host in itself, and who was one of the most enlightened men; Sir J. E. Smith, of whom I have already spoken; the Rev. William Kirby, the well-known entomologist, and associate of Spence, and a contributor to the *Bridgewater Treatises*; Professor Sedgwick, one of the "fathers of modern geology;" Bishop Stanley, well known as an ornithologist; J. H. Gurney, to whom I have just alluded; Thomas Brightwell, and others; while among other scientific men who are, or have been intimately connected with its management, are Messrs. W. Griffin, J. St. Quintin, H. Harrod, whose name will always be remembered as a painstaking antiquary; R. Fitch, who also has done much for the archaeology of the city and district; H. Stevenson, author of "The Birds of Norfolk," and one of the best authorities on ornithological matters; J. E. Taylor, the Honorary Secretary of the Norwich Geological Society, to whom the public are indebted for a clever "Popular Guide to the Museum;" and many others; while among those who have by their lectures aided the institution are Professors Lindley and Sedgwick; the Rev. R. Lubbock, author of the "Fauna of Norfolk;" Westmacott the sculptor; Mann the astronomer, &c., &c.

In 1845 the Museum was opened free to the public on the first Monday in each month, and was so much appreciated that in the following year it was thrown open every Monday. In 1857 this privilege was extended to Saturdays, and on these two days alone, upwards of thirty thousand persons have visited it in a single year, being an average of about three hundred each day. In 1868 the geological collections were vastly augmented by the donations of the Rev. John Gunn, and for the display of these collections two additional rooms were rented, and further extensions will soon, no doubt, be found requisite.

The general arrangement of the collections in the different rooms of the Norwich Museum is as follows:—The Entrance Hall, apportioned mainly to ethnological collections and the usual class of "curiosities;" the "Chapel Room," devoted to raptorial birds, shells, and animals; the new Bird Room; the galleries of antiquities, &c.; the Gunn Room and Geological Room apportioned to the geological collections; the British Bird Room; and the Committee and other rooms, in which are kept the numismatic, botanical, entomological, and other collections.

In Natural History, besides a good general ornithological collection, it is the pride of the Norwich Museum to possess the finest collection extant of raptorial birds, among which are the secretary bird of Africa, the only species of the genus *Serpentarius*, and the allied *Gymnogene* of the genus *Falco*, of which but two species are known—one in Africa and one in Madagascar; the carrion-eating hawks; groups of vultures and eagles, among the latter of which is the great rarity *Neopus Gurneyi*, of which only two examples are known, this one at Norwich and another in the Leyden Museum; hawks and buzzards; kites, harriers and owls; and indeed, altogether, this part of the collection is unrivalled for its extent, and for the excellence of each individual example. The collection of British birds is also very extensive. In con-



CELTIC CINERARY URNS, DRINKING CUPS, &c.

legitimate subject of this paper—the Norwich Museum; merely hinting, by the way, that, besides it, the cathedral and its precincts, the town walls, the churches with their flint masonry, the castle with its keep, and the guildhall and many other buildings and objects, are abundantly worth the most careful examination and attention by the visitor. Indeed, no English city is more rich in objects of interest than is Norwich.

The Museum to which I purpose now to devote the following pages, was founded in 1824, under the presidency of Sir J. E. Smith,



ANGLO-SAXON CINERARY URNS.

the celebrated botanist, the friend of Linnaeus and founder of the Linnaean Society of London; the building being raised by a body of shareholders, and the institution supported by annual subscriptions. It is situated in Broad Street, St. Andrews, and occupies the site of a part of the palace of the ancient Dukes of Norfolk; one of its rooms still being known as the "Chapel Room," and retaining yet the original decoration it had when used as the private chapel of the palace. The Museum having once been established, contributions, as might be expected in so rich and enlightened a district, flowed in from every side, and the collection soon as-

chology and mineralogy the Museum is well represented, especially in the former, where the donations of Mr. T. Lombe Taylor are conspicuous for their excellence.

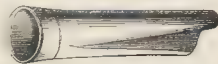
The geological department is one of the most important in the Museum, and to a part of this, although not my usual wont, I feel it necessary to pay passing attention, because there is a peculiarity about it which allies it more closely than usual to the pursuit of archaeology, and because the circumstances under which the collection was brought together are peculiarly curious and interesting. "Along those portions of the Norfolk coast most dreaded by seamen," says Mr. Taylor, "where the storms of the German Ocean expend their greatest fury, and where, in consequence the land is gradually washed away, there exists a phenomenon especially interesting to geologists. Cropping out from beneath the steep cliffs at Cromer, Happisburgh, and elsewhere, and extending along the bottom of the sea, at low water may be seen an old Forest Bed. It has been traced more or less for a distance of nearly fifty miles, although its land-ward and sea-ward extensions will perhaps never be known. Here is the semi-indurated soil whereon grew trees much resembling those now living in British latitudes, with only one exception, the Norway Spruce Pine. This, it is true, is now naturalised among us, but then it was indigenous. The soil contains ample evidences of the *flora* which once grew upon it, and of the many strange creatures which then sought the shelter of the green wood. The age of this Forest Bed is immensely great, and perhaps nearly identical with that of the Norwich Crag at Bramerton, Thorpe, and elsewhere. The present sea cliffs, since this forest was in its primitive grandeur, have all been formed as an immense mud sheet, under nearly sub-arctic or arctic conditions. The huge masses and strata of sand, gravel, and brick-earth, as well as the 'heavy lands'—the Upper Boulder Clay of geologists—have all been formed since the Forest Bed. The contours of hill and valley, the chiselling and cutting down of mountain and plain; all these processes have occurred since this forest was green. In one of the cases, a portion of the soil of this Bed, with willow-leaves, &c., impressed upon it, may be seen. We advise the visitor, after walking to the farther end of the 'Gunn' Room, from the New Bird Room, there to commence his examinations on the right-hand side. The Forest Bed, together with a layer of hard gravel associated with it, is even more famous for its Mammalian than for its vegetable remains. The latter stratum contains them so abundantly, as to have earned for itself the name of the 'Elephant Bed.' Here, after some storm more severe than usual has undermined the cliffs, and exposed a fresh area of the Elephant and Forest Beds to view, the bones may sometimes be seen actually sticking out beyond the surface! What was wanted was that somebody should live near the spot, intelligent and appreciative enough not to heed weather or toil, and for years to devote himself to the arduous task of collecting every fragment of Old World bone or tooth that came in his way, in order that towards the close of a life-time thus spent, he might see the grand deductions of geology springing from the materials he had himself gathered together. This task the Rev. John Gunn, of Istead, set himself to accomplish; and the present collection shows how well he performed it. In consequence chiefly of his arduous labours on the Forest and Elephant Beds, we can now restore the animals which lived in these distant periods. A strange menagerie indeed do they form! elephants, seventeen feet high, and of several species; mastodon, with peculiar turned-down tusks, nipple teeth, and bulky bodies; rhinoceri, probably the progenitors of existing species; hippopotami, of which the same may be said; beavers, nearly twice as large as those now living; deer, with horns branching seven or eight feet on either side of the head; oxen, swine, sheep, goats, &c., many of them of abnormal appearance and form. Such was in a great measure the Fauna of the Forest Bed, and such the animals which roamed over Norfolk and Suffolk ages before the present German Ocean existed. From time to time, thousands of elephants' bones, tusks, and teeth have been

dredged from the sea-bottom by Norfolk fishermen, and the wall cases contain not a few specimens thus obtained. These have been washed out of that portion of the Forest Bed lying along the sea-bottom, and from the cliffs. Many of them are covered with the shells of marine worms, &c. The trawlers are constantly



BRONZE SOCKETED CELT.

hauling up patches of the semi-hardened soil of the Forest Bed in their nets, thus indicating its great seaward extension. We may therefore form some idea of the vastness and grandeur of this old pre-Adamite forest, which spread over the area of the present German Ocean, and thence inland over a great portion of Norfolk and Suffolk, and perhaps still farther! The collection of fossil bones and animal remains thus brought together in the Norwich Museum



BRONZE GAUGE-SHAPED CELT.

amount to many hundred specimens, the most important of which have been repeatedly figured in many of the leading works on Geology." These specimens the visitor ought very carefully to examine. There is also a superb collection of fossils from the Norwich Crag, and Norwich Chalk.

In this division also will be seen a collection of flint implements, cores, flakes, &c., from these different formations, and from the caves of Dordogne, as well as from our own gravel-beds.



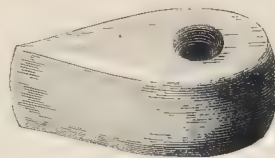
STONE CELT.

The antiquities in the Norwich Museum are many and varied, and of more than usual interest, and to these I now proceed to direct attention; and first, as to the remains of the Celtic period.

The pottery of this period comprises some remarkably fine cinerary urns, drinking cups, &c., from barrows on Salhouse Heath, Rockland,

Keswick Hall, Colney, Castleacre, Rackheath, Hampton Down, &c. Some of them, as for instance those from Salhouse Heath and Rockland, respectively 15½ and 14½ inches in height, are quite plain; while others, as the diminutive specimen with overlapping rim, measuring only 2½ inches in height, from Keswick Hall, and the larger one from Colney, measuring 13½ inches in height, are ornamented with the usual single and double herring-bone or zig-zag pattern. Those from Castleacre and Rackheath are excellent examples of drinking vessels, and are richly decorated with impressed and incised lines.

Among the implements of stone are two fine hammer-axe heads from Necton and Tasborough. These are of excellent form, as is also a remarkably good hammer-head of black quartzite, which was found five feet below the surface of a boggy common dividing the parishes of Shropham and Rockland, in 1817. Others are a remarkable hammer-stone with a conical hole bored nearly half-way through on each side (probably for holding in the hand instead of being attached to a haft, but more probably, in my opinion, being unfinished in the boring), found at Sporle, near Swaffham; and a similar one from the same place with the perforation completed. Of flint celts there are some highly interesting examples. One of these, of brown flint, ground all over, and 4½ inches in length, was found partly imbedded in the trunk of a tree in the submerged forest—or "submarine forest," as it is called—at Hunstanton, of which I have just given particulars, and in which bones of the elephant and other extinct animals are so abundantly found. Other examples are from Blofeld; the Dean's Meadow, Norwich; Little Dunham; Thorpe; Royden Fen; Pentney; and Thurton; all good characteristic specimens. Other flint implements



STONE HAMMER-HEAD.

are from Hoxne and Marlborough Downs, and the gravel beds of Thetford and Santon Downham.

The bronze celts are not very numerous, but are remarkably good typical examples, and well worthy attentive examination. These are palstaves, socketed celts, &c., from Carleton Rode, where they formed part of an extensive find; Snettisham; Stibbard, where, in 1840, seventy-two bronze celts and nine spear-heads were found in one place—all, with one exception, being unfinished and bearing the rough mould-marks upon them; Oxburgh, and other places: with these are casts of celt-moulds found in Anglessea and in St. Giles's, Norwich. At the latter place several rough masses of bronze were also found, and showed that there, as well as at Stibbard, these articles had been manufactured.

Other bronze articles are a sword from Woolpit, in Suffolk, 21 in. in length; another, similar, from Runimede, near Windsor; an arrowhead from Trowse River, near Norwich, and other examples from Mos Warnes Fen at Oxburgh, where no less than nineteen were discovered in 1814; and from Stibbard, March, Carleton Rode, &c. These consist of gouge and chisel-formed implements, and masses of bronze, &c.

There are also a number of beads of various kinds from Melton Constable, Dunham, Dunwich, and Norwich.

In the objects belonging to the Romano-British period are some of considerable interest. The cinerary urns from Caister, near Norwich, Marsham, near Aylsham, Collihall, Eaton Nursery, Saham Toney, and other localities, are of the usual class; and there are some ordinary examples of Samian ware, the potters' names on the local examples being FAVII and SILVANI. Among the other pottery of this period worthy of notice are the following:—an urn, found in

Ber Street, Norwich, the particulars of which are thus given by the late learned Mr. Harrod:—"Some labourers digging in the garden came upon a wall just below the surface of the earth; this wall had several urns of the same form built in it, having their mouths outwards, and from it all vestiges of mortar or cement had disappeared—nothing remained but stones and sand. No bones, or anything which could indicate the purpose for which they were placed there, could be found." Fragments of the flanges of six other of the urns are also preserved in the Museum. A fine *amphora*, 21 in. in height, from Outlands, Essex, is also worthy of notice, as are other of the examples.

In Roman glass the Museum possesses the fragments of a remarkably fine and unusually elegant two-handled cinerary vase, which, when found, contained the calcined bones of a child, a fragment of a *bulle*, and a second brass coin of the Emperor Hadrian, bearing the head of his wife, Sabina. This *dolia* or urn was found in a field near the Waveney, at Geldestone, Norfolk, in 1849, by some labourers, who, while trenching for draining, unfortunately had broken off its top before knowing of its existence: it formed part of an interesting sepulchral deposit. "An oak board, 2 in. thick at the thickest part, and rudely shaped by the adze, and 31 in. by 14 in. in dimensions, lay upon the clay 4 or 5 ft. below the surface, though misshapen oak-boards about 7 in. high were placed round it on edge so as to enclose the space. On the centre of the board was placed this glass vessel, which, having no other protection than the soil, was thus broken by the labourers." The bottom piece of oak was still firm, but those on the sides were decayed and reduced to a peaty state; and they were penetrated in every direction, but chiefly in the direction of the medullary rays, by the roots of the grass and reeds which grew above them. The *dolia* is nearly 12 in. in height, and is entirely devoid of ornament. It contained, as I have said, the remains of the burnt bones of a child of not more than two or three years of age—probably a boy—and the upper part of a *bulle*, which had, doubtless, been worn by the boy, and would show him to have been the child of a Roman of rank and distinction.

Among the other remains of this period are the following:—A bronze scourge, armed with plummets, which was found in Suffolk. It consists of a stout chain, 10½ in. in length, with a large ring at each end, from one of which hang four other smaller chains of various patterns about 6½ in. long, to which are attached the plummets of bronze, and of various sizes and forms. A bronze steelyard, quite perfect, and having the rings and hooks still attached, from Caister; three diminutive bronze cups, attached together, from the same place; some remarkably good *fibulae*; a gold, and several bronze, rings, from Caister and other places; bronze buckles, pins, &c. There are also examples of the coin-moulds from Dingwell Gate, Wakefield, already alluded to in my account of the York Museum, and many other interesting objects; a number of lamps and glass objects, and portions of tessellated pavements, stucco, &c.

Roman tiles, bricks, and *tesserae* are also preserved in the Museum, and are worth examining.

The Anglo-Saxon remains in the Museum are extremely curious and valuable; this is especially the case as regards the pottery, which is remarkably fine. The site of the extensive Anglo-Saxon cemetery at Pensthorpe, from which one or two of the best urns in the Museum have been obtained, consists of a series of *tumuli*, distinctly traceable over many fields which have been originally "excavated with holes a few feet deep, in which the urns have been placed, with the mouth upward, and covered over with earth. So numerous are the remains, that the fields are strewn with fragments; and whenever the earth is cleared away for a few feet, urns and burnt bones are certain to be exhumed." It is two miles from Fakenham, and six from Great Walsingham, the place where the "sad and sepulchral pitchers" were found over which Sir Thomas Browne descanted so curiously, in his "Hydriothaphia" upon urn-burial. Other urns in the Museum are from Sporre, Sedgford, Redgrave, Stalham, Markshall, and Caister, and are equally

interesting. They are of the usual forms of cinerary urns of the period, and embrace impressed and incised ornaments, raised knobs, &c.

With the cinerary urns from Pensthorpe and other places, iron swords, daggers, and spearheads, bronze tweezers, bone combs, and other objects, including a crystal ball, were found, and are preserved in the Museum.

Another interesting assemblage of objects is that from a grave-mound on a farm called "Petty Gards," at Sporre, near Swaffham. In this seven skeletons were found, placed side by side; circular shields (apparently of leather, stretched over and sewn on thin laths of wood) were placed on some, and spearheads by their sides; a kind of woollen cloak was distinctly observed enveloping each body, but it quickly turned to dust on the admission of the air; *fibulae* fastened them on the breast. Nothing of the shields could be preserved but the iron *umbo* (boss) of one; this has been penetrated by a spear. The beads were on one of the skeletons; and in another *tumulus* was the skeleton of a horse, &c. The objects forming this group in the Museum are a fine bronze *fibula*, the *umbo* of a shield, a number of glass, clay, and amber beads, iron spear-heads, &c.

Some enamelled rings, and portions of horse-trappings, from Saham Toney, are of great interest, and will repay examination and comparison with similar objects from other localities.

I now pass on to the brief notice of some of the more interesting mediæval and local relics. In sculpture is a *bas-relievo* group of the martyrdom of St. Erasmus, from Buckenham Church; and from the same edifice is a gilt and enamelled (and formerly jewelled) crucifix of good character.

In mediæval pottery are many characteristic examples, including tygs.

A brass standard gallon measure, formerly belonging to the corporation of Norwich, and used by them in the reign of Henry VII., and a quart standard measure belonging to the same, and dating back to the time of Queen Elizabeth, are interesting; as are, especially, the curious and gorgeous dresses, hats, swords, &c., of the Norwich Whiffles and Standard-bearers—the former being the dresses, &c., of the sixteenth, and the latter those of the seventeenth century. These, with the "snap" dragon already spoken of, formed an important part of the civic pageants of Norwich until the passing of the Municipal Reform Act in 1835; the last time they were worn being in the mayoralty of Mr. William Moore.

Belonging to Norwich, too, is a set of acoustic jars, which were formerly in use in the Church of St. Peter per Mountergate, and also in the Church of St. Peter, Mancroft; as their name implies, they were placed in certain parts of the church for the purpose of assisting sound. Also a fine sword, of peculiar scimitar shape, found in the river Thorpe at Norwich. "In 1277, King Edward, we are told, made a military progress through Suffolk and Norfolk, keeping his Easter-tide at Norwich; and it is very probable that this sword (which belongs to that period) may have been lost at that time." There are also other arms which are worth noticing. Some remarkable tapestry, formerly for many years used as a carpet (!) in Norwich Cathedral, has now been wisely removed to the Museum for preservation.

There are some good examples of Peruvian pottery, a collection of articles of costume of various countries and peoples; a number of Indian, Chinese, and other idols; and a goodly number of stone and other implements of war of savage nations.

The Egyptian antiquities consist of a mummy of a female with its case and coffin, richly painted with hieroglyphics, &c.; a mask taken from the face of a mummy; mummied crocodiles, cats, ibis, fish, &c.; beads, idols, and idolets.

There are, among other interesting matters, a fine Etruscan panathenæic vase, and other Etruscan vases and *patere*; some Greek vases of elegant form; a figure of Lucina holding a draped child; an inscribed brick from Nineveh, the inscription in cuneiform characters; some Roman *perates*, or household gods, in terra-cotta

and bronze; and a Roman *tibia* or flute found in a tomb near Avignon in the south of France; a portion of a fine triptych of Byzantine style; a Limoges enamelled dish of the thirteenth century; some early falcon plumes; a fine example of Faenza ware of the sixteenth century, &c.; a collection of coins, including some rare ones of the Celtic and other periods; several interesting autographs and engravings, &c., &c.

The Norwich Museum, like some others I have noticed, is fortunate in possessing a Clog Almanack, in a very good state of preservation. It is of the usual form with those already described.

Among the miscellaneous articles which make up the variety in this admirable Museum are [an extensive and valuable series of ethnographical examples illustrative of the people—their habits, customs, arms, modes of life, occupations and dress—of various countries, which forms one of the most complete and educationally valuable assemblages of the kind possessed by any provincial institution; a large series of phenological casts, tattooed heads of New Zealanders, Crimean and other war-trophies, and all the general run of "odds and ends" which are usually found in such establishments.

It will not do to omit mention of three or four memorials of local worthies which adorn this Museum. These are an admirable bust of Professor Porson, the celebrated Greek scholar, who was a native of Norfolk; a similar bust of the first president of the Institution, Sir J. E. Smith, to whom I have already alluded; a portrait of the Rev. John Gunn, one of the many liberal donors to the Museum, to whom I have before paid a passing allusion; and a portrait of Mr. J. H. Gurney, a thorough "Norfolk worthy," and one to whom the public are deeply indebted, not only for his liberal gifts to the Museum, but for his enlightened researches into so many points connected with natural history and antiquities. These are an honour to the Museum and to the town, and it is much to be hoped that other portraits of other worthies of which Norwich and Norfolk possess so large a share, may be added.

Nor must I omit to mention the remarkably interesting collection of rare old MSS. and printed books, deposited in the Museum by the corporation of the city, and which are enclosed in a beautifully carved and valuable oak case, presented by Mr. J. J. Colman when mayor of Norwich in 1868. Among these literary treasures are "Wycliffe's Bible, in MS., with illuminated letters, written in the fifteenth century; St. Jerome's Commentary on the Apocalypse, with several whole-page illuminations; an old manual of the Roman Catholic Church; a book of legal precedents of the time of Henry VIII., all in MS. And among the early printed books are "two Sarum Missals, dated 1555; a collection of tracts of the sixteenth century; and a very early book printed at Venice in 1496." In the same case is preserved "one of the finest known miniature portraits of Cromwell, to whose granddaughter it formerly belonged. Her husband, Nathaniel Carter, of Yarmouth, left a sum of money to his poorer relatives. With the trust of the money has been handed down this portrait to the present time, and it is now exhibited in the Museum by permission of the gentlemen at present acting as trustees under the will of Nathaniel Carter."

I now close my brief notice of this most important and excellent Norwich Museum, but before doing so I have to express my thanks to Mr. Robert Fitch, F.S.A., of that city, for the assistance he has rendered me in my inquiries; and to Mr. J. E. Taylor, to whose useful little popular guide I am indebted for some information, and to the utility of which I willingly bear testimony.

Norwich, and not Norwich alone, but the county of Norfolk generally, has reason to be proud of its Museum; and the support which it receives, and the good which it is doing, are evidences that it is fully appreciated. It is a great privilege for any locality to have so extensive and so well-conducted a Museum in its midst, yet it is of more importance still, to know that the advantages it holds are appreciated, by the people for whose benefit it has been established.

SCHOOLS OF ART.

BIRKENHEAD.—On the 30th of September the annual meeting of this school was held, Mr. J. Laird, M.P., presiding. The chairman remarked in his address that, so far as concerned the prizes, the year's work was not so satisfactory as in former years. To the drawings, &c., sent to London, six prizes only were awarded against twelve in 1871. In the national competition, however, the pupils had secured one Queen's prize and one bronze medal, while last year none were awarded. Mr. Laird also alluded to the extra spare hour that artisans have now obtained for themselves from labour, and said that, if the working-men consulted their future advancement in life, they could not do better than attend the school, so ably conducted by Mr. Bentley, the head-master.

BRIGHTON.—The fourteenth annual distribution of prizes to the successful students of the Brighton and Sussex School of Art and Science, was made in the Music-room of the Royal Pavilion, on the 6th of September: the Mayor, Mr. J. C. Burrows, occupying the chair. The report of the progress of the school, which is under the direction of Mr. Fisher, is very satisfactory; but the Committee complains of the inadequacy of the accommodation provided for the pupils: with enlarged premises the classes, especially those attended by artisans, would be much increased in numbers. It is proposed to make great efforts during the ensuing year to supply what is wanted.

BURSLY.—The present position of this school was reported in our columns not long since. The annual meeting for business, &c., was held early in October in the Town-Hall, when there was a large attendance of the friends and supporters of the Wedgwood Institute, of which the Art-school forms a portion. Sir Edward M. Buller, Bart., M.P., occupied the chair.

EDINBURGH.—The foundation-stone of the Watt Institution, or new School of Art, was laid on the 8th of last month by the Earl of Rosslyn.

EXETER.—The distribution of a number of special prizes provided by a grant from the "Gilchrist Fund," was made, in September last, by Sir John Bowring. It seems, from the report of Mr. Birkmyer, the head-master, that, in consequence of the stimulus given to the students by these prizes, there has been a marked improvement in the drawings, &c., of the year. The advanced work, though small in quantity, is of a satisfactory character, especially the designs for Honiton lace, of which the school sent to South Kensington eight: of these, seven were retained for national competition, one obtained a silver medal, one a national book prize, and a third a third-grade local prize. Thus to Exeter was awarded one of the twenty-nine silver medals distributed over the whole of the Art-schools in the kingdom.

LEEDS.—Sir John Pakington, M.P., presided at the annual meeting on October 7, for the distribution of prizes to the pupils of the Leeds School of Science and Art. The right honourable gentleman spoke at some length, and to the purpose, on the advantages to be derived from this and similar institutions. The lines of study usually pursued in them were of the highest value both to the students and the community at large, and best calculated to promote those manufacturing industries, the success of which was most honourable to the locality. An exhibition of the works of Art executed by the pupils during the past sessional year was opened previously; and they were, generally, of a character that showed great progress had been made under the direction of Dr. R. C. Puckett, head-master of the Art-department. This year he introduced some novelties in the range of study which can scarcely fail to have beneficial results. One of these is a costume life-class, of whose successful studies several examples were exhibited. Another is the giving of a subject in words—some dramatic, poetic, or historic incident—by the head-master in each half-year; leaving the student, unassisted, to give pictorial expression to it. Of original compositions of this nature several were also hung, the subject being the

finding of *Perdita* by the shepherd in the *Winter's Tale*. The display of mechanical drawings was large.

MALDEN.—An exhibition of drawings and paintings by the pupils of this school was held in September, at the Corn Exchange, when Mr. W. Hart Dyke, M.P., distributed the prizes. This school has been nearly five years in operation; yet the Committee has cause to regret "that the middle and upper classes do not continue their support as they might, by sending their sons and daughters for instruction," while "the artisans have shown their appreciation of the advantages offered by well maintaining their numbers."

NORTH LONDON.—The annual distribution of prizes to the pupils of the North London School has taken place at the schoolroom, Sandringham Road, Kingsland. Mr. Holmes, M.P. for Hackney, presided at the meeting. The institution was founded as recently as 1869, with only fifty-four pupils; but it steadily progressed till the number now has reached one hundred and sixty-two. Of these, eighty-seven students in the Art-classes obtained prize-certificates of the second grade, and eight in the third grade. An Art-scholarship was awarded to Mr. Charles Swinstead.

REDDITCH.—A School of Art is about to be opened in this town, which will be associated with that in Bromsgrove.

ROCHDALE.—The prizes gained by the students of the past sessional year in this school, which includes classes for both Science and Art, were presented by the Mayor of Rochdale on the 14th of September. The Science-classes considerably outnumber those of Art, the former having 119 names on their roll, the latter only 69; one can scarcely understand this discrepancy in a large manufacturing town.

SELBY.—The first annual meeting of this school, established about a year ago, was recently held, when Sir G. Gilbert Scott, R.A.—who, we believe, is engaged in repairing the fine old church in the town—presided. A large number of works of Art, of various kinds, were collected together on this occasion, thus combining for the evening's entertainment valuable pictures, &c., with the drawings of the students.

SOUTHAMPTON.—The dismissal, by the council of the Hartley Institution, of Mr. Baker from his post of head-master of the Southampton school, has resulted in his opening of another school at the Philharmonic Hall, for which, it is said in a local paper, he "has secured the government recognition and patronage; nearly all the students at the Hartley have followed him in his new quarters." There evidently is something wrong somewhere to have brought about this unfortunate division of interests, and it may fairly be assumed from the old pupils rallying round their master in his ostracism that they, at least, are quite content with Mr. Baker's instruction. We notice also in the Southampton paper that a large public meeting of the inhabitants has been held to take into consideration the general management of the Hartley Institute, which appears to be in anything but a satisfactory condition.

STAFFORD.—An effort is being made to establish an Art-school in this town—with what result remains to be seen; for, according to a statement in one of the local papers, such an institution is deemed by several of the influential inhabitants to be unnecessary, as there is no especial branch of business in Stafford requiring Art-instruction! Of course, there are no artisans of any kind in the town to whom such knowledge would be valuable; and, equally of course, the sons and daughters of the wealthier classes are presumed to "care for none of these things." A more absurd argument for ignorance could scarcely have been put forth; it seems almost incredible that it should find utterance in a flourishing, though quiet county-town.

WATFORD.—Lord Ebury distributed, on the 3rd of October, the prizes to the successful students in this school. It will be remembered by those who read the evidence given on the inquest on the body of the late Mr. Justice Willes, that one of the witnesses stated the lamented judge had been asked to preside on this occasion, who in reply mentioned Lord Ebury as having a prior claim to the chair.

ART IN THE PROVINCES.

BIRMINGHAM.—The Town Council has arranged to provide an Art-gallery for this place, which, it is said, will be unrivalled in the provinces. It will give the Midland Institute a great extent of its accommodation.

BRADFORD, YORKSHIRE.—Mr. G. H. Booth, a manufacturer in this place, which he is about to leave for America, his native country, has expressed his intention to present to the corporation a full-length statue of Richard Cobden. It is to be of marble, and will be erected in the Bradford Exchange.

NEWPORT, I.W.—The corporation of this town has been presented by Mr. Vivian A. Webber, of Ryde, with a large picture, "intended to commemorate the recovery of the Prince of Wales." The subject, however, of the painting has no reference to the event which caused so much thankfulness and rejoicing throughout the British empire: it relates to the old and the new in naval architecture, showing the royal yacht, *Victoria and Albert*, the central object, passing through the fleet at Spithead, followed by the *Alberta*. On the right is a massive iron-clad, and on the left the *St. Vincent*, one of the finest specimens of our old "wooden walls." Both vessels are represented as saluting the royal yacht. The picture is the work of Mr. Fowles, of Ryde, a marine-painter of considerable talent, some of whose productions we have seen and admired in the town-hall of Ryde; these also were presents to the corporation from Mr. Webber, who takes much interest in all matters connected with Art, and liberally aids in supporting the School of Art in that town, of which he is president. A banquet was given to this gentleman on presenting the Newport picture, at which he took occasion to impress on the company the value and importance of encouraging Art in every way. Certainly Mr. Webber sets an example worthy of imitation.

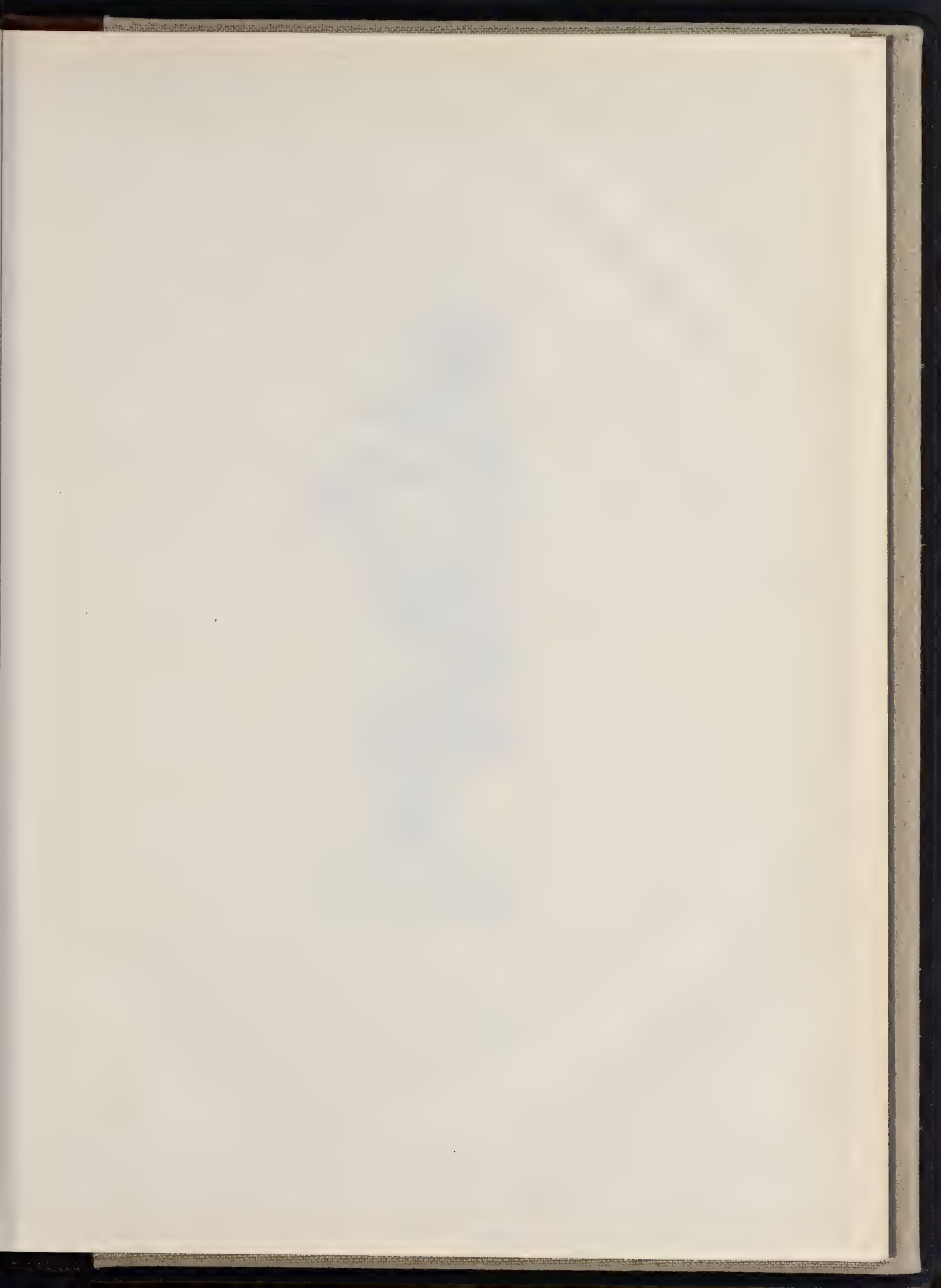
NORWICH.—The annual exhibition of the Norfolk and Norwich Fine Arts Association was opened in this city in the month of September. The collection is reported as quite an average one; the local artists, and especially amateurs, contributing some good works.

THE SISTER'S CHARGE.

FROM THE GROUP OF SCULPTURE BY
G. FONTANA.

THE name of this Italian sculptor has now become almost as familiar in the records of contemporaneous Art in England as the names of our own artists. He has long been domiciled among us, and his works make their appearance in our exhibition-galleries. To the International Exhibition of 1871 he contributed four examples of sculpture, of which the group here engraved is one. It takes rank among the class of works termed "pictorial,"—a class that owes its origin chiefly to the productions of modern continental sculptors, those of France and Italy especially, and which many of our own school are following. Such works are sure to be popular, because they generally have a pleasant story to tell, and one easily made intelligible.

Here, for example, is a pretty "bit" of domestic incident—in marble: a sturdy little girl is left in charge of an equally sturdy baby, who, in return for its nurse's caresses, grasps tightly a flowing lock of her hair, while it looks lovingly and playfully up in the girl's face. It is a winning group, and deserves perpetuating as a statuette, in Parian, for which it is admirably fitted. Signor Fontana has sent out few more attractive subjects than this. The sentiment of the design is good, the action natural, the arrangement of the drapery skilful, light, and unconventional, and the execution throughout delicate in carving.





THE STATUE OF THE VIRGIN

BY THE SCULPTOR, MESSRS. SCOTT AND BROWN

MINOR TOPICS OF THE MONTH.

THE INTERNATIONAL EXHIBITION.—It is to be regretted that the Commissioners did not resolve to postpone to 1874 the Second Division; it was not necessary to plead as a reason the failure of 1872; the assigned cause might have been the exhibition that will take place at Vienna in 1873; the excuse would have been accepted; Divisions III. and IV. might have been held together; there would have been time for remodelling, and, possibly, a reasonable degree of success. As it is, the exhibition advertised to "come off" next year will be a disastrous failure; neither the French nor the Belgians will contribute; the annexes which are the property of France and Belgium will be empty, or, it may be, filled by English cabriolets, in competition for a prize awarded by the Society of Arts. No doubt the staff at South Kensington would have been greatly prejudiced by non-employment for a year; but some arrangement might have been made with a large number of those who are advantageously, for themselves, occupied in the various courts—with "nothing to do, (and) very well they do it." At all events, it would have been wiser to have paid them their salaries and have let them stay at home. The 1873 Exhibition will have no attraction whatever. No doubt, as towards the close of 1872, the gardens of the Horticultural Society will be open to those who pay shillings for "the whole," and possibly the Albert Hall might be devised as an additional lure; but the public will not expect to see, and certainly will not see, an exhibition of works of Art—Fine and Industrial. Independent of the dissatisfaction loudly proclaimed by picture-collectors and Art-manufacturers, there will be the demands that Vienna will make on both; the connoisseurs must expect to find walls and galleries empty, unless, indeed (and that may be advisable), the museum "over the way" assists largely to supply the deficiencies. For ourselves, we shall not attempt any *Illustrated* record of the International Exhibition of 1873: to produce that of 1872 was very difficult, considering the paucity of materials; to issue one for the ensuing year would be simply impossible. To what extent we shall represent that at Vienna we cannot at present say; but our subscribers may rest assured that our pages will be filled by engravings far more interesting and instructive than the International Exhibition in 1873 can, by any possibility, yield.

THE BAZAAR AT THE INTERNATIONAL EXHIBITION was not commenced until after the day originally announced for closing—the 1st of October. It did then take place, and sales were numerous—in our own departments, in the foreign corridors behind the refreshment-rooms, and in the annexes of France and Belgium. There was not much to sell, however; the French had not made due preparation for a fortnight's traffic, although they did bring in a few lots of vendible goods; and the jewellery was not announced to go off much below its actual value. An auctioneer would have been an acquisition, but that boon was not permitted.

PROFESSOR E. J. POYNTER, A.R.A., Slade Professor, has delivered the inaugural address in the Department of the Fine Arts, University College. At the opening of the school last session, Mr. Poynter in his then address compared the English and foreign systems of Art-study, and avowed his intention of adhering to a

considerable extent to the system adopted in the French schools. He now briefly explained that system, which he hoped would obviate the timid and unmethodical style of work which he contended is the prevailing fault apparent in our exhibitions. With a view to encouraging among the students a good style of work, which he thought should be formed principally by the study of example, he directed them where to look for examples worthy of imitation. Our immediate surroundings were such as were not likely to induce a good style of drawing and painting, and the spirit of the work in our exhibitions was not generally calculated to produce an elevating effect. It was, then, to the great masters of painting, and especially those of the Italian school, that he would direct the attention of the students. The first essential of a good artist was that he should be a good workman, and if they looked to English painters of the present day they would find that in this respect they were greatly deficient.

THE TWENTIETH WINTER EXHIBITION, at the French Gallery, was opened by Mr. Wallis on the 28th of October; our notice of its contents is, therefore, postponed. It is difficult to see how he can obtain pictures, notwithstanding the large and valuable aids he derives from foreign masters, for two exhibitions of modern Art during the year.

OUR PUBLIC BUILDINGS.—The tenders for erecting the Natural History Museum, from the design of Mr. Alfred Waterhouse, have been delivered. The highest is that of Messrs. Myers and Son, £452,210; the lowest that of Messrs. Baker & Co., £395,000. Seventeen of the principal building firms forwarded estimates. The result has not yet been made public. A correspondent of a daily paper called attention, somewhat recently, to this alleged enormous expenditure, which, it is assumed, must be increased to half a million of money—even should the lowest estimate be taken—by the time all the necessary fittings are put up, and the natural history collections removed from the British Museum to South Kensington; and yet the public seems to be left in ignorance of what it is to receive for the large payment the people will have to make. The writer alluded to affirms—and, so far as our recollection serves, he is right—Mr. Waterhouse's designs have never been submitted to public inspection. He also refers to the large plot of ground in the rear of the National Gallery, which is now cleared for the extension of the latter edifice, and considers that the public should be enlightened as to the cost and design of this proposed enlargement. Clearly these are matters on which the public should have some information, at least. Probably when parliament re-assembles, the First Commissioner of Works will give a courteous and satisfactory reply to any questions that may be put to him on the subject.

MR. H. WEEKES, R.A., is now engaged on a marble life-sized statue of Flaxman. In its conception and feeling the design happily embodies the mental and physical aspects of the great artist it represents. The venerable old man, with head bowed down in thought, and hair falling upon his shoulders, stands leaning on a pedestal carved with medallion-portraits of Homer, Æschylus, and Dante, and surmounted by a small copy of the Archangel Michael and Satan, his principal ideal work in marble. The head is of great power and beauty, essentially that of an artist, showing the predominance of the intellectual and moral

faculties, and exhibits that expression of thoughtful tenderness Flaxman possessed. Mr. Weekes had the good fortune of a personal acquaintance with his illustrious subject, and has conveyed, with touching grace, that sense of feebleness peculiar to his bodily conformation. The work will be exhibited at the Royal Academy next spring.

MR. FELIX MILLER has produced for the Ceramic Art-Union a charming statuette entitled 'The Pets'—the pets being a pretty little girl nursing a rabbit. It is gratifying to record that if no other "patrons" come to the aid of this accomplished artist, the society has, at least, a dim idea of his value. A time will come when his works will be estimated, and when they will be sought for as eagerly as are those of some of his great predecessors in Art. There is no sculptor, living or dead, excepting it may be Flaxman, who has produced "bas-reliefs" so graceful, so pure, or so exquisite as renderings of the natural-classical: the term is meant to combine the beautiful as we find it in nature, with scholastic knowledge derived from study of the antique. We have engraved several of Mr. Miller's works in the *Art-Journal*; they have been among the most popular of our prints. Yet he is very nearly without "employment," at a time when Art is "coaxed" into adorning even the stables of men of wealth. We find it difficult to account for the neglect manifested towards an artist of veritable genius: it is unfortunate we can do little more, in such a matter, than point out to rich Art-patrons how easy it is to surround themselves with productions of Art that a future—nay, a present—generation will honour as foremost among the best Art-efforts of the age and country.

M. DORÉ'S 'ALSACE'—We can readily believe the statement (which has been positively made, although we do not assume the responsibility of verification) that the government of M. Thiers requested M. Doré to remove from the *Salon*, at Paris, the noble picture of 'Alsace,' which is now exhibiting at the Doré Gallery in New Bond Street. The heart of the man who does not feel as he looks at the picture that he has a heart, must be callous. To a Frenchman the pathos is only too deep and real. Remarkably chaste and severe in its treatment, this fine work forms a chapter apart in the long roll of M. Doré's imaginations. A tall, nobly formed woman, with the flaxen hair of the Alsace peasantry, clad in their picturesque national dress, but scarfed and hooded with crape, stands before a blank wall, holding—and holding erect—the flag of France. A white gleam of bodice, and the full red of the lower third of the flag, relieve the sombre character of her attire, without detracting from her profoundly mournful aspect. An old, old woman sits beyond her, on the ground, with a chubby child in her lap, who seems to be frowning in a troubled sleep. This is all; but it is a story told with something of the grandeur of a line of Homer. The desolate, abandoned, but still noble and defiant, figure; the grand contour of the physiognomy; the magic lines in which the drapery of the flag is thrown, while the truncheon is firmly grasped, and the point towers towards heaven as if it were the *oriflamme* itself, must be seen to be appreciated. Once seen, it will not readily be forgotten.

ENGRAVING OF 'CHRIST LEAVING THE PRETORIUM.'—Unusual pains are being taken to make this great engraving a worthy translation of the picture. It is entrusted to Mr. Bourne, of whose admirable skill in reproducing the expression of an

original the visitors to the Doré Gallery can judge by specimen—some of them engraved for the *Art-Journal*. The picture has been reduced, in sections, by photography, and a photograph on canvas is now being finished in black and white chalk. No precaution seems to be omitted, and we hope to have to congratulate Messrs. Fairless & Beecroft on an engraving worthy to hang by the 'Francesca da Rimini'.

MR. FOLEY'S model for the statue of Henry Grattan, to be erected on College Green, Dublin, has met with an enthusiastic reception in the Irish capital. In a city possessing such Art-triumphs as 'Burke' and 'Goldsmith,' by the same sculptor, the standard by which all newcomers in bronze or marble will be estimated must necessarily be a high one. The 'Grattan' is, however, a work of real genius, and in every way worthy of forming, with the statesman and the poet, the triumvirate its presence will complete. Than this no better assurance of the merit of the work could be advanced. As with the manly determination of the impeacher of Warren Hastings, and the reflectiveness of the author of "The Deserted Village," the character of the impassioned patriot has been vividly conceived and rendered. The figure is standing, in the act of haranguing a multitude, or moving his famous "Declaration of Independence" in the Irish Parliament House on the 16th of April, 1782. Erect in stature, his right arm uplifted in appealing energy, and his left hand convulsively grasping the collar of his coat, he is carried away by that torrent of eloquence whose echoes still live in the hearts of his countrymen. As a study of earnestness and life, the head and face, brilliant with the fire of expression, are remarkably fine; while the entire figure exhibits that sense of ease and movement to be found only in portrait-statues of the highest rank. Grattan is attired in the costume of his time, less modern than O'Connell's, and less picturesque than Burke's; and when we state that the whole of the details are marked by the taste and thoroughness of completion characterising Mr. Foley's productions, enough is said to justify the highest anticipations of the forthcoming bronze.

SIR EDWIN LANDSEER.—We rejoice to state that the great artist is so far recovered as to be able to work; he has recently "touched a proof" of an engraving by his brother, Thomas Landseer, from one of his pictures, 'Browsing,' which Messrs. Graves & Co. will shortly publish.

In the ensuing Exhibition of the Works of Old Masters at the Royal Academy, it is proposed to admit sculpture.

THE ARTISTS' AND AMATEURS' SOCIETY will no longer meet at Willis's Rooms; arrangements are pending whereby their *conversazioni* will be held in the galleries of the Society of British Artists, Suffolk Street, Pall Mall.

MR. P. L. EVERARD is about to open an exhibition of modern pictures in New York; he has taken with him a very large collection of the best works of the greater masters of the schools of Belgium, Germany, France, and Italy—Meissonier, Gallait, Portaels; the list would occupy more space than we can well spare: probably one hundred painters will be represented. No doubt the rare and admirable assemblage of grand productions will have very beneficial influence in America, where Art is beginning to find its most liberal patrons. Above all things, it is essential that the Art-lovers of the New World should not be deceived as to the works

they purchase: we know they have been so to a large extent; the tests that are easy here are difficult there; and unless confidence may be reposed in the dealer, there will be danger, and consequent hesitation, in forming or adding to galleries. Our readers in the United States (and we have very many) may accept our assurance that the reputation of Mr. Everard is established in this country as well as in Belgium; his sales in England have been prodigious in number and in value; and we know that he has given entire satisfaction to those with whom he has dealt. American collectors may be sure that any picture offered by him is a veritable production of the master whose work it professes to be. We believe America will never have seen such a collection as that which is probably now "on view" there. It cannot but go a long way to mature the taste and foster the knowledge that is now rapidly spreading in the great country of the hereafter, where Art is of a surety destined to produce an enormous amount of good. Among its native artists are many who already hold the highest rank in painting as well as in sculpture; but it is not likely that as yet, in a world where few of its institutions are a century old, Art can have obtained the extent of "patronage" that counts its patrons by thousands. The visit of Mr. Everard to the States will, we are sure, reward the buyer, as well as the seller, of grand examples of modern Art.

A CORRESPONDENT in Sydney, N.S.W., writes:—"An Academy of Art has at length been established at Sydney on, I think, a permanent basis. Those members who, like myself, are desirous of painting seapieces and landscapes in oil-colours, feel the great want of a work teaching the Art (in the exact manner of Aaron Penley on Water-colour Painting), and giving coloured illustrations of the pictures in their various stages of progress. Mr. Carmichael's Handbook on Marine-Painting in Oil-colours, is an excellent work as far as it goes, but unfortunately the plates are not in colours. Such a work, combining landscape and marine-painting in oil, if published, would, I feel confident, meet with an extensive sale; and if the pages of the *Art-Journal* cannot be made available for supplying the want felt for it by both amateurs and artists, I hope you will use your influence with some publishing house for the issue of such a book."

THE LORD MAYOR has taken much interest in the Alexandra Palace and Park, with a view to preserve them for "the people," to promote the healthful recreation of the masses of working-men in and about London, the millions who have rarely the means of obtaining enjoyment, other than is supplied them in perilous public-houses. The working-men sought a means of expressing gratitude to the chief magistrate, and have presented to him a large magnanimous of glass very beautifully engraved. On one side is a view of the palace and gardens; on the other an appropriate inscription. His lordship, in accepting the gift, said:—"There was a great necessity for healthy recreation and amusement, not tainted by immorality and vice, for the people, and he had no doubt the City of London would not be behind other large towns in securing a means of obtaining these

by the purchase of Alexandra Park." It would be discreditable to the City of London if this most excellent scheme were abandoned. The artist who has converted the magnum of plain glass into a veritable and valuable work of Art, is a Bohemian, M. Eisert (of 3, Grafton Street, Fitzroy Square), who has been long settled in England, and many of the most exquisite specimens of glass-engraving that have been seen of late years in the shops of leading dealers are his work. The magnum is a charming example of difficulties overcome; it is far easier to carve flowers and even animals than buildings; and lettering is an achievement that very few can master. There are, however, leaves and flowers in this case, exquisitely copied from nature. The work is a triumph of artistic skill, of labour well applied, resulting from long experience and matured study. The Lord Mayor in this gift has an acquisition that may be placed beside the city's richest treasures of gold and silver.

THE STATUE OF LORD HOLLAND, by Mr. Watts, R.A., and Mr. Boehm, of which we wrote briefly several months ago, has just been erected on the south side of Holland Park, Kensington, near the Hammersmith Road. It represents the deceased nobleman seated in a chair, with a walking-staff in his hand, his usual attitude in conversation. The cost of the statue is to be paid out of the surplus of the fund raised for the marble monument to his lordship in Westminster Abbey.

MR. ARMITAGE'S FRESCOS in University Hall, Gordon Square, are to be lithographed, for which purpose copies of them have been made by Mr. Luxmoore. They represent the friends of the late Mr. H. Crabb Robinson, and include portraits of many eminent men.

MR. E. J. POYNTER, A.R.A., is painting a fresco in the church dedicated to St. Stephen, at Sydenham Hill, the subject being the death of the first martyr. The work promises to be of very high order, worthy of the accomplished master. We trust the example will be followed in other churches of the locality.

THE HARVEST-TROPHY AT THE CRYSTAL PALACE.—The eminent firm of Sutton and Sons, of Reading, has erected a trophy at the Crystal Palace, consisting mainly of huge specimens of cabbages, turnips, carrots, and potatoes; but showing also delicious examples of produce more directly intimidated by the term "harvest." The stand is 100 feet in length, with a tower in the centre about 30 feet high, and erections or towers about 20 feet in height at each end. The central tower, which displays wheat, barley, oats, and beans, is surmounted by some fine specimens of Pampas grass in full flower, while the towers at each end contain a varied collection of gourds, which present a very pleasing effect. The "show" is very attractive; it is useful also. Many hints are thus given to growers: we have palpable proof how much nature may yield without being forced; and it is scarcely too much to say that by judicious management the usual produce may be doubled. The trophy is artistically arranged; it makes a very pretty object in the nave of the Palace, and though composed of unpromising materials, is really a work of Art.

MR. MORRIS has completed his statue, in terra-cotta, of Josiah Wedgwood, for the Wedgwood Institute at Burslem. It is life-size, and represents the great Art-manufacturer pointing to one of the vases he has executed. We have engraved several of the bas-reliefs which adorn this struc-

* So far as regards our Journal, such an undertaking would be out of the question. Still, the suggestion of our correspondent is quite worth the consideration of some enterprising publisher; and a work of the kind is, we presume, perfectly practicable, now the introduction of Oleography has cleared the way for it.—Ed. A.-J.

ture; perhaps, all things considered, it is the most remarkable building in the country, in so far as true Art is concerned. We hope the example will find imitators: the sum subscribed was miserably small as compared with the Art-expenses, but the young sculptor has worked for fame and not money. The one he has certainly not gained, the other we hope we have aided him to obtain.

MESSRS. DEHORS & Co., of Gerard Street, the long-established firm for the sale, in England, of modern productions of Dresden, and, in especial, of the extensively used moderator-lamps, has issued a novelty that may be useful as well as agreeable to all readers and artists who draw at night. It is a shade composed of stamped porcelain paste; an adaptation of incised pictures such as we have been accustomed to see in window-panes, but designed so to fit upon lamps and candles as to subdue the light, and at the same time give to the eye objects the most agreeable, the originals being popular pictures. They are termed the "Lythophanon Lamp and Candle Shade," a big name to indicate a comparatively small thing. They effectively do what they are designed to do, and that in a manner the most agreeable; soften and equalise the light, and supply a pleasant and suggestive object to look upon when the eye is turned from the paper. It is of Belgian manufacture. The article was seen and largely estimated in the Belgian Court at the International Exhibition: it is well to know how and where it may be obtained.

MEMORIAL TO SIR HUMPHREY DAVY.—On Tuesday, Penzance, the birthplace of the famous philosopher, Sir Humphrey Davy, inaugurated a memorial in his honour. The memorial consists of a colossal statue, by Messrs. W. and T. Wills, of London. It is considered to be an excellent work of Art, and a good likeness of Sir Humphrey, who is represented with the safety-lamp, one of his most valuable discoveries, in his right hand. Messrs. Wills reside in the Euston Road; they do not hold the highest professional rank, but they are artists of very great ability, many of whose designs, especially in *terra-cotta*, are seen, admired, and valued by connoisseurs, who do not know the source from which they emanate.

ALBERT MEMORIAL CHAPEL.—Another instalment of sculptures—portions of the sarcophagus—has recently arrived at Windsor Castle from the studio of Baron Triqueti in Paris. They have been placed in the Albert Memorial Chapel, where the sarcophagus will be erected, at the east end of the interior. An effigy of the Prince will surmount it.

PROFESSOR RUSKIN is announced to commence a course of six lectures, in the room in the Taylor Buildings, Oxford, on "Sandro Boticelli and the Florentine Schools of Engraving." They will begin on the first week of the present month, and will be continued each Thursday and Saturday. Each lecture will be delivered twice—on Thursday in each week to members of the University exclusively, and on Saturday to a general audience, as appointed by the founder of the lectureship, the late Mr. Slade.

SAND-ENGRAVING ON GLASS.—The *Builder* notices a new step of progress in this curious mechanical art. "It consists in the substitution of the force of mere gravitation for that of steam or blast power. A box, or hopper, of suitable dimensions, is placed near the ceiling of the room, and from it depends a small tube of about 8 ft. long. No machinery whatever is used.

The sand or emery-powder to be used for engraving is placed in the hopper, and regulated by a slide at the top: it falls down through the tube, under the end of which is held the glass, watch-case, cup, or other object to be engraved. In a few minutes the designs are cut with a great degree of exactness and beauty. Sufficient protection is afforded by designs of paper being 'pasted upon the surface to be engraved, or by writing or drawing the design on the glass with gelatinous or india-rubber ink. The cutting-powder is used over and over again, being transferred from the tray in which the work is placed to the hopper."

WORKING MEN'S COLLEGE.—The winter session of this institution, founded by the late Professor Maurice, opened at the end of September, with an address by the Rev. Dr. Barry, Principal of King's College, after he had distributed the certificates to the successful students of the previous session. Two certificates, respectively for Art and physiology, were awarded to Mr. Mark Carey, a postman, who also renders good service in the college as an Art-teacher. With reference to him, Mr. W. Cave Thomas, who conducts the Art-classes, six in number, says:—"Mr. Carey's work is a very remarkable exemplification of what may be accomplished in leisure hours. It exhibits not merely the mechanical results of industry, but great artistic feeling and power; that degree of ability, indeed, which might fairly tempt the possessor to make Art a profession. Mr. Carey has decided, however—I think wisely—to make Art a work of love and the recreation of his leisure. This, too, is an example needed very much in the present day, when anybody who is able to scratch upon paper some resemblance to an object forthwith determines that Art is his vocation." We regret to know that the college, which is doing really good and beneficial work, is under considerable pecuniary difficulties, for the fees from the students do not cover the expenses, notwithstanding the fact that the teachers, managers, and secretary, give their services gratuitously.

CHARLOTTE BRONTË.—Messrs. Smith and Elder announce an illustrated edition of the novels of this lady and her sisters: a series of drawings on wood from places well known, which they have described in their stories, will be made by Mr. E. M. Wimperis, who now ranks at the head of that department of Art.

THANKSGIVING-DAY.—The designs and tenders of Messrs. Wyon for a medal to be struck in commemoration of this day have been accepted by the Royal Reception Committee of the Corporation of London. The contract was submitted to public competition.

"R. NASON—1643."—A picture of very great interest by this artist may be seen in the gallery at 6, Pall Mall. It is the portrait of a lady, exquisitely painted. Of the artist very little is known. It is signed and dated; and engravings exist, signed and dated also, of other works from his pencil; notably two of Charles II., whom Nason accompanied to England—from the Hague most probably—in 1660. Neither in the catalogue of Smith, nor in any other accepted catalogue, is his name mentioned. Yet a great artist he certainly was, and must have been renowned in his day; for the portrait we notice is not surpassed in power by the productions of any painter of his time. There is no example by this master in our National Gallery, where unquestionably one ought to be. Possibly some of our readers may supply us with information concerning him.

REVIEWS.

THE CHROMOLITHOGRAPHS OF
MESSRS. ROWNEY & CO.

MESSRS. ROWNEY'S issues during the past year, if not so numerous as heretofore, are, at least, as interesting and highly finished—works of thoroughly good Art—as those by which they have established their fame, not only in England, but in Europe and in America. Undoubtedly, their productions hold the very highest rank as examples of excellence in chromo-lithography. As we have on other occasions explained, sometimes there are as many as between thirty and forty stones used in the printing, rendering necessary the care and knowledge that can only be obtained by long and matured experience. It will be at once understood how much nicety is required to "register" each printing, inasmuch as the deviation of a hair's breadth would essentially impair the impression. In the prints before us the outlines are as correct as in the drawings from which they are taken; but that is not the only way in which they are faithful copies; it would be difficult, at a short distance, to distinguish them from the originals; yet they will stand the test of very close inspection, and satisfy the examiner, however extensive may be his acquaintance with Art. Chromo-lithography will not, perhaps, content the connoisseur in pictures and drawings; they are not Art of the highest order, any more than electro-plate is silver or gold. The intrinsic value of a painting will not be lessened by the accuracy of a copy; and although such works will not be preferred to line-engravings by advanced critics, there are tens of thousands who may, and no doubt do, derive enjoyment from these almost perfect imitations of the original works which so few have the means to acquire. There is no class of Art so well calculated to give cheerfulness to a room; put aside the idea that they have comparatively little monetary worth, and the possessor may have perpetual enjoyment from the light and joy that good Art will ever bring into a dwelling. No doubt there are thousands of homes in which they thus combine delight and instruction. The value of a thing is not always what it will bring; we may sometimes have a very large return for that which costs little: and those who possess these admirable works of Art need not greatly envy those who have the originals.

The largest of Messrs. Rowney's issues of the year is from a painting by E. J. COBBETT, entitled 'Coming through the Snow.' A young girl, sheltering under her cloak a girl much younger, is conveying dinner to her father, a worker in the fields; the snow is thick on the ground, the robin is singing by the wayside; the subject is full of nature and of truth. The excellent artist has a ripe taste for the attractive—for the beautiful, indeed; though his themes are generally chosen from the by-paths of life, he endows them with a grace and refinement that the artist may always find if he looks for it.

A print of an opposite order, but also of considerable merit, is 'A Setter and Black-cock,' after HEYWOOD HARDY; the dog is watching the prey on a Highland moor, where the heather blooms and the rocks are clad with rich mosses and wild-flowers.

'The Cottage Nurse' is the title of one of BIRKET FOSTER'S sweetest compositions. Cradled in a basket is a babe asleep, over whom a loving sister watches, while the kitten, sleeping also, lies by its side: it is too soon for other playthings as yet. The cottage has evidences of care and culture; it is obviously the happy home of worthy and comfortable peasants of the better class. It is not all fancy; the admirable artist has based his imagination on fact. Every portion of this charming print has been carefully studied; we do not know how many printings it has passed through, probably thirty, for some of the minor touches cannot have been "got in" without a large expenditure of labour. It is the privilege of Birket Foster to select his themes with a view to the enjoyment of those who look upon his pictures—and that is the first,

if it be not the only, duty of Art. Another charming specimen of the master is a small print entitled 'A Surrey Lane.' A mother and child and a donkey are standing beside the rude gate of a rustic cottage; just such a cottage as every artist would covet as a theme.

Almost as pleasant is a print after JOHN EMMS. 'Evening Prayer' pictures a little maid kneeling at her bed-side; it is full of feeling, and, although the face of the child is hidden, it no doubt gives good promise of after-life.

One of the prettiest of the series is by Mrs. BACKHOUSE; 'Food for Bunny.' A sweet little homely girl, richly endowed by nature, is carrying a lapful of cabbage-leaves to her rabbits; she looks as happy as they will presently feel. A pleasanter picture has been rarely seen: it gladdens the heart to look upon it. It is like a refreshing draught of country air.

GEORGE SHALDERS contributes 'A Breezy Common,' covered with the richest heather; a flock of sheep is passing over it; a group of trees indicate, yet conceal, the farm-house near at hand. It is a charming example of a purely English landscape; so well executed that the artist might acknowledge it with pride as his original drawing.

A lovely little bit of sea-scape is a copy from COPLEY FIELDING. It is on the Sussex coast, and introduces a martello tower. It would be hard to find a more valuable model.

It is in happy contrast with 'A Welsh Bridge,' under which rushes the water over rock-stones. A capital specimen of the ability of T. L. ROWBOTHAM.

A pair, from paintings by H. GARLAND (whose works, of a somewhat kindred order, but of greater importance, have recently attracted much attention, and consequent patronage),—the one a boy, the other a girl, both attended by their friends, the dogs, are watching sheep on the green and fertile pasturage of a mountain-slope. The girl has been gleaning, and, perhaps, is but an amateur, resting on the homeward path. The boy is on duty; his crook is ready for use, while the colley is biding his time. It is a sturdy and comfortably-clothed lad, who will, in time, be a substantial farmer. The subjects are in no degree exaggerated, yet they are full of poetical thought and treatment.

We have in the next two boys less innocently employed; it is called, 'Come if you Dare,' from one of the best and most finished of Mr. HELMSLEY'S works. The scene is by the seashore; a bare-legged imp is parading a crab before the astonished gaze of a shaggy dog of the Skye species; the claws of the crab are extended, as if in challenge to battle, of which the dog doubts the issue. The story is graphically and pleasantly told; the theme is by no means disagreeable—on the contrary, we can share the fun. Mr. Helmsley is always happy when treating children, especially those who are beginning life to learn some of its tricks, and a little of its humour; few artists, if, indeed, there be any now, can so thoroughly enter into the characters of the embryo heroes and heroines he paints.

'The Little Student,' after Mrs. ANDERSON, is a sweet maid of some twelve summers, who looks up from her book; she has all the loveliness of early youth, such as nature lavishly gives before a taint of earth is in the mind or on the face. This is a most charming picture, very beautifully painted; and if the original be in life we envy its owner, for such a child is a treasure above price. Mrs. Anderson is an accomplished artist; we know of no one who can paint children better than she does, with greater fidelity, or with more grace.

We have thus noticed thirteen of the more recent issues of Messrs. ROWNEY; they are, probably, not all they have produced during the year; but they suffice to fill, and greatly to adorn, the walls of any moderately sized room; the cost of decorating which will amount to a very small sum, which those whose means are but limited can, of a surety, afford. They are good as well as pleasant and instructive, and may create a taste for Art while advancing its main purpose—to give happiness, excite thought, and teach harmony and love.

THE POOL OF BETHESDA. Engraved by T. VERNON, from the painting by Murillo. Published by GRAVES & CO.

It is to the honour of Mr. Graves that he has issued this very admirable example of line engraving; a work of considerable size and of the highest possible character. Mr. Vernon's death was a serious loss to Art; few engravers, either of France or England, could have produced a work so excellent as this—the last effort of his *burin*, which was barely finished when he died. Line-engravers are becoming in number less and less; such works as that before us will not be often seen by the "rising generation;" but we trust there are connoisseurs enough to appreciate and obtain it, and that the publisher will have no cause to regret the publication of a print upon which so much time and talent have been expended.

A great painter "for all time," taking as his theme one of the most touching of our Lord's miracles—that which took place beside the pool of Bethesda,—felt his subject, and rendered it with the hand and mind of a master. Yet we may not recognise the Saviour in the comparatively homely features of Him who though "meek and lowly" did "many mighty works."

The print is in all ways an accession to Art; it was originally executed for Colonel Tomline, M.P., who generously presented it to the "Newspaper Press Fund." The trustees have been permitted to transfer it to Messrs. Graves & Co. The picture is one of two, purchased for the sum of £10,000 from the gallery of Marshal Soult; how it was obtained by that unscrupulous soldier it boots not now to inquire. It is beyond question one of the grandest works of an age when Art was a religion. Mr. Graves will, we believe, issue the engraving only in the form of artists' proofs.

VERE FOSTER'S COMPLETE COURSE OF PAINTING IN WATER-COLOURS. With Illustrations. Parts I. to IV. Published by MARCUS WARD, London and Belfast.

If a thing were worth only what it will cost, these monthly issues would be of small value; but there are many publications—and this may rank foremost among them—that give much for little, and are brought within the reach of the very poorest who desire pleasure and instruction from literature and Art. It is a marvel how they can be produced so cheap; but where there are tens of thousands of readers and students, a very slight profit on each will make in the aggregate a sum that pays the producer. Yet allowing this consideration to have full weight, one cannot but wonder that a publication with twelve coloured prints is issued for eighteenpence; to say nothing of the associated letter-press—brief, condensed, comprehensive—contributed by authors who are also artists, and thoroughly understand what they write about. Verily, the young of this generation have advantages which their predecessors had not. The way is made smooth and easy for them—possibly too smooth and too easy; knowledge is brought under their very "noses;" they have not to spend much time or money to acquire it, as their fathers did. It is therefore of the utmost importance that teaching to be obtained with such facility should be sound and safe, especially that Art should be so taught as that nothing may be learned to be afterwards unlearned. These little cheap books are entitled to what they receive—entire confidence; not only are they "approved" by the Department of Science and Art, and "adopted" by the Board of National Education in Ireland, they have received the sanction of several eminent professors, and may be accepted by all who are interested in Art-instruction on a basis that cannot err.

We take up either of the parts of this remarkable work with astonishment, that leads, however, to entire content. That on Flowers, for instance, contains a valuable, though brief, essay of instructions for colouring by other writers. These counsels precede twelve coloured prints—geranium, iris, convolvulus, pansy, tulip, rose, wild-rose, bramble, corn-flower, foxglove, poppy, and hawthorn—some, single specimens, some in

groups. We have then a collected series on Landscape-painting, tinted from the earliest "washing in" to the finish; then a series on Animals, drawn chiefly by the masterly hand of Harrison Weir; various others being in progress.

We cannot but have said enough to induce the reader to obtain one of the parts as a sample of the whole.

TIMELY COUNSEL; or, Short Essays on Social Subjects. By Surgeon-Major T. ATCHISON, Her Majesty's Bengal Cavalry. Published by G. T. RICHARDS.

This pamphlet is a reprint of letters addressed to the *Times* and other publications, on various subjects of public interest. We notice it chiefly because some of the essays protest strongly against the attempts that are being made to exclude the people from localities—parks, forests, and open spaces—in which they may find health, recreation, and often instruction. The author declaims against the selfishness and the mercenary feeling that excludes visitors from some of the most lovely and picturesque spots in England, such as Ilfracombe and Linton—"well-beloved haunts of the painter and the poet"—except by payment of paltry sixpences. In another paper he advocates the preservation of our ancient castles and other historic remains, and the opening them to the public.

Agreeing in principle with much that Surgeon-Major Atchison says on these topics, he must not forget that "the people"—and by the term we do not mean only the lower and uneducated class—are not always so appreciative of the privileges he would give them, as to be allowed free access to what is beautiful either in nature or in Art. A tax on "sight-seeing" is often absolutely necessary to prevent spoiling; and even this is not always efficacious to restrain the hand of the wanton mischief-doer. One duty of the owner of property is to preserve it; and this can rarely be done without exclusion—to some extent, at least. Let the people learn to respect what is not their own, and let them be educated to a due sense of the beautiful, and then they may be fairly entitled to wander at will, under proper regulations, in the "haunts of the poet and the painter;" but till they are thus qualified we should regret to see such localities trodden indiscriminately by unhallowed feet, and disfigured by rude hands.

PROVERBIAL PHILOSOPHY: in Four Series, By MARTIN TUPPER, D.C.L., F.R.S. Published by E. MOXON, SON, & CO.

To the series of cheap and elegant editions of the writings of our popular poets, issued by Messrs. Moxon, they have now added Mr. Martin Tupper's widely known "Proverbial Philosophy." Perhaps there is no writer of our time—certainly no poet—who has passed through such a fiery ordeal of criticism as Mr. Tupper since the appearance of the first part of his "Proverbial Philosophy," now some thirty-five years ago; and though the majority of those who have weighed his work in the balance have denounced it as wanting, it would be very difficult to name a contemporaneous book which has gained such universal popularity; forty large editions, it is authoritatively said, having been disposed of in England, while nearly a million of copies have found purchasers in America. Such a result, in the mind of the author at least, must prove a healing balm for adverse criticism.

This little cabinet-volume, very prettily got up, is the "only perfect edition;" it contains, for the first time, the four series complete in one book, small enough for the pocket, yet clearly printed. The last two series of subjects are less known than the first two, being of much later date; but they are no less worthy of perusal than their predecessors. The whole, in their present attractive form, cannot fail to increase considerably the number of Mr. Tupper's readers and admirers: he has, we suspect, almost, if not quite, as many of the one as of the other.

THE ART-JOURNAL.



LONDON: DECEMBER 1, 1872



OR the thirty-third time, the Editor of the ART-JOURNAL discharges an annual duty in recording grateful thanks for the liberal support the work has received: and of expressing hope and trust in its continuance.

Year after year augments the prosperity of modern artists, enhances the value of their works, and largely increases the number of those who appreciate excellence in Art: it was far otherwise, when, thirty-three years ago, this publication was commenced; when very few collectors desired to acquire British pictures, and there were literally no Art-manufacturers who sought the assistance and co-operation of artists.

Our readers know that we have been active and energetic in promoting the best interests of both: and if we allude to the fact here, it is to convey the assurance that our efforts will be in no way relaxed; the industry and perseverance that have accompanied us so far will be continuous: it is more easy to gain a character than to sustain it. We labour to give variety and "novelty" to our pages, but the themes to which we are limited act often as restraints; we believe, however, that in this respect we have given satisfaction to our subscribers and the public, that the utility of the ART-JOURNAL is admitted, and that its interest is sustained.

A programme for the year 1873 will be found elsewhere: it will supply evidence that added to a valuable staff of fellow-workers, are some new aids who hold high rank in Letters and in Art; that, consequently, "novelties" in both may be announced with confidence, and that the coming year will give to the ART-JOURNAL even greater prominence than it has yet attained among the periodical publications of the Empire.

The publishers willingly incur the largely augmented cost of its production; that will be considerable; but a corresponding increase of subscribers may be looked for, if the advantages gained be in proportion to the outlay; and the Editor, with his zealous assistants, will continue by every means to minister to the requirements of the ARTIST, the AMATEUR, the MANUFACTURER and the ARTISAN.

16, Southampton Street, Strand.

THE ART OF JAPAN.

THE attention of people in this country has of late been increasingly turned to the Art of Japan. Various circumstances have tended to produce this effect. Commerce has sprung up between our shores and that once inaccessible group of islands, which forms a sort of Oriental Great Britain. International exhibitions have displayed objects of Japanese workmanship such as were rarely to be seen in Europe—perhaps nowhere out of Holland—twenty years ago. The splendid collection of Japanese manufactures which was made by H.R.H. the Duke of Edinburgh, and which attracted such unusual throngs of visitors to South Kensington, awakened a keen interest that shows no signs of abating. Thus not only do we find shops and warehouses crowded with Japanese ware—some rich and costly, some wonderfully cheap, and all possessing a certain degree of excellence—but our manufacturers, especially our potters, are turning their attention to the reproduction of some of the most quaint and splendid of these Oriental designs.

We must reserve to a future time the details of such attempts to draw together England and Japan. On one subject, that of the manufacture of paper, we spoke in a recent number of the *Art-Journal* at some length. We then indicated some of the purposes to which this admirable material might be applied for our own requirements. One novelty has since made its appearance in our shops that very fully carries out the views we then expressed. The visitors to the International Exhibition will remember the very handsome curtains of Japanese paper between which they passed, shortly after entering the galleries. Our walls are now covered with advertisements, in Brodignagian letters, of Japanese paper curtains, at fabulously low prices. Deferring, as before hinted, the special investigation of this particular branch of industry, we call attention to the fact, as illustrative of the increasing influence of Japanese Art and industry in England.

Again, in ceramic ware, several of our principal potters have recently produced articles, formed in imitation of Japanese models, of wonderful delicacy and beauty. Some of these command high prices; as much as sixty guineas for a pair of chimney-vases; but they are, in our opinion (if we except some of the *chefs-d'œuvres* of Wedgwood), the finest productions of English ceramic art.* The method employed in our potteries is not that of Japan. We cannot reproduce the beautiful lacquer which the Japanese artists apply alike to wood, to metal, and to porcelain. We cannot—or, at least, we do not—rival their enamel. Much of their finer metal-work remains a perfect enigma to our most intelligent workmen. But, in English pottery, we have produced the appearance of bronze, of gold, of lacquer, and even of alabaster, so exquisitely true to the nature of those materials as to amount to little short of deception of the senses.

It is not, however, merely as providing patterns for more or less exact imitation by the English workman, that we now propose to regard the work of Japan. We have to inquire into the reasons of the essential dissimilarity between Japanese Art and that of Europe. This dissimilarity is not one of method or of degree alone: it is

profound and absolute. We can trace the development of almost all European Art, through a Roman medium, from a Greek origin. The Art of Greece we can connect, though many an intermediate link has been lost, with that of Egypt; and the sculptured records of Egypt carry us back through a long period of history, at the commencement of which Art, though rude, was yet mighty, as well as highly conventionalised. But in all this long series of architecture and of sculpture, during the time in which the rude pictures of natural objects—the eye, the hand, the ripple of flowing water—have gradually transformed themselves into that implement of real magic, the alphabet, no phase has occurred that in any way resembles any phase of Japanese Art. That Art has sprung from a fountain altogether apart from any that has moistened the sands of Egypt, rippled under the laurels of Greece, or watered the oaks and beeches of England. The Art of Japan forms a chapter by itself in the æsthetic history of mankind.

There is a closer relation between the Art of Japan and that of China—closer, as a term of comparison, but yet very far from close. One great characteristic of Chinese Art is its wonderfully unprogressive nature. The Chinese seem almost to have shared the Hebrew horror of innovation. We can trace back Chinese pottery for a very long period. We find, no doubt, a difference in the productions of different eras; but the change effected has been incredibly slow. And, indeed, of late it has been not that of advance, but that of decadence. The porcelain of the finest periods of Chinese Art cannot now be in any way imitated or approached. Chips and fragments of china are treasured up much as we now treasure coral and cornelian. But the Japanese are a highly progressive race. From their intercourse with China they have learned much. If they have imparted little in return, the fault lies not in them, but in the natives of the flowery land. The insular people have shown a wonderful power of adapting themselves to circumstances. From the Chinese they have learned to make paper, and to prepare tea. Nor have they been content with learning alone. They actually import ceramic articles from China to adorn with their own inimitable lacquer. They study the latest improvements of Europe, instead of at once despising and fearing the "foreign devils." A European official once presented to the Japanese minister a beautifully finished rifle. His Excellency received it with courtesy, and examined it with care; but quietly remarked that he was of opinion the needle-gun was the weapon of the future! No wonder that such a people, alone among Orientals, readily attempt to intersect their islands by railways.

We have said, and it is well to remember, that the industrial excellence of the Japanese workman, especially of the workman in metals, is something which our own knowledge of the subject does not enable us to understand. It is far beyond the capacity of any European smith, whether he work in gold or in silver, in copper or in iron. Other processes, again, are denied to us, not so much on account of the marvellous skill required, as in consequence of our want of materials. Thus the plants which produce the many kinds of paper will not—or, at all events, do not—grow in Europe.* The same

* In our Illustrated Catalogue of the Second Division of the International Exhibition, we engraved six examples of the productions of the Royal Porcelain Manufactory at Worcester, in imitation of Japanese work.

* Mr. Veitch, junior, whose early death was much lamented, introduced many Japanese plants into England. He spent some years in Japan, and gathered a large number of plants which he considered likely to flourish in this country.

is the case with the plants of which the juices form a necessary ingredient in the composition of the various lacquers. It is only step by step, and not within such brief limits as we must here prescribe to ourselves, that anything worth attention can be written as to the Industrial Art of Japan.

With regard to the æsthetic principles that regulate that art, there is more to be said. The worker in any material can recognise the handiwork of a brother in his craft. How the former wrought the latter may be unable to say; but what he wrought, and what was the aim and purport of his work, he can tell. In the same way the English painter or draughtsman, who is unable to produce the effects of the Japanese artist, in consequence of the radical difference of method, implements, and habit, is yet competent to see what was the aim of the latter, and to inquire by what principles, not of manipulation but of design, that aim has been so triumphantly attained.

Let us take landscape as an illustration. Nothing at first seems more simple than the representation of a landscape. We can see the reflection of nature in a sheet of water, as a mirror; and faithfully to copy such a representation would seem to be the most natural, as well as the most accurate, means of landscape-drawing. In point of fact, however, we do not find that such has been the real history of landscape. In the earliest Italian painting, in which landscape has crept in as an adjunct, the perspective attempted by the artist has been ordinarily defective and impossible. Such, indeed, is, to some extent, the case with some contemporary artists of no small fame. We question whether Leonardo da Vinci were not the first who, both as a painter and as a writer, gave a clear and intelligent adherence to perspective truth. In the last work of the immortal Raffaële there is a bold defiance of any approach to the rules of perspective, which subsequent critics have endeavoured to explain, and which thousands have admired without explanation, but which nevertheless subsists. 'The Transfiguration' is as distinctly non-perspective as are 'The Gates of Paradise' wrought by Ghiberti.

Japanese Art also neglects, rather than defies, perspective. But it is not like the Chinese impotence of drawing. It neglects that of which optical science can define the laws, in order to produce an effect transcending that produced by a mechanical adherence to those laws themselves. If it is intended to give an idea of distance; instead of the gently graduated and accentuated surface by which nature herself leads the eye, over distances decreasing in mathematical ratio, the Japanese artist gives a broad, unbroken flat, and indicates his distant object by a few vigorous touches, almost out of the field of view. So again if he wishes to represent rain. He does not wrap his landscape in mist, or drop the veil by which weeping clouds obscure the distant view in actual storm. He draws fierce broad lines across the picture, few in number, but marked in purport, and conveys to the instinct of the beholder such a true hieroglyphic of pelting, pitiless rain, that we never pause to inquire how the impression is produced on the mind.

Again, Japanese draughtsmanship differs essentially from our own in the absence of outline. If in such matters as the definition of distance, or the drifting of the storm, the Japanese may be thought far more conventional than the European, in respect of outline he is far less so. For, in point of fact, outlines rarely are seen in nature. At times a black, defined shadow is cast by

the interposition of a solid object in a direct flood of light-rays; but the occurrence is rare, and its representation requires the most delicate and masterly handling, not to be simply abominable. Lavater held that the most precious record of physiognomy was the plain black outline or *silhouette*. No doubt the shadow of a profile, cast by a single and powerful light, is the most delicate, subtle, and truthful of all portraiture. But try to fix the shadow; draw it in charcoal, reduce it in proportion, and cut it out in black paper, and what—in nine cases out of ten—can be more stiff and detestable? Yet our education in drawing takes no notice of this instructive fact. What we do with the learner is this, we set him to draw bare diagrams of objects,—to define them by straight clean lines, such as no natural object presents to the eye.

The Japanese do the very reverse. They use the brush only. They laugh at us as "pen-scratchers" in our writing as well as in our drawing. Our letters, indeed, are the linear descendants of the incised Roman character. We still almost hew them on the paper with an iron pen. The Japanese float on theirs with the brush. So with a natural object. How do they draw a cat? There is a deep blotch for the body, and another for the tail. From these protrude inky feelers that shape themselves into legs, even as in some of those microscopic beings which transform themselves at will into the most convenient shape. A few horrid jags indicate angry tail and wary whisker. The eye is another blotch of colour that looks like a lighted cavern; and there, without sketched outline, with only partially defined form, is the very animal itself. Compare it with one of our respectably drawn English studies, and it is the spirit compared to the corpse.

The Art of Japan is not less remarkable for its mastery over colour, than for its original felicity in design. In this, the Japanese artist is aided by the rich colours which the various descriptions of lacquer place at his command. The red is of a pure full tone, of which we see numerous specimens, as lacquered trays and vases. The black and the gold are perfect. The *Avanturien*, which resembles the Venetian glass of the same name, is a lacquer full of gold spangles; and this, again, is of different kinds. The absolute command of perfectly reliable colour is an immense resource for the artist. There is no hesitation as to tint in Japanese work.

We recommend those of our readers who wish to attain the best acquaintance with the Art of Japan that can be formed from literature alone, to procure, if they read the French language with perfect ease, the two beautiful quarto volumes, written by M. Aimé Humbert, formerly Swiss Minister Plenipotentiary at Yedo, which were published at Paris, by Messrs. Hachette, some two years ago. We cannot imagine what has prevented the English publishers from giving this charming work an English garb. Its illustrations are of rare merit; some taken from the designs of Japanese artists, and others produced by French artists after photographs taken in Japan. A version of this work that should be, not a limping translation, but a transformation into racy and vigorous English, would be a permanent contribution to our national literature.

One branch of Japanese Art can scarcely be appreciated without a visit to the islands. It is that which adorns the temples, and depicts the portraiture of the gods. In the Hondjo, or ecclesiastical quarter of Yedo, are more than forty temples consecrated to the worship of various forms of faith. Chief

among these may be noticed the temple of the five hundred Genii, where a venerable army of Buddhist saints, carved in wood of a size larger than life, formerly lined the nave, aisles, and galleries. In the choir of this temple a gigantic effigy of Buddha towers to the height of some 35 ft., the figure being, of course, seated. An earthquake threw perturbation into the ranks of this sacred militia; and the temple has not, since that time, been thoroughly repaired. The quaint, and often ridiculously wrathful, pictures of the gods and genii, each marked by his peculiar attribute, an umbrella, a tortoise, a fish, a spear, a mallet, are often miracles of physiognomic expression. Delicacy, as we regard it, is unknown in Japan, although certain phases of modern European manners are there considered as shockingly ill-bred. But for a grim, quaint, droll humour, the only parallel is to be sought in some of the German tales. Renard the Fox, the first graphic protest against the encroachments of the Romish Church, has his prototype in Japan, where foxes, as magical powers, play a great part both in literature and illustration. Evil genii, moreover, enter into the familiar intercourse of domestic life in a mode which they have long ceased to follow in Europe, although its occurrence is taken as simple matter of fact in the Talmud; and the *monacelli* in Southern Italy are still so feared that no Italian peasant dares to be alone in the dark. There are seven gods of happiness, who procure to mankind the blessings of long life, wealth, daily bread, content, talent, glory, and love. It is rare for a family to place itself under their collective patronage. Yebis, the unfortunate brother of the Sun, the example and patron of fishermen, is the god of whom daily bread is besought, and who claims the most numerous suppliants. Fish, with the Japanese, is daily bread. This deity is depicted squatting on his heels, regarding, with a sort of stupid, complacent astonishment, a large fish he has just whisked into the air from the end of his fishing-line, or which he bears modestly on his shoulders. Daikoku, the Japanese Plutus, is the next most popular divinity. He is a stumpy little man, with large feet and a flat square cap. He stands on two bales of rice, bound together with a knot of pearls, and bears a miner's hammer in his right hand; while the sack, which is to contain his treasures, is thrown over his left shoulder. His attribute is a rat.

Shiou-Ro, the patron of longevity, is the most venerable of these seven types of deities. His chief attributes are the tortoise and the crane. His life being without limit, he has observed, meditated, and reflected to such a degree, that his bald forehead has acquired a prodigious development. His great white beard covers his breast. He walks with slow and measured step, trailing after him his rustic hoe, and gently twirling with his left hand the long hairs of his eyebrows. Shiou-Ro is invariably propitiated in bridal solemnities. His portrait is then drawn, of a large size, upon canvas, and suspended over the domestic altar. He is shown; descending from the clouds, borne upon a crane, and holding an enormous pearl. It is remarkable to trace the same physiognomic characteristic in two such opposite types of Art as those of Japan and of Greece. The facial angle of Shiou-Ro resembles that of the Phidian Jupiter!

Philosophical content, that wealth which fortune can neither give nor take away, is embodied in Hotei, the god of this order of happiness. His sole possessions are a

fragment of packing-cloth, a wallet, and a fan. When the wallet is empty he only laughs, and lends it to the children to play with. For his own part he makes use of it by turns as a mattress, a pillow, and a musquito-net; or, blowing it up like a bladder, he floats on its top over the water. Here, to European eyes, may seem the very genius of vagabondage. He is the great friend of the peasant. He is often to be met seated on the buffalo of a rice-grower. He well knows the shady spots on the hill-sides. Sometimes a troop of children finds this deity asleep, and draws near on tip-toe to regard him. He awakens with a smile, takes the sauciest child in his arms, and tells them stories of the sky, the moon, the stars—of all the wonders of nature—of which he alone knows the secret charm.

The god of Talent, the noble ancient Tossi-Tokou, is not less accessible to children than his more easy-going brother. He inspires their games; and is especially fond of teaching them how to produce wonderful works in paper. Nothing alters the gravity of his aspect. He wears the lofty cap of the doctor—something like the bonnet of the Doge of Venice—the stole, the cloak, the slippers: he bears a staff, something resembling an episcopal crozier, to which is suspended a parchment roll. He is attended by a young deer. His fan, the *sine qua non* of Japanese felicity, is formed from the broad leaf of a palm-tree.

Bijsamon, the god of Glory, is adorned with a helmet and cuirass of gold, and holds in his right hand a lance adorned with streamers. He is almost an honorary member of the Seven Beattitudes, as he is never invoked at any domestic altar. He is the deity of the noble, and is especially honoured by the Bonzes, who depict him as holding in his left hand the model of a pagoda. Mr. Ruskin should have drawn the massive jaw, and steady, pig-like eyes, of Bijsamon, as an illustration of his eighteenth number of "Fors Clavigera," in which he introduces us to the Pillager and the Pardoner. The alliance seems to be as close in Japan as in the countries which are scathed by an indignation that has its source in truth and tenderness, however wrathful its fiery blaze.

The last, and the most remarkable, of these seven divinities, the most thoroughly popular of the band, is Ben-Zaiten Hjo, or more simply Bente, the doubly symbolic feminine deity. She is at once the impersonation and the glorification of woman, and the goddess of the sea, the fertile nurse of Japan. The resemblance of these double attributes to those of the Greek Aphrodite is striking. But the Japanese Venus is eminently a family goddess—she is the happy mother of fifteen sons. She wears the sacred stole, a mantle of azure, and a carefully arranged *coiffure*, crowned with a diadem, adorned with the image of Fou, the phoenix of the extreme East. Three flames, each encircling three pearls, burn above her, in reference to the Buddhist triad. Her active energy is sometimes typified by the possession of four pairs of hands. Under this form Bente is the earth goddess, the dispenser of the morning and evening dew—the queen of all the blessings that support and charm human life.

Bente is the investress of the lute. In the lovely summer nights celestial music, accompanied by a melodious voice, floats down the basalt cliffs, at the base of which the waves gently murmur. It is the voice of the goddess—it is herself—it is the Ave Maris Stella of Japan.

F. R. C.

ART-AIDS TO COMMERCE.

BY P. L. SIMMONDS.

If the merchant helps the artist and Art-manufacturer to most of the animal, vegetable, and mineral substances which are required for the exercise of their skill, the artist and Art-designer also help on materially the interests of commerce by the additional beauty which their tact and talent diffuse, and which lead to enlarged demands. A due knowledge of Art, whether of modelling, designing, or the harmonious arrangement of colours, is essential now for success in all the great branches of industry; whether it be the manufacture of textile fabrics, floor-cloth, paper-staining, glass-blowing, engraving, and the hundreds of other minor industries; whether it be the jeweller or metal-worker, the cabinet-maker and carver, the potter, or the playing-card maker, each and all seek for new styles and forms and patterns; the designer or modeller is called in to exemplify his taste, and thus to add an extended saleable value to a fabric, a coal-scuttle, an umbrella-stand, a jug, or a glass. We certainly have not stood still in this country, during the last twenty years, in the several departments of Art and Art-manufacture, however much we may still be behind some of the continental and Eastern States in some branches. Art-schools, Art-teachers, and Art-students have not been without their beneficial uses in extending the application of drawing and modelling, and the elements of refined taste, to the common arts. Of this abundant examples are around and about us.

The main object of the various International and Fine Art exhibitions held in this and other countries during the last quarter of a century, has been the encouragement of the pursuit of Art and the cultivation of the mind. The study of Art-designs has been called into action and extensively diffused, and a more intimate acquaintance with artistic works and their creation tends to render the produce of the mine, the forest, and the loom, the admiration of the world. Amidst the seductions of sculpture and painting, and the sweet solicitations of the ideal and refining charms of Art, tawdry taste and barbaric misrepresentation must for ever be expelled from the mind that would either labour on, or possess those works in which the affections love to dwell. Scientific Art also furnishes a lesson in practical utility, in the distinct and direct bearing of the numerous illustrative features on industrial operations, the encouragement of inventors and the excitement of emulation among artisans; while it also tends materially to arouse ambition towards originality, instead of a dogged perseverance in servile copying; and, finally, it gives the proof direct to all, that beauty possesses a finer field for investment than mere utilitarian ugliness; and that taste is a marketable commodity, which being of so much value is worth getting honestly, and by fair purchase. Science is the great agent of human skill in the transformation of the raw material supplied by nature; industry, the ever-ready and indefatigable aid which man's ingenuity receives through the medium of knowledge and Art, clothes the various products in forms of elegance, symmetry, and beauty. Our manufacturers have not only acquired a much better taste in the articles they now submit to the public, but they have also become the chief and most munificent patrons of true Art, inasmuch as some of the finest galleries of pictures and objects of *virtu* belong to eminent manufacturers and merchant-princes. Hence the union of the two classes of artists and manufacturers is becoming more close, and great commercial progress results from the connection. A love of Art abroad and at home leads to increased demand for artistic objects, and as few probably pause to consider what is the extent of the commerce in Art-materials and articles on which more or less artistic design and execution have to be bestowed, I propose giving a short *resumé* of the principal of these, and the extent of the trade carried on in them, as far as our foreign commerce is concerned. There are no available data to guide us in an inquiry as to the amount paid for objects of Art of home-pro-

duction diffused over the kingdom; but, judging by the general amount of prosperity, the degree of luxury and refinement that pervades all classes, and the high prices which good pictures, rare articles, and choice specimens of manufactures ever realise at public sales, the amount thus invested in Art-objects must be enormous, and the sums spent annually on them considerable.

Of raw materials, besides the pearls and precious stones for setting, the gold and silver so essential in the arts and manufactures, commerce furnishes us with large quantities of statuary marble, slate, lithographic stone, and other materials for the use of the artist and sculptor to the value of about £300,000.

Even in the articles of personal adornment—lace, ribbons, shawls, artificial flowers, &c.—artistic taste has much to do in promoting commerce; for tasteful articles and beautiful designs ever lead to increased and extensive demand. Besides the large consumption of our cheaper Nottingham lace and the pillow-lace of Honiton, we import foreign lace of the value of more than £750,000 sterling. The declared value of the imports in 1870 were pillow-lace of silk amounting to £82,401; of thread, £164,207; and machine, or imitation-lace, not made by hand, £265,313. Last year the imports of lace were even larger; the pillow-lace being to the value of £383,617, and the machine-made or imitation lace, £371,394: the bulk of the former comes from France, and of the latter from Belgium. French lace continues to find a large and increasing market here; for while, in 1867, the imports were valued at only £123,000, last year we received French lace worth £389,592. Of the foreign-made lace, £148,680 worth were re-exported to various quarters; and it will also be seen that, besides the large quantity of British-made lace used at home, nearly £1,000,000 in value of cotton lace, and £297,000 of silk lace, were sent abroad.

In striped, figured, and brocaded silks, in poplins, in carpets and rugs from India and Turkey, in shawls and scarfs, the artistic taste displayed, the novelty of design, the appropriate harmony of colour—all contribute to extended consumption. And if the term Art can hardly be properly applied to the silk bonnets and head-dresses, and the ready-made dresses which are imported for the ladies from the Continent, yet the exquisite skill and taste displayed, the judgment in selection and arrangement of materials, all evince a true knowledge of Art and artistic effect which causes them to find a ready reception in fashionable circles.

The trade in artificial flowers is one of considerable importance, and requires great taste and knowledge of Art-manufacture to imitate nature with fidelity. The manufacture has, hitherto, chiefly centred in Paris, but considerable progress has been made of late years in this country, and the British-made flowers from Adcock's and other leading manufacturers are very artistic, and now rival the French in beauty and natural truth. Still it will be long before we can compete to any great extent with the Paris flower-makers, who are set down at about fifteen thousand in number, nine-tenths being women and girls, and the amount of the trade reaching three-quarters of a million sterling a year. Our imports of artificial flowers from France have been steadily increasing. In 1860 the quantity received was only valued at £115,712; last year it reached £367,186—a very large sum to pay for such an apparently trivial article of decoration for the person.

Bronze manufactures from France, which were at one time largely imported, show a great decline of late, no doubt attributable to the unsettled state of the capital since the war. While in 1867 bronzes to the value of £80,431 were received from France, last year they only reached half that amount.

From Italy, besides the statuary marbles, we import annually pictures to the value of about £21,000, and last year other works of Art were received worth £32,355; this includes, probably, the statuary objects shown at the London Exhibition. The marble, slate, and other kinds of stone, rough, hewn, or manufactured, which we receive, amounts in value to £266,264, of which one-half comes from Italy and Greece. It is a popular opinion that the best statuary marble

comes exclusively from Carrara. The quality of the marble found there is, indeed, excellent; that from the quarry of Crestola, about a mile above the town, has the most beautiful and homogeneous crystalline structure and exquisite warm tint, so that it has been much sought after by sculptors for many centuries. Seravezza statuary marbles have, however, a finer grain than those of Carrara, and are extremely beautiful; they were largely employed by Michel Angelo, who was the first to discover and open the quarries on the hitherto inaccessible summit of the Monte Altissimo, but these quarries were neglected until the last eight or ten years. Several quarries have since been opened up in the mountains above Massa that compete with those of Carrara.

From Germany we import prints and engravings, which, on the average of the last five years, are valued at £20,500 per annum, and we received last year toys from Germany of the declared value of over £151,000. Whether there is any great artistic merit in the manufacture, design, and carving of these I will not undertake to say, but it is certainly a large aggregate sum to pay for articles of such small cost.

From China we receive china jars, earthenware, &c., to the value of £18,000 or £19,000; and Japan sends us about £2,000 to £3,000 worth.

The tortoise-shell work, bronzes, ivory-carvings, enamels, and lacquered ware received from the far East, both in design and execution, are of high artistic value, and may generally be studied with advantage as models of design and exquisite finish.

Commerce and Art have even intimate mutual relations in the various fancy and ornamental woods received for the uses of the cabinet-maker, the pianoforte-maker, the wood-engraver, and others. Mahogany, walnut, rosewood, maple, ebony, satin-wood, and box are imported to the value of £378,600; and how much of Art is displayed in the skilful and harmonious arrangement and application of these, in the carving and decoration, as well as in general form and design.

The following summary gives a brief abstract of the extent of our imports and exports in objects and substances having more or less relation to Art. I give the figures of 1870, because, although the Board of Trade official returns for 1871 are issued, they have for the first time omitted to enumerate the minor, or "other articles," as they are termed, and thus a number of miscellaneous products and materials are shut out.

VALUE OF THE FOLLOWING IMPORTED ARTICLES IN 1870:—

Art. Bronzes, &c.	£118,779
Art. Stone and marble	35,498
Boxwood for Engraving	31,070
Bronze Manufactures	23,937
Cameos, not set	3,445
Cards, silvering	4,511
Casts, Busts, and Statues	690
C. v. l.	5,681
Drawings by Hand	1,601
Engravings, Photographs, &c., on Paper	59,774
Frames for Pictures	9,278
Furniture and Cabinet-ware	61,871
Jewellery	155,885
Lace	512,212
Medals of Gold and Silver	411
Models in Wood, &c.	471
Oil-Paintings	240,869
Opals, Glasses	49,112
Paper Hangings	34,122
Pearl-set or unset	26,675
P. n. l.	34,742
Photographs not on Paper	132
Plat. of Gold and Silver	28,516
Precious Stones of the higher class, set or unset	11,851
Precious Stones of the inferior class, unset	1,521
Silvered Glass or Mirrors	12,070
Silks, Striped or Brocaded	98,322
Silk Bonnets and Head-Dresses	4,774
Silk Dresses made up	27,330
Stones—J. r. l.	159,616
Stones—Lithographic	13,111
Stones—Slate in Blocks or Hewn	3,845
Stones—Other kinds, &c.	26,793
Terra Sienna and Umber	2,445
Tortoise-shell	33,926
Woollen Carpets and Rugs	57,006
Shawls and Scarfs	1,578
	£1,834,391

EXPORTS IN 1871 OF BRITISH MANUFACTURES, &c.:—

Cotton Lace	969,559
Earthenware, China, Porcelain, and Porcelain	1,731,483
Cabinet Furniture and Upholstery	
Wares	258,945
Plate-Glass, Mirrors, &c.	159,950
Flint-Glass, Cut, Ornamented, &c.	258,165
Pictures	147,780
Gold and Silver Plate	65,038
Plated and Gilt Wares	127,455
Prints, Engravings, and Drawings	51,429
Silk Handkerchiefs, Scarfs, and Shawls	201,702
Silk Ribbons	118,893
Silk Lace	207,380
Woollen Carpets	1,018,411
Woollen Rugs, Wrappers, &c.	130,008
Works of Art	1,414
	£6,203,557

These figures and general remarks will, at least, serve to prove how close is the connection between Art and Commerce, and how each assists the other. The foreign trade bears but a small relative proportion to the large home production and consumption. The eight millions may, at least, be more than doubled to represent the diffusion of Art-objects and Art-manufactures, for I have left out of enumeration all the artist's materials, and the value of designs and invention, and all those Art-embellishments which form part and parcel of the commercial value of Art.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF C. MOXON, ESQ., KENSINGTON.

TOUCHSTONE AND AUDREY.

J. Pettie, A.R.A., Painter. C. Cousen, Engraver.

THIS picture was exhibited at the Royal Academy in 1870; in all its component parts it is certainly one of the best works Mr. Pettie has produced; if it may not, in fact, take precedence of them all in point of individuality of character. The scene lies in the forest of Arden, where the half-witted clown Touchstone meets Audrey, a "country wench," in charge of her flock of goats, and offers to make her his wife, prefacing the proposal with a kind of appeal to her favourable consideration on account of his personal appearance. As he approaches the buxom lass—and the artist has not erred in his representation of her on the side of refined beauty—he addresses her thus:—"Come apace, good Audrey; I will fetch up your goats, Audrey. And how, Audrey? am I the man yet? Doth my simple feature content you?" The question puzzles, while it seems to amuse, the girl; who only replies—"Your features! what features?" There is something inexpressibly ludicrous in the bearing and general "get up" of the enamoured clown as he presents himself before Audrey, stroking his chin while he bends forward that she may the more closely take note of his good looks, while she regards him with a half-humorous, half-unintelligible expression, scarcely knowing what she shall answer. Audrey's figure is capital, thoroughly genuine, even to its awkward attitude and the handling of the stick with which she drives her goats. The contrast between her rustic costume, which scarcely covers her, and Touchstone's elaborate dress and accompaniments, is very striking.

Not the least attractive portions of this admirable picture are the animals, and the forest-glade with its rich adornments of ferns: these are all most naturally painted; while the former are so distributed that they rather aid the effect of the figures than draw attention from them. Every part of the composition is painted with great care.

ART IN CONTINENTAL STATES.

ANTWERP.—M. Nicaise De Keyser, Director of the Antwerp Academy of Arts, has at length completed the series of pictures for the walls of the grand vestibule of the Museum of that city; on which he has been at work for a period of ten years or longer. In 1865 we visited the studio of the painter, and had the privilege of examining some of the completed pictures, and the finished sketches of others—highly-finished gems of oil-painting. One of the former, 'Dennis Calvaert in his Studio at Bologna,' we engraved the following year, as one of the illustrations that accompanied a biographical sketch of M. De Keyser; at the same time we gave a list of the principal subjects intended for the whole series. There are about forty in all; they purpose showing the influence of early Flemish Art on the painters of some of the great continental schools—those of the Low Countries, Rome, Bologna, Germany, France, and England. Many of these pictures are very large, the figures being life-size; and all are characterised by vigorous expression, striking motive, truthful drawing, and brilliant colour. There is less in them of Mediæval Art than there is in Baron Leys' paintings which decorate the Antwerp Hôtel de Ville. As an historical painter M. De Keyser shows himself in these works, as well as in others we have seen from his easel, among the highest in Europe.

BRUSSELS.—The municipality of this city has recently acquired, among other works of great interest, a fine series of drawings, purchased at Ghent, representing, in all its details, the ceremony of the inauguration of the Emperor Charles VI., in 1715, as Duke of Brabant. They are the work of Bauscheidt, the court-architect of the period.

LUCKNOW.—The subscriptions to the Oudh Mayo Memorial Fund having reached the sum of 12,000 rupees, it has been determined that the money shall be applied to the erection of a School of Art and Industry in Lucknow—that city of unhallowed fame during the Indian mutiny, yet allied with one of the most glorious successes of the British army.

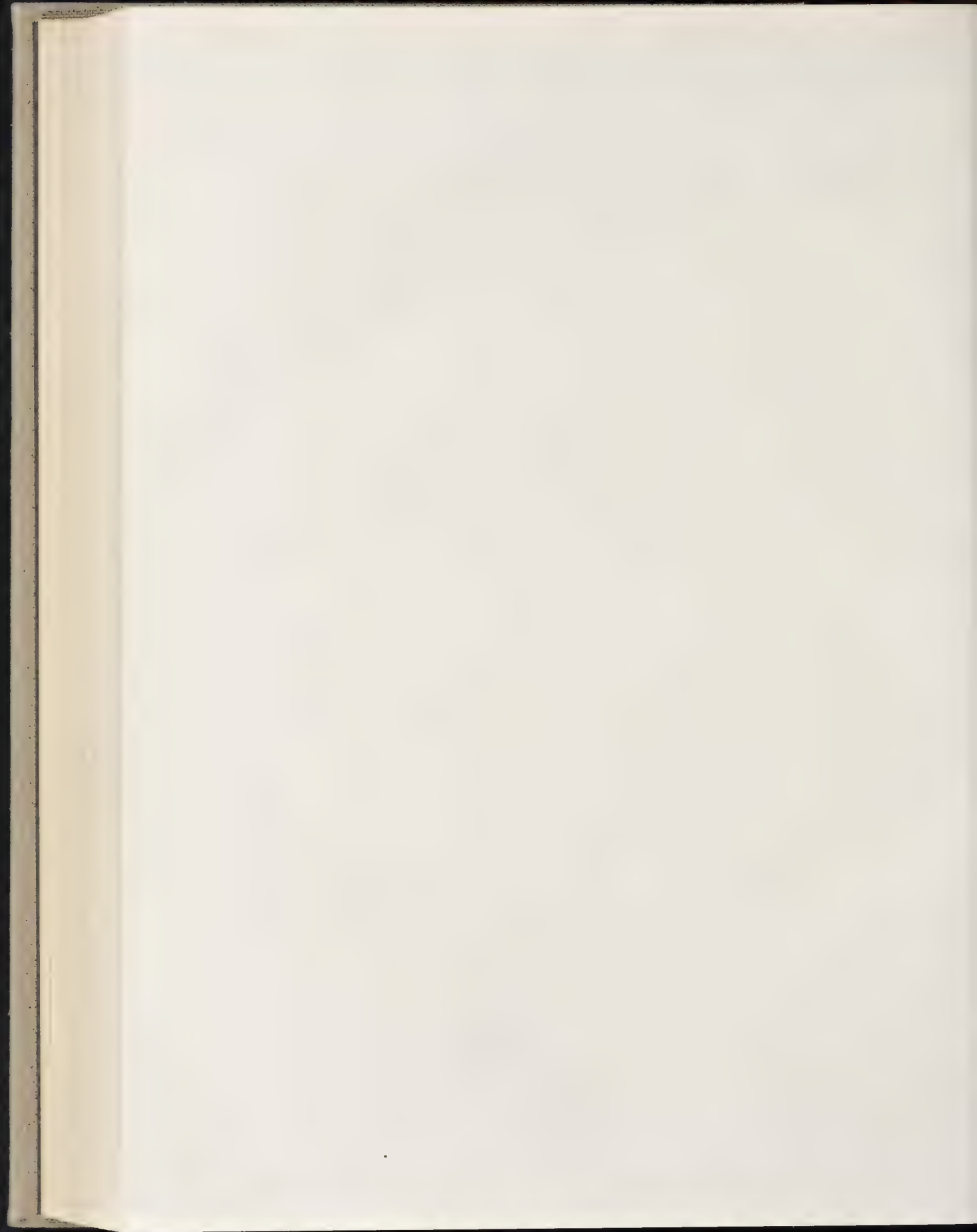
MUNICH.—The King of Bavaria having approved of the proposal to establish a Female School of Art in this city, an institution of this kind was opened on the 1st of October; its object is to qualify young females for the pursuit of both Fine and Ornamental Art. No pupils are admitted under fifteen years of age.

PARIS.—Exhibition of Works from the Roman School.—Some animation has broken in on Fine Arts matters in Paris by the recent exhibition of works sent, as in duty bound, by the pupils of the French-Roman School, as evidences of their industry. Among these, the classics of Painting and Architecture alone presented objects of much interest. In the former M. Blanc, now in his fourth year of academic toil, has sustained honours gained by him, on a former occasion, by a bold and large canvas, illustrating the triumphant entry of a Roman emperor into a vanquished city. A great deal of clever drawing is displayed in many nude and demi-nude figures, which are here variously grouped round the imperial horseman, who rides on coolly arrogant and reckless. One female figure alone gives a pathetic interest to the scene. M. Blanc promises to be a refined rather than a brilliant or forceful colourist. In the Architectural department there were some large and detailed drawings, illustrating the 'Restored Palace of the Cæsars,' and the 'Baths of Titus.' The continuous crowds of visitors to this exhibition showed strongly how widely and deeply the amateur zeal for Art pervades all ranks of the Parisians.—M. Gérôme and M. Boulanger, accompanied by two pupils, have started on a sketching expedition along the coasts of France and Spain, and onward to the African shores. Much may be expected from the two painters as the result of their journey. M. Gérôme's eastern pictures, the outcome of a former visit, are among his best and most popular works.

VIENNA.—A statue of Beethoven, commissioned by the Austrian Government, is to be erected in this city, where he completed his musical studies, composed his immortal works—and died. Beethoven was born at Bonn.







ROME, ANCIENT AND MODERN.*

SUCH is the breadth and depth of the stratum of rich ore—historical and artistic—lying within the circuit of the seven hills whereon Rome stands, and extending beyond the boundaries of the city proper, that it seems to be inexhaustible. Century after century the mine has been worked by pen and pencil, bringing to light hidden treasures, or showing a new development of what was old. Authors and artists of every European nation have joined with those of America in making Rome their study, and then offering to the world the result of their investigations in the particular department in which each was most interested. Nor can any one wonder at this, for of all cities in the world, Rome is that to which, during long ages, the foot of the traveller has turned who desires to see the noblest relics of ancient grandeur, the finest monuments of a nation's genius in Art, and to read her history in what yet remains of the past, and in the aspect of her present life. Time has laid his withering finger on her old palaces and temples; the Goth and the Christian have by turns trampled down and destroyed the landmarks of past glories; foreign wars and internecine feuds have aided the work of spoliation, and yet Rome stands alone, as a city, in the magnitude and costliness of her Art-treasures. The marvel is that, with the vicissitudes and changes to which it has been subjected for nearly fifteen hundred years, it still retains so much—nay, anything sufficiently important—to invite a pilgrimage to its shrine.

The latest, and certainly one of the most comprehensive books upon Rome, is that by M. Francis Wey, a French writer, of which an excellent translation into our own language has very recently appeared. Taking it in its twofold aspect as descriptive of the city both ancient and modern, and in combination with its multitudinous engravings of varied interest—all admirably executed—it stands alone, a sumptuous volume, doing ample justice to the mighty theme: Rome must always be regarded as such.

"In point of number of designs," says Mr. W. W. Story, an American sculptor long resident in Rome, and the well-known author of "Roba di Roma," &c., in his introductory remarks, "excellence of execution, and general character, no illustrated book on Rome can compare with this. The range of pictures is very great—from the games of the people, the life of the streets, the priestly processions, the costumes and ceremonies of the church, the fountains, churches, and palaces of to-day, to the paintings of the early Italian masters, the catacombs of the primitive Christians, the statues of ancient Rome, and the ruins of the city and the Campagna.

"As a matter of course, the text is even wider in its range, and it is a pleasant feature in Mr. Wey's book that it is a sort of *pot-pourri*, like Rome itself, in which the new and the old, the romantic and the commonplace, the imposing and the ludicrous, elbow each other at every turn. The life of the people has for him a charm as special as the Ruins—the characteristic anecdote of to-day as the record of history. . . . As he carries you along without a settled plan from place to place, he sketches the chief points of its history neatly, and does not bore you with his archaeology; nor, to use his own words, does he indulge in 'ronflantes prosopées, indice d'une impression débilé et d'une émotion absente.' On the other hand, his book is far from trivial. He has studied as well as seen, and the results of his reading are pleasantly given, and without pretence or pedantry."

It is this union of yesterday and to-day which is the special charm of M. Wey's writing; we stand at his side before one of the glorious relics of antiquity, and listen to his story of it—not always new, perhaps, to those who are acquainted with its history, but yet so described as to render what he says very interesting, and not without some novel suggestion; and then we

follow him into the haunts, close by, of the lower orders of people, and learn what their life is at the present time; or we wander with him along the Corso, or some other aristocratic resort of the higher classes, and see a portion, at least, of their daily life.

The reader may form no inadequate idea of the style in which the author writes, from the opening passage of the book. After telling us

that he arrived in Rome "one misty night," he says:

"A friend who awaited me at the station dispatched my luggage to his house, where I was to pass the night, and what I could discern in a shortish drive by the rays of a few lanterns, which were like stars in the darkness of the closed houses, made me suppose that he lived in a remote and deserted suburb. After a few

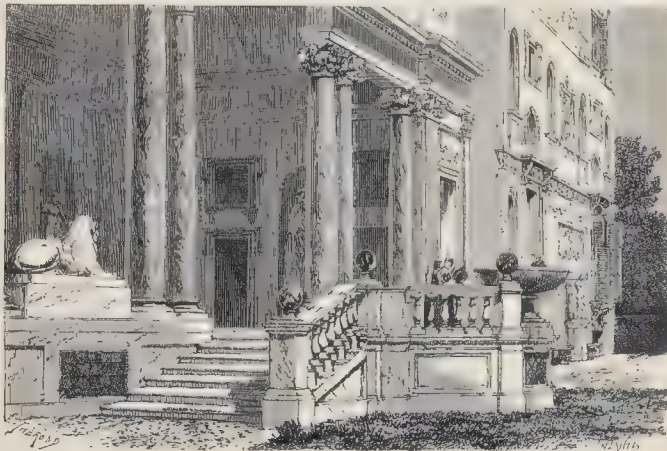


PORCH OF SANTA SABINA.

minutes we sallied forth into a mean-looking street to procure a late supper from the waiters of a dirty *trattoria*, a genuine suburban tavern; and after that we made our way back by other alleys, equally filthy, and bordered by black ruins. As we went along I was amazed to learn that I was in the middle of the elegant quarters of Rome, that I had crossed the end of the Piazza di Spagna, supped at the renowned restaurateur's of the Via de Condotti; and that,

in short, I should have the honour of sleeping under a roof in the street of the Quattro Fontane, which, by the Felice and Sistini roads, comes out on the Pincian, the Tuileries Garden of the city of Romulus."

One can easily understand the waking dreams of his first night in the "city of cities." "It," he says, "passed slowly in a gloomily employed wakefulness. The Gaulish independence of the barbarian with which my youth had been im-



PORTICO OF THE VILLA MEDICI.

bued in the spring of the romantic emancipation, had thrown me into an attitude of distrust towards Rome and the ascendancy that she has exercised in every age over thought, opinion, and doctrine. Recalling the artists, the authors, whom this spot had disturbed, I was alarmed at an influence which can dispel every previous conviction, leaving only a void behind; I felt menaced with the peril of once more falling back

to the benches of a school that had from age to age sent back so long a succession of scholars, discouraged and intimidated, to their own countries. That indolence of our present life which in this city and for so many minds has substituted hesitating dreams for the activity of labour,—was this to invade me in my turn and paralyze all effort? Day at length came, pale and icy; and, in spite of these terrors, stimu-

* ROME. By FRANCIS WEY. Containing Three Hundred and Forty-Five Engravings on Wood, designed by the most celebrated Artists, and a Plan of Rome. With Introduction by W. W. STORY. Published by CHAPMAN AND HALL.

lated by a feverish curiosity, I stole away from the house to venture alone into the dreaded labyrinth."

And thus the pilgrimage begins, and continues for months, amid ruins, and churches, and

galleries, and libraries, and to the Alban hills and lake; and to Tivoli, to various suburban



ARCH OF THE ACQUA FELICE, NEAR THE TIBURNINE GATE.

villas, and over the Campagna—wherever, in fact, there was anything worth seeing and recording. In the earlier part of his residence, M.

Wey became acquainted with a Roman ecclesiastic, a man of erudition and of archaeological taste, who often acted as his guide and philosopher. One evening they visited the Janiculum

together; the sunset view from the spot, with all its associations, seems to have acted like a spell upon the new-comer:

"The light fell, but I could have forgotten

myself there for a lifetime, as in those spheres of Paradise where ecstasies of hours will be the eternal joy of the chosen. 'Do you know,' said I to the abbé with sincere distress, 'I am un-



BROKERS AND BOOK-WORMS.

done? Never shall I have the courage to quit Rome, and give up the sight of all this.

"Come," he replied, with the modesty which becomes a victor; "there are three months gained in a single hour. You will now have to wander

at your will, to traverse the whole pell-mell, to acclimatise yourself without fatigue; and after five or six weeks of such a life as that, thanks to so fortunate a preparation, we shall then be in a state to begin to see Rome."

There are very many of our countrymen who know much of Rome from actual observation; and an infinite number who are acquainted with the city as authors have written of it, or artists have represented it. To the former this splendid



MARKET OF THE PIAZZA NAVONA.

volume will faithfully recall its beauties; to the latter it will afford information, through text and engravings, such as no other book has hitherto supplied. We fully endorse Mr. Story's opinion:—"Every one, I should think, would

be glad to have a copy of this book who loves Rome and can afford it."

The quality and character of the illustrations may be tested by the specimens here given: scarcely a page but is adorned with one, eluci-

dating the text. Among the artists whose pencils were put into requisition for this purpose, was the heroic Henri Regnault. The only drawings he ever made on wood were for this book: the subjects on this page are by him.

OBITUARY.

GEORGE HEMMING MASON, A.R.A.

MR. MASON has not lived long to enjoy the honour conferred upon him by the Academy in 1869, when he was elected an Associate member; his death occurred on the 22nd of October, at the age of fifty-four years. For a long period he had suffered from disease of the heart, which had often threatened to terminate his life, and to which he eventually succumbed.

He was born at Wetley, Staffordshire, where his father held some landed property. Desirous that his son should follow the medical profession, the youth studied five years under Dr. Watts, of Birmingham; but Art had far greater attraction for him than physic; so he left Birmingham before his medical studies were completed, and went, in 1844, on the Continent, travelling through France, Germany, Switzerland, and Italy, and finally settling himself down in Rome, where he remained many years, and made himself a good reputation among the artists resident in that city. The first picture Mr. Mason exhibited at the Academy, in 1857, was forwarded from Rome; it was called 'Ploughing in the Campagna,' and did not fail to attract the attention of those capable of forming a correct judgment upon painting. In 1858 he returned to England, and set up his easel in Serjeant's Inn, Fleet Street; in the following year he sent to the Academy another Roman subject, 'In the Salt-Marshes, Campagna di Roma.' In a year or two he removed to Bayswater, and afterwards to Hammersmith, where he died, to the grief of "troops of friends."

Mr. Mason's works exhibited in the Academy are—'Mist on the Moors' (1862); 'Catch!' (1863); 'Return from Ploughing' (1864); 'The Gander'; 'The Geese'; and 'The Cast Shoe' (1865); 'Yarrow,' 'Landscape—North Staffordshire,' 'The Young Anglers' (1866); 'Evening—Matlock,' and 'The Unwilling Playmate' (1867); 'The Evening Hymn,' and 'Wetley Moor' (1868). The year of his election into the Academy, 1869, produced the largest number of pictures he ever contributed at one time, for he sent no fewer than five—'Only a Shower,' three respectively called 'A Study from Nature,' and 'Girls Dancing,' 'Landscape—Derbyshire' was exhibited in 1870; 'Blackberry-Gathering' and 'The Milkmaid,' in 1871; and 'The Harvest-Moon,' in the present year.

The list is not numerous, and, in the majority of examples, the canvases [are] small. Admitting most freely the poetic feeling everywhere shown in his compositions, and their harmony of colour—so far as a predominant dreamy haziness of tone throughout allows of colour *per se*—Mr. Mason's works are entitled to the praise that has been lavished upon them. At the same time it cannot be denied that if he, and other artists who may be classed with him, are right in the principles on which their designs are carried out, then all all other painters, of whatever school or period of time, are altogether wrong. In other words, if those who would carry back their art to a Pre-Raphaelite epoch, or to one closely allied with it, are following the only right path, then the great masters from Raffaele himself downwards have pursued the wrong one: there is no escape from this position. We have often looked at Mr. Mason's pictures, and derived pleasure from the examination, as we do when a work of Fra Angelico or Bartolommeo is before us; but when we remember the long

interval that has elapsed between the early twilight of Art and the period it has now reached, one scarcely expects to see paintings of the nineteenth century reminding us, in a measure, of those of the fifteenth.

Some of our weekly contemporaries have published a list of the owners of Mr. Mason's principal works: it may interest some of our readers to append it. 'In the Salt-Marshes, Roman Campagna,' 'A Girl Dancing,' 'Matlock,' in the possession of Mr. E. L. Benyon; 'Catch!' Lady Ashburton; 'The Cast Shoe,' Mr. Stewart Hodgson; 'A Girl driving Calves,' Mr. F. Leighton, R.A.; 'Gipsies on a Moor,' Mr. Arthur Lewis; 'The Evening Hymn,' 'The Swans,' 'A Harvest Field,' the Hon. P. Wyndham, M.P.; 'Girls with Milk, taking Shelter from the Rain,' 'Wetley Rocks,' Mr. Trist; a small Landscape, Mr. E. Sartoris, M.P.; a small Landscape, Mr. Cholmondeley; 'The Harvest Moon,' Mr. S. Eustace Smith, M.P.; 'A Girl,' Lord Westminster. Mr. Hamilton Trist, of Brighton, possesses three pictures by this painter.

THOMAS ALLOM.

On the day preceding that on which we have recorded the decease of Mr. Mason, namely, on the 21st of October, died, and from a similar complaint, Mr. Allom, in the sixty-eighth year of his age. In his three-fold capacity of architect, artist, and draughtsman, few men were more widely known in the Art-world. He was born in London, in 1804, and when young was articled to the late Mr. Francis Goodwin, in whose office he passed nearly eight years. Quitting his post there, he proposed to travel on the Continent. His known powers as a draughtsman attracted the attention of the late Mr. George Virtue, Messrs. Fisher & Co., and other well-known publishers of popular illustrated books, for whom respectively, he made an immense number of drawings for various publications. These drawings were not only beautiful in themselves, but were accredited by travellers as most faithful topographical transcripts. Mr. Allom's labours in this department extended over a period of twenty years.

As an oil-painter he obtained considerable success; his pictures, in this medium, of the Seven Churches of Asia, painted expressly for Mr. George Virtue, are still in the possession of his son and successor, Mr. James Virtue. They were engraved, as most of our readers will remember, in the *Art-Journal* a few years since.

Of his architectural works it is out of our province to speak in detail; the journals devoted especially to that department of Art have recorded them. It must suffice for us to remark that they are numerous and good.

Among his professional brethren of every kind, Mr. Allom was justly held in much esteem.

PIERRE ROCH VIGNERON.

Paris papers announce the recent death of this veteran painter, at the age of eighty-three. He studied under David, Gros, and Gautherot, and married the daughter of the last mentioned. M. Vigneron distinguished himself chiefly as a portrait-painter; the number of his works of this kind is very large, especially the portraits of celebrated statesmen and artists; many of these have become widely known by lithographic copies made either by the painter or by Jazet. He also obtained a good reputation by his pictures

of *genre* subjects, of which the best known are 'The Convoy of the Poor,' painted in 1819; 'A Military Execution,' painted in 1824; 'The Duel,' in 1822; 'The Soldier-Ploughman,' 'Advice to Mothers,' 'The Heirs,' 'The Confessional,' 'The Little Rag-picker,' 'The Billiard-player,' 'The Little Savoyard,' &c., &c. In the exhibitions at the Louvre, his works were always attractive. Of two children he has left behind, one, Mdlle. Mira Vigneron, is well maintaining, by her pencil, the traditions of her parents on both sides.

THEOPHILE GAUTIER.

From the same sources we learn of the death of this gentleman in October. His reputation as a writer upon Art, as well as on other subjects, extended far beyond the bounds of his own country. His funeral, on the 25th of October, was attended by a very large number of the most eminent literary men and artists in Paris. Orations over his grave, in the cemetery of Montmartre, were delivered by Alexandre Dumas, on behalf of the Society of Dramatic Authors, and by M. Chamel, on the part of the Society of Literature. The head of the office of the Minister of Public Instruction and the Director of the Academy of the Fine Arts were present at the ceremony. M. Gautier died at the age of sixty-two.

SELECTED PICTURES.

FROM THE PICTURE IN THE PEEL COLLECTION, NATIONAL GALLERY.

THE SNAKE IN THE GRASS.

Sir J. Reynolds, P.R.A., Painter. H. Robinson, Engraver.

THIS is among the comparatively few ideal pictures by the founder of our school of portrait-painters, Sir Joshua Reynolds; and it is also one of his latest productions. It was exhibited at the Royal Academy in 1785 under the title of 'Venus,' and was purchased by the then Earl of Carysfort for two hundred guineas. Subsequently the picture acquired the names of 'Love unloosing the Zone of Beauty' and of 'The Snake in the Grass,' by which latter title it has alone been known for many years: the reptile, possibly intended as an emblem of Cupid, is just visible on the right.

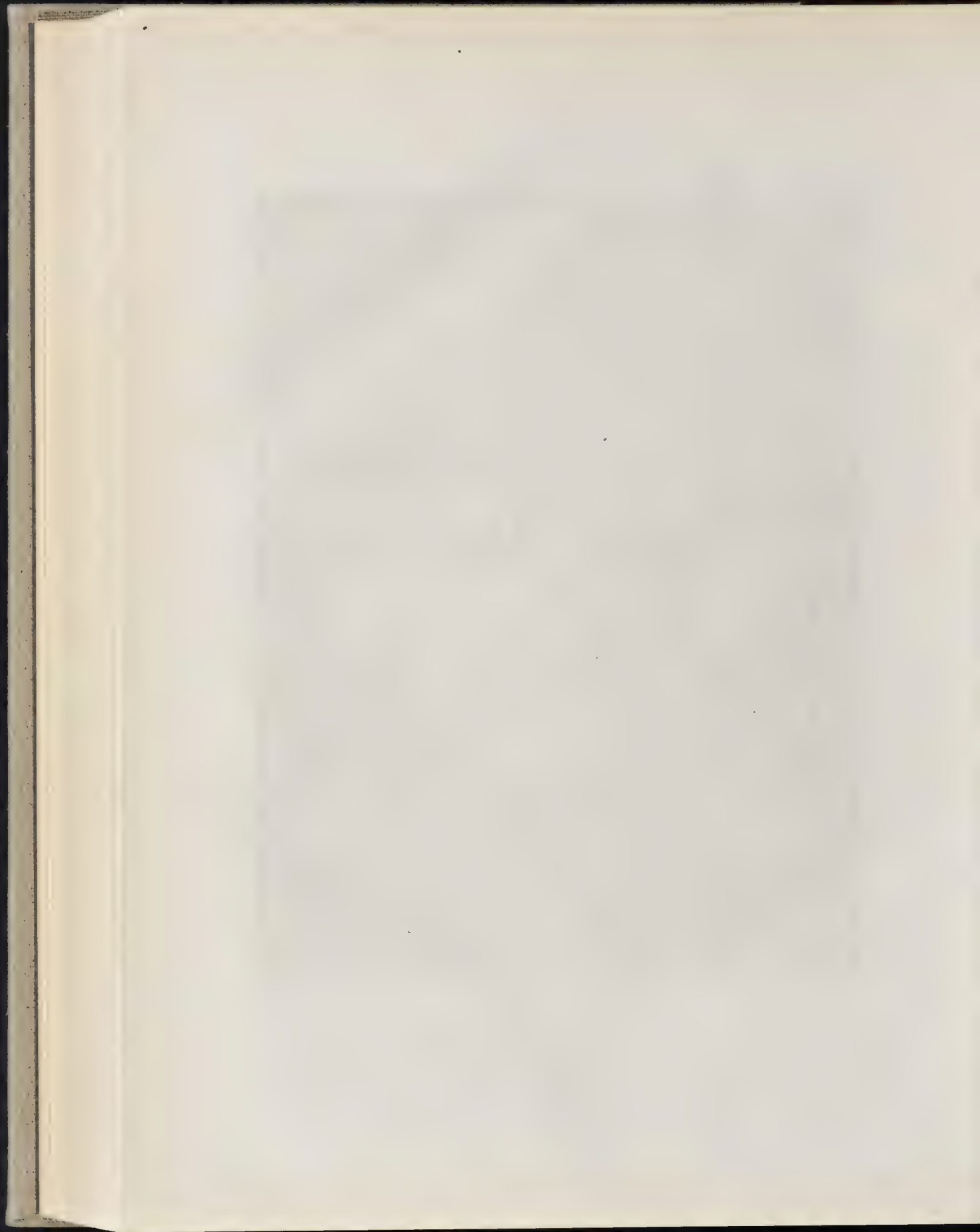
Reynolds seems to have repeated the picture twice. In Mr. Cotton's published copy of an account-book in the handwriting of the painter is the following entry:—

"June 14, 1788. Lord Carysfort for the nymph to be sent to Prince Potemkin:—£105 0 0."

It therefore appears probable that Lord Carysfort, three years after he had acquired the work, allowed it to be copied for the Russian prince; but whether as a present or otherwise is uncertain. In Mr. Beechey's memoir of Reynolds, which precedes his edition of the "Discourses," &c., of the painter, he refers, on the authority of Farington, to the Potemkin copy, and also to another, given as a present to Mr. Henry Hope.

How or when 'The Snake in the Grass' passed into the collection of the late Sir Robert Peel, we know not: but there is no doubt of this being the original work painted for Lord Carysfort. Walpole, in his "Anecdotes of Painting in England," makes some severe comments upon it on the score of vulgarity and ugliness; but he was a fastidious critic, and one whose judgment is not always to be relied on.





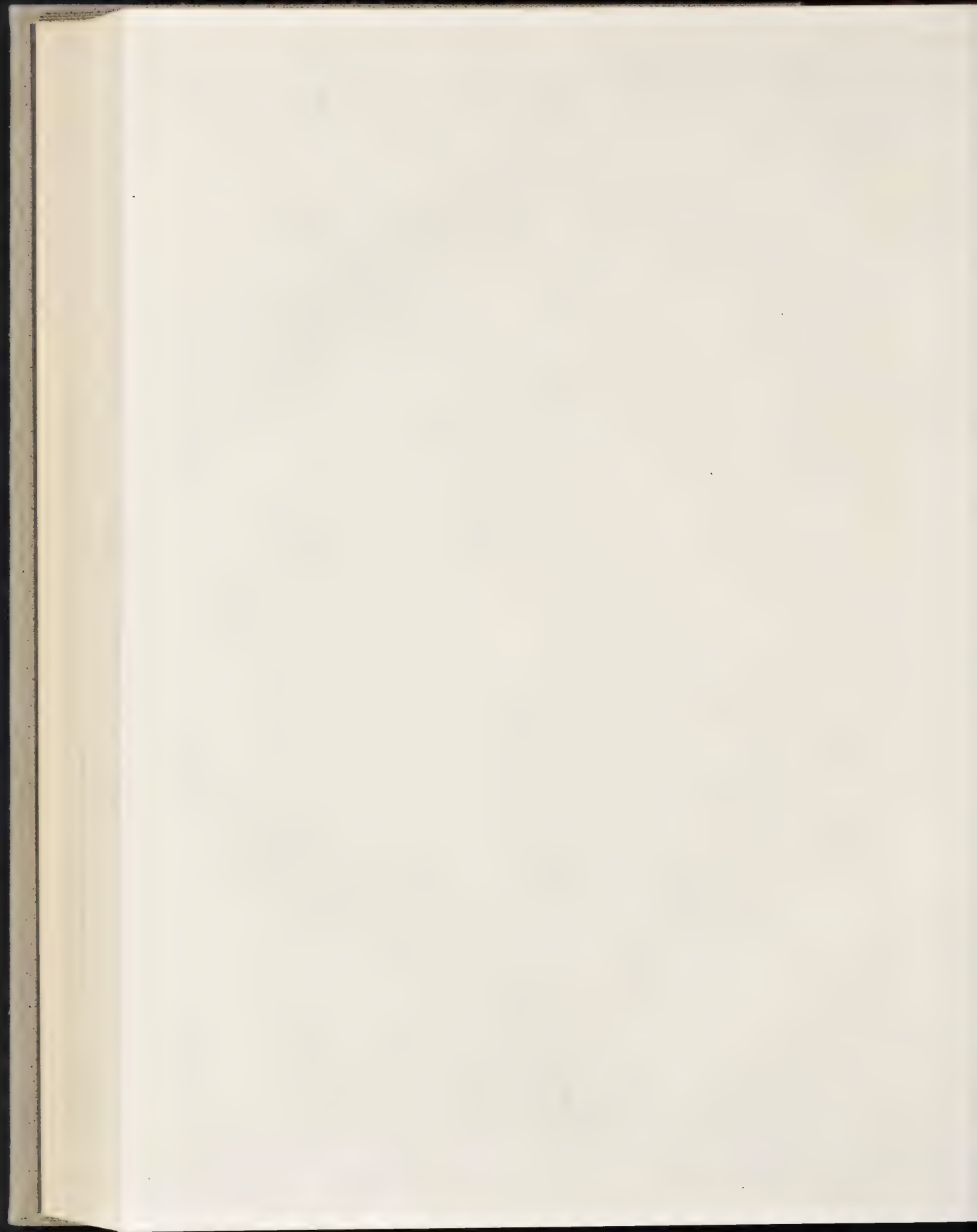


SIR J. REYNOLDS P.R.A. PINXT

H. ROBINSON SCULPT

FROM THE PICTURE IN THE PEEL COLLECTION, NATIONAL GALLERY.

LONDON VIRTUE & CO



THE BETHNAL GREEN MUSEUM.

It was a fortunate event for England, that which gave the Marquis of Hertford's collection of pictures and other works of Art to Sir Richard Wallace, Bart. He seems to hold them in trust for the public, and is, we believe, constructing a gallery to which, no doubt, under certain restrictions, that public will have occasional access. It is a happy thing when those who have the power to "do good and to distribute," do it—liberally and not grudgingly, with open hand and heart. The boon thus conferred is not the only act of munificence this gentleman has bestowed on his kind, though it is the one in which we are directly concerned. If Art be a great teacher, a stimulant to virtue, a strong check upon evil desires and acts, the foe of dangerous habits and perilous amusements, the promoter of refined tastes, the encourager of longings after healthy occupations and pursuits; the most marvellous collection of Art-works that has ever been the property of a single individual could not be better located for awhile than in the dismal suburb of London which they now glorify. Tens of thousands who will seldom take a long walk to see pictures, will readily visit them when at their own doors; and no doubt, of the multitude by whom the Museum has been visited, there are many to whom they have yielded not only present gratification, but lasting benefit. The book of Art is one that the most ignorant can read; its lessons are taught with rapidity; they leave an impress on the memory that endures; they levy but a small tax on time and thought; they are productive only of pleasure, and the retrospect can never be one of gloom. There are abundant reasons why Bethnal Green should be congratulated on this enormous gift to its neighbourhood: persons who live at the "west end" have many such sources of enjoyment and instruction, but it was a rare novelty in the east. Sir Richard Wallace may be very sure that the fertile seed he has planted will bear fruit in a soil until now utterly barren; there are few Englishmen who will not heartily rejoice that he has had the will as well as the means to share his advantages with the hundreds of thousands to whom they have been, for some months past, a vast benefaction. Their influence will be felt when those who are now children will be old women and men: who can limit the results?

Here, in this unsightly building of iron and brick, are collected more than two thousand Art-works—the precious products of mind and hand of various nations at various epochs—the great works of the great masters who are renowned for all time. They have been acquired at enormous cost; the Peer who obtained them expended years of search as well as immense sums of money: his agents were always at hand when a collection was scattered, and without restriction as to price. The best productions came therefore to him as a matter of course; but the Marquis must have been a sound critic and a safe judge: possibly his gatherings may have been weeded; but it is not too much to say there is not a single example of the exhibited works that is not a "gem."

Here the modern as well as the old artists are represented—generally by their best productions. Those who are either intimately or but slightly, or not at all, acquainted with the famous artists of many periods and countries, may see and study them so as to form a just estimate of the

grand things they have done—the gifts to mankind that have been the delights of centuries, and will be so for many centuries to come.

But pictures and drawings are not the only boons at Bethnal Green: the specimens of porcelain, especially that of Sèvres, are as beautiful as the paintings. Many of them, indeed, are paintings, as valuable as those the pencils of Rembrandt, Hobbema, Claude, and Carlo Dolce produced.

We move among the drawings on the ground-floor: they are chiefly modern; but in the race for after-fame, our own Turner, Copley Fielding, Prout, Bonington, David Roberts, Stanfield, are not laggards; they hold their own in the face of competition with the world.

We ascend to the upper floor, the long walls of which are lined with the masterpieces of Art. Of examples by Greuze, there are 26; of Canaletto, 17; of Cuypp, 11; of Murillo, 11; of Mieris, 9; of Metz, 6; of Rembrandt, 11; of Rubens, 11; of Teniers, 5; of Vanduyke, 6; of Watteau, 11; of Wouvermans, 5; of Velasquez, 8; of Vandermeer, 6: while of the artists who have flourished in the present century, or during the few later years of the last, there are of Reynolds, 13; Gericault, 5; Paul Delaroché, 15; Horace Vernet, 41; Ary Scheffer, 6; Turner, 4; Wilkie, 2; Roqueplan, 14; Meissonier, 15; Eugene Lami, 7; Isabey, 4; Copley Fielding, 5; Bellengé, 16; Decamps, 34; and of Bonington, 38.

What a treat any one example of the whole series would be; collectively, how rare a feast is supplied, and without cost, to those who enjoy it.

There is a catalogue; but it is not needed, for every picture is marked with the title, the date, and the name of the artist.

Although the value of the pictures is not to be estimated by their cost, it may interest our readers to know the prices paid by the Marquis of Hertford for some of them. We can but indicate those that were acquired at public sales. By far the larger portion passed into his hands through private channels; very few of them, we believe, were obtained directly from the artists. 'Miss Bowles,' Sir Joshua Reynolds, £1,000; 'The Strawberry Girl' (purchased at the Rogers' sale in 1856), £2,200; Hilton, 'Venus appearing to Diana' (bought at the Lord Charles Townsend's sale), £640; Bonington, 'Henry IV., King of France, and the Ambassador' (bought at the San Donato sale in 1870), £3,320; Adrian Vandervelde (from the collection of Cardinal Fesch), £2,400; 'The Unmerciful Servant,' Rembrandt, £2,300; Rubens, 'The Holy Family,' £3,150; Hobbema, 'The Water-Mill,' £1,050, and 'The Outskirts of a Wood,' £4,125; Wouvermans, 'A Horse Fair,' £3,200; De Witte, 'Interior of a Cathedral,' £2,475; Metz, 'The Sportsman Asleep,' £3,000; Salvator Rosa, 'Landscape,' £1,700; Murillo, 'The Charity of St. Thomas,' £3,180; Ary Scheffer, 'Francesca da Rimini,' £2,240; Greuze, 'The Broken Mirror,' £1,600, and 'The Broken Eggs,' £500.

It will be seen that the examples of modern Art are chiefly, if not exclusively, French and English: in the collection there are no specimens of the schools of Belgium or Germany: that is to be lamented; but it is not likely that Sir Richard Wallace will be so far contented with his treasures as to have no desire to augment them; he will most likely add from time to time, so as to make his gallery the most valuable and the most perfect in the world.

IMPROVEMENTS IN MINOR BRITISH INDUSTRIES.

THE TERRA-COTTA WORKS OF
MESSRS. BLANCHARD.

TERRA-COTTA has risen rapidly in public esteem, being adaptable to productions in so many forms, from the common brick to the repetition of the finest antique statue, that its use must increase. Those ornaments which were formerly executed with infinite elaboration by the chisel, are now producible in *terra-cotta* at a cost greatly less. To be bound to admit the utility, and then the value of *terra-cotta*, it is only necessary to consider the streets of London, *passim*, where it will often present itself to the discriminating eye, though not always in the dress which the artist can give it. The use of the material has been much retarded by having been worked by unskilful hands, whereas sculpture is always the product of the educated artist. Among the most recent applications of ornament in baked clay are some volute compositions intended for the enrichment of the upper part of the Marquis of Westminster's buildings at the end of Oxford Street. These are adverted to only incidentally, for there are hundreds of other instances of a like kind. The composition is of a taste severe and classic, but it is too small to tell in any way at the height to which it will be raised. This may not be the fault of the artist, and is certainly not that of the executant, but it is only alluded to as an instance of the improved taste that now prevails in the application of *terra-cotta* ornament or support.

This, when in its place, will have the appearance of a product of the chisel. It emanates from the workshops of Messrs. Blanchard, 74, Blackfriars Road, which contain a singular variety of objects, ornamental and useful; indeed, in every form which the material can be made to assume, as statues, vases, tazzas, pedestals, terminals, fountains, balusters, balustrading, consoles, brackets, &c.

That some of the vases are commonly known does not detract from the chastity of their ornament or the elegance of their proportions. On examination they gratify the eye as much as any of those from which they were copied. There is a reduction of the Albani vase, with its belt of masks under the lip, and the Western vase, admirably executed; also the Warwick vase, represented by the best known copy. Most of the vases are based on the embossed melon-shaped cup; many of them also have the embossed pattern lip, but it is in the form and proportion that their chief attraction consists. Some of these have been carefully remodelled from casts and original drawings made from private collections; others are designs by artists employed by the house. Among the antique and modern statues that have been copied by Messrs. Blanchard are the Townley Venus, Gibson's Venus, Thorwaldsen's Venus, 'Diana Robing,' from the Louvre, Baily's Flora, and Hebe, Westmacott's Pandora, and Hebe, &c., which are generally sculptures of great beauty; the copies show all the accuracy of the originals. Works of the rarest excellence are passed daily in review; but how few persons are there who can estimate the carving of this or that leaf, or the modelling of this or that mask, and can truly detail the impress left on their minds by such results. In looking through Messrs. Blanchard's assortment of brackets, consoles, candeliers, &c., there are many of exquisite design referring directly to the florid antique forms, which at once strike the educated eye. Scroll-supports, for instance, are numerous, over the face of which is spread an acanthus resting on the lower portion of the scroll; or it may be the honeysuckle above meeting the acanthus below, with a support yet further below the lower end of the scroll. This is very elegant where properly proportioned and neatly modelled, but it is not always that the rest of these compositions are in good or even correct taste. We find, for instance, a charming florid antique, over which is placed a square block with a panel-face presenting a rose; above that another square block, with an English rose, the whole surmounted by an Elizabethan semi-

circular capping with a shell centre: but such examples are generally found on inquiry to be designs that have been proposed, and for which the producers are not responsible.

But to see the multifarious ends to which *terra-cotta* can be made to serve, it is necessary to consider it in its various applications, of which some of the most valuable may be examined at South Kensington Museum and the Horticultural Gardens, where are also Messrs. Blanchard's ornamental columns and other products. During the progress of the works, the strength of one of these columns was tested by order of the authorities, when it was found equal to the support of twenty tons. These columns are novel in character, and remarkably sharp and clean in finish. It is not necessary to describe objects so well known, our purpose being rather to assign the execution of works so beautiful to their real authors. The designer of these columns was the late Mr. Godfrey Sykes, by whom also are many other productions of great merit.

Thus it were better that the curious in those results should see the different objects *in situ*. Besides the ornamental works at the Horticultural Gardens and at South Kensington, may be mentioned the embellishments of Orleans House, the residence of the Duc d'Aumale, those of the Charing Cross and Langham Hotels, the Star and Garter, Richmond, the new mansions at Grosvenor Gardens, Piccadilly, the Cannon Street Hotel and Terminus, and the Wedgwood Institute, Burslem, Staffordshire.

It will be interesting to know that this establishment is by continuation the same which was organised a hundred years ago by two ladies, the Misses Coade, from Lyme Regis, who embarked in a small manufactory in Lambeth, which by their perseverance and good management attained a considerable celebrity. Their works were situated at King's Arms Stairs, Lambeth, opposite Whitehall Stairs—in the street now known as the Belvedere Road. Widely distributed throughout these kingdoms are specimens of the manufacture as coats of arms, capitals of columns, statuettes, cornices, terminals, and mouldings of all forms; and as proofs of its permanence it is only necessary to instance those examples which have remained perfect,* while Portland stone, marble, and other calcareous materials have suffered greatly from exposure to the atmosphere; as witness some of the colleges at Oxford, and yet more to be lamented, the Houses of Parliament.

The Misses Coade had sufficient energy and discrimination to avail themselves of the talents of certain distinguished artists, and thus produced some original works of much excellence. The bas-relief on the pediment over the western portico of Greenwich Hospital was designed by West and modelled by Bacon and Panzetta; many other meritorious works were executed not only by these sculptors, but also by Flaxman, De Vere, Watson, Woodington, &c.

Modern *terra-cotta*, or vitrified stone, differs greatly from the specimens left to us of the ancient material, which seems to have been formed of brick-earth carefully prepared and well burnt, and thus resembling modern pottery-ware. Of the antique manufacture, the best period is five hundred years before the Christian era. It was common with the Etruscans to ornament their temples with *terra-cotta*, and it is remarkable that while all their great architectural and sculptural works have suffered more or less from the effects of age, the *terra-cotta* remnants have been preserved with all their original sharpness and finish.

The products mentioned and here alluded to are principally large and important, but they extend to every variety of utility within the scope of *terra-cotta* manufacture down to bricks and garden-bordering; and the success of Messrs. Blanchard's operations may be determined by their extent, since we find their *terra-cotta* not only largely distributed throughout the United Kingdom, but also in India, Russia, America, the West Indies, and other remote countries.

* Examples of the original productions may yet be seen in the vicinity of the manufactory; for instance, on the right-hand corner house of Belvedere Road, at the foot of Westminster Bridge: the houses between it and York Road are yet called "Coade's Row."

SCHOOLS OF ART.

FEMALE SCHOOL OF ART, BLOOMSBURY.—The annual exhibition of students' drawings was opened on the 31st of October, and continued during the following day. The word "national" appeared on several of the exhibited prize works, and wherever this occurs it indicates that the award was obtained in a competition between 113 schools, metropolitan and provincial. The triple honour of a national gold medal, a national bronze medal, and the Princess of Wales's Scholarship, has been gained by Mrs. Fenessy, until lately Miss Emily Selous—a niece of the well-known artist of that name—for an original study in modelling, and for a bust of Juno, a copy full life-size. The subject of the first of these is Cimabue, and alike in conception and execution the whole work is extremely beautiful. The Queen's Gold Medal, which is an important appanage of this institution, is the prize of a charming design for a fan and other drawings, the successful student in this case being Miss Alice Blanche Ellis. Miss Emily Austin, who obtained the Queen's Scholarship of £30 and a national bronze medal, exhibited some lovely floral pictures; to Miss Anne Hopkinson are due some very striking studies in familiar horticultural productions; Miss Ellen J. Hancock, the winner of the national silver medal, contributed a beautiful picture in *tempera* of the passion-flower. These are but examples of a large number; a considerable proportion of the floral and other studies are, it should be remarked, from nature. Some time ago Sir John Bennett offered a prize of a gold watch for the best designs for the front and back of watches. This was obtained by Miss Agnes Ierson for several chaste and effective designs; the second rank in merit being assigned to Miss Alice Ellis. Another interesting feature in the exhibition was a number of original illustrations of scenes in poetry. This is a species of Art-study susceptible of, and well deserving, extensive imitation, common ink or sepia sketches being executed in the margin of the book opposite the scene attempted to be realised by the student. Visitors to the exhibition were greatly assisted in their inspection by the presence of Miss Gann, the superintendent and secretary, and of Miss Wilson, one of the principal teachers of the school. Subjoined is a list of the prizes:—A national gold medal, also a national bronze medal, and a Princess of Wales's scholarship, to Miss Emily Selous, now Mrs. Fenessy, for an original study in modelling. The Queen's gold medal and a national bronze medal, book prize, and a third-grade prize to Miss Alice Blanche Ellis, for an original design of a fan and other drawings. The Queen's Scholarship, value £30, and a national bronze medal to Miss Emily Austin, for water-colour drawings. A silver medal to Miss Julia Pocock, for an original study in modelling. A silver medal to Miss Ellen Hancock, for a study from nature in *tempera*. National book prizes and third-grade prizes to Elizabeth A. Dorrington and Anne E. Hopkinson, for water-colour studies. Third-grade prizes for water-colour drawings, designs, and other drawings, to Ellen Ashwell, Louisa Baxter, Elizabeth Hodge, Eleanor Manley, Jennie Moore, Mary Ann Pickering, Edith Tegetmeier, Mary Whiteman Webb, Charlotte Amelia Austen, Susan Ruth Canton, Alice Hanslip, and Rosalie Watson.

BRISTOL.—The report of the committee of this school, read at the annual meeting for the distribution of prizes, on the 30th of October, is not very creditable to the citizens of populous and wealthy Bristol; for it states that the institution is still burdened with a heavy debt, £655, and that the annual subscriptions amount only to £35! "being the smallest subscription-list of any similar institution in the three kingdoms." The fact appears scarcely credible, but we have no right to question its accuracy, though we cannot but feel greatly surprised at it. Notwithstanding all drawbacks and difficulties, however, the school progresses in efficiency, and many of its students now occupy lucrative positions in occupations connected with Art of various kinds. During the past sessional year the suc-

cess of the pupils has been most satisfactory, and the prize-list proved a long one.

HANLEY.—An exhibition of works by pupils of this school was held in October in the Town Hall, and attracted much attention by the excellence and variety of the drawings and models. At its termination a meeting was held, and the report of the committee read; it expressed more than ordinary gratification with the continued and increasing success of the school. It has been found necessary to appoint an additional master, so large is the increase of students, and also to provide greater accommodation.

LEWES.—The Earl of Chichester distributed the prizes at the last annual meeting, in October, of the friends and supporters of this school. Among the recipients was Miss Turner, to whom was awarded a "Queen's Prize" in the national competition. The report spoke of the desirability of building a new school, towards which £500 have been subscribed; a similar sum is required to complete the work, in order to render it perfectly adapted to its use; and an appeal for further contributions is being made.

MANSFIELD.—The first annual distribution of prizes and certificates, awarded by the Department of Science and Art, to the students of the Government Art-classes held in this town, took place on October 30th, W. F. Webb, Esq., of Newstead Abbey, presiding on the occasion. His Grace the Duke of St. Albans and a numerous and influential company were present. The school was established in October, 1871, and, although placed under the instruction of a certificated Art-master, Mr. J. S. Tyrer, it is at present only held as an "Art Night-class." So great has, however, been the success obtained by the students during the past year, that it is hoped a central School of Art will shortly be established in this improving town. Twelve Government prizes and three full certificates, in addition to numerous certificates in different subjects, were obtained by the students, which, considering that the number attending the classes has not at present exceeded fifty, must be considered very satisfactory. To the success of the school the honorary secretary, the Rev. A. W. Worthington, has not a little contributed by his untiring energy and careful attention to the requirements of the department.

NOTTINGHAM.—On the 30th of October the successful students of this school, which is under the superintendence of Mr. Rawle, received their annual prizes. The number of pupils during the year has been somewhat lower than that of 1871, 504 against 520, but the deficiency is accounted for by an epidemic which prevailed in the town, and kept several students away. The results of the examinations for 1872 are exceedingly satisfactory, giving evidence that the Nottingham School maintains the high position it has held among similar institutions. Mr. Rawle says in his report:—"I have the pleasure of informing you that from the official lists, which have been made known since the publication of our last report, we find in the Government examinations of 1871, our school, for the fourth consecutive year, took a greater number of prizes than any other school in the kingdom."

SALTAIRE.—The distribution of the prizes of the Art and Science classes of the Saltaire Institute was made on the 24th of October. Mr. Edward Salt, president, occupied the chair, and Mrs. Salt presented the prizes. Mr. G. Morrell, honorary secretary, presented a report that showed encouraging results. Addresses on the value of Art as an educator, and of the importance to working-men of availing themselves of the advantages offered to them by such means as the Saltaire Institute, were delivered respectively by Mr. S. Smith and Mr. F. Curzon. This institution, which has cost about £25,000, is the sole work of the Salt family.

WOLVERTON.—The annual *soirée* of the Art and Science classes of this school was held on the 15th of October. From a statement made at the meeting, we learn that at no period has the institution stood so well as during this year, either as regards its educational and financial position, or in respect to the number of those who attend the different classes: since the month of June last, the number has risen from 207 to 428.

ANTIQUITIES FROM CYPRUS.

From the enthusiasm and labours of General di Cesnola, an American officer, the history of sculpture receives such new and important accessions that much of the hypothetical account of its progress must be remodelled. The theatre of General di Cesnola's wonderful discoveries is Cyprus, which, it may be remembered, contained three famous temples—two sacred to Venus, and one to Jupiter. It was for some time under the dominion of Egypt, then was held by the Persians, and afterwards by the Greeks, from whom it was taken by the Romans. There are also traces of Assyrian and Phœnician influences, but these may bespeak rather the presence of foreign artists than the inroad of foreign power. The results of recent explorations are to be seen at 61, Great Russell Street; they form the richest, most instructive and varied gathering of early sculpture that has ever been offered to public inspection. There is no doubt that this discovery adds a new chapter to the history of art and archaeology.

To afford some idea of how little we are here able to say about this magnificent gathering, it may be stated that it consists of ten thousand pieces, of which many are statues and statuettes—eighteen hundred lamps, five thousand vases, six hundred gold ornaments, seventeen hundred specimens of glass, bronzes, &c.; and contemplating these, we feel carried back to the days of the cunning Tyrian hands that beautified Solomon's Temple; and in the presence of such objects we feel bound to classify the works of Scopas, Praxiteles, and Phidias as modern Art.

The discoverer of these splendid relics is Count Luigi Palma di Cesnola, a member of an ancient Italian family. He entered the United States army, and served through the whole war, rose to the rank of brigadier-general, and after the war was appointed American consul for Cyprus. During his residence there he collected together an enormous mass of statues, statuettes, heads, torsos, inscriptions in Greek, Phœnician, and Cypriot languages, bas-reliefs, and suggestive fragments, glass, pottery, jewellery, arms, &c.; and not the least curious and interesting circumstance in connection with these wonderful sculptures is the fact of such an accumulation of Egyptian, Assyrian, and Greek antiquities having been produced, it may be fairly said, from one locality. The Phœnician sculptures generally are weak and unfinished, while some of the Greek studies bespeak advancement and scholarship. Di Cesnola's excavations were prosecuted during three years, at Dali alone, the ancient Idalion, a pure Phœnician city, where operating with the assistance of two hundred men, he opened no fewer than eight thousand tombs; and if the value of his discoveries were to be estimated by one fact alone, they would associate his name with those of the greatest explorers of all time. The fact alluded to is that, before he began his enterprise, no products of Phœnician Art were known to exist; but here we have such relics in abundance, dug up in places where all record of human life has been for centuries obliterated, where cities and temples, even famous, had left no trace of their existence, but had been superseded by other cities, whose inhabitants never even dreamt that they were in being, and held their daily intercourse over the graves of a people of whom to them no word of history or tradition has ever been known.

In the *debris* of the Temple of Venus, at Golgos, were found a thousand statues. Several are colossal and heroic, and one-third are of the size of life. From these remnants it is conjectured that the temple stood a thousand years, and was dedicated to Astarte, and then to Aphrodite. There are statues of Venus, and complementary figures holding the emblematic dove. Besides those of Venus there were also statues of Hercules and Apollo. Those of the goddesses formed a singular collection as representing various nationalities; as Nana the Chaldean Venus, Ishtar the Assyrian, Mylitta the Babylonian, Astarte the Phœnician (the strange goddess Ashtoreth that beguiled Solomon), Aphrodite the Greek, and Amathunta the bearded Venus. The most remarkable figure of the Assyrian *agroupment* is the Colossus of

Golgos, the head of which is among those in Great Russell Street, covered with the helmet-shaped head-gear with which we are familiarised in the British Museum. This work is supposed to date from the eighth century B.C., and to represent a high priest of Ishtar. The Phœnician remains are numerous, but they have been much injured. Some of the large heads are very impressive, while others appear to have been carried little beyond the sketch, the features being in some cases devoid of that detailed form which we know as finish. The Phœnician Hercules is draped, the figure is of the heroic size, and wears as a head-dress the scalp of a lion, in which the teeth have been left, and run as an ornament across the forehead. The Phœnicians least of all the ancient nations attempted any show of anatomy; the perfection of Greek Art was unknown to them; indeed, the glories of Greece were as yet only germinating when the most cunning fabrics and manufactures of the Phœnicians had been perfected and were forgotten. On the other hand, the Assyrian Hercules has what is intended as a remarkably full muscular development, but he is entirely devoid of distinctive attribute, or even action.

Although the assemblage of objects we see in Great Russell Street is numerous, amounting to hundreds, yet they are but a comparatively small portion of the whole of which General di Cesnola made acquisition. If we allow the date of Phœnician Art to be so much earlier than that of Greece, we see here how much the Greeks were indebted to other nations for some of those ideas which we have written down as theirs alone. The vases from the Phœnician tombs at Dali present every form in which we find Greek *terra-cotta*, or glass. These Dali vases are among the most interesting products of those arts which illustrate the progress and relative civilisation of nations. When the taste for collecting vases began to prevail, everything of that form was called Etruscan, and subsequently certain manufactures were called Greek. It is understood that all the elegant forms represented in Greek vases appear on the grottos in the hills behind the Memnonium, and were common in the oldest tombs of Thebes before the time of Moses.

These varieties of what are called styles are accounted for by the vicissitudes of dominion to which the island has been subjected. It was first inhabited by Phœnician and Greek colonies soon after the Trojan war, then conquered and held for a time by the Pharaohs; subsequently it fell under Persian sway, but there is no satisfactory artistic trace of Persian rule discoverable. It fell afterwards under the dominion of Evagoras, King of Salamis. It was then overrun by the hosts of Artaxerxes, and a due course submitted to Alexander the Great. It was held afterwards by the Ptolemies until it was absorbed into the Roman empire.

There are in Great Russell Street exquisite specimens of Greek glass, but the whole of these most beautiful and valuable examples are not here. General di Cesnola writes, and his observations are fully borne out by the beauty of the objects, "I shall be most happy to show you the other portion of the collection which is here at my house (No. 1, Finchley New Road) whenever you will do me the honour of calling here. You will see a collection of glass of such magnificent iridescence that none exists in the world which may be compared in any way to them. The Slade collection in the British Museum, though richer in specimens than mine, yet in iridised glass is greatly inferior to it."

In looking through these examples of glass and *terra-cotta*, we search in vain for a single form popular among ourselves, that has not been anticipated thousands of years ago. Verily there is nothing new, and if we consider honestly what we call the elaborate results of our genius, we shall find our inventions are only second-hand, and that forms and fashions repeat themselves like history.

To mention a few of the glass forms contained in this extraordinary collection, there are articles identical in class, but some are plain and others ornamented; as, for instance, plates different in size and in colour, cups various in colour and form of ornament, suggesting the probability that they belonged, some to superior, and others to common, services. There are wine-cups of

different colours and forms; bowls of the most delicate iridised tints; what may be called saucers and *patera* in great variety, and of great beauty. The bottles are of all sizes and shapes, from the larger vessels used as wine bottles and jugs, to the smallest sizes, used as unguentaries and lachrymatories. The most carefully wrought *amphora* are in yellow, and of the other vases the most remarkable are those fitted with one handle and iridised. In bronze there are statuettes of Osiris, a hawk, Minerva, Pomona, bracelets, anklets, rings, hair-pins, what may be described as a scarf-pin, mirrors, brooches, buckles, the strigil (for cleansing the skin in the bath), tweezers, pinions, an inkstand with the remains of the ink, spear-heads, javelins, &c.

Gems and engraved stones are in great variety, presenting mythological and other designs, as Mercury, Castor and Pollux, Mars; and there are even paste cameos, one with a head of one of the Cæsars, white on dark blue, &c.

The jewellery consists of serpentine rings in folds, ear-rings with drops of grapes, melons, leaves, hearts, triangles, *amphora*, &c., necklets of a variety of designs, bracelets of the most ingenious forms of workmanship.

As a collection representing ancient Art, and, it may be said, manufacture, nothing like it has ever been seen.

THE WINTER EXHIBITION AT
120, PALL MALL.

THE twentieth annual Winter Exhibition, held at the French Gallery, opened towards the end of October, with a collection of one hundred and sixty pictures, representing one hundred and sixteen artists. The works generally are small, or of moderate size; but among them are extraordinary instances of mechanical perfection, and also of originality and invention. The general aspect of the gallery is more brilliant than usual; but the value of its contents is only ascertainable by narrow inspection. One of the few large works is called 'A Dorcas Meeting in Rome—Fourth Century of the Christian Era,' E. Long (58). In this picture the painter has very wisely, though perhaps with much difficulty, suppressed every temptation to the indulgence of those sallies in painting which are showy, effective, and captivating, but which often break down under cross-examination. But before proceeding further we must pay Mr. Long the very high compliment conveyed in the remark, that he has very nearly identified himself with that cast of genius which ever diversifies its subject-matter and leads the observer into the feeling most becoming to the scene before him, which in this case is an assemblage of charitable ladies busied in the preparation of clothes for the poor. With due regard to that perspicuity which is so often overlooked, the purposes of the creation are sufficiently clear. A section of the assembly is grouped round a table making the vestments, while others are fitting them on; and on the right of the picture is a very fine group composed of a woman bringing in a naked child to be clothed: this is the most impressive passage of the composition. The picture is remarkably quiet; it is, indeed, a pattern of the humility of expression, and abundantly shows that the artist has condescended to his subject with much ceremony, and even some timidity.

Opposite to this scene, and also a large and imposing picture, is 'Versailles, October 6, 1789,' by G. Benczur (127), full of colour, striking in its effects, and affording sights and sounds the least of which were out of place in that we have been considering. It pictures the terror and despair of Louis XVI. and his family when the mob broke into the palace at Versailles. The royal family, with a few attendants, are assembled on the right; while the door of the ante-room, ineffectually defended by one or two of the household, is being broken open by the rabble. The king sits in an arm-chair, his head bent forward with a vacant and bewildered expression; near him stand the dauphin and his sister weeping aloud, as children do at some event which they can only understand to be a great calamity; and the grief and terror of the

queen, and the others, are indicated in a manner to declare the proximity of danger, the source of which is the crashing of the door of the ante-chamber, through which already the pikes and poleaxes of the insurgents have penetrated. The artist, though superb as a painter of regal state, has wisely abstained from crowding his composition with objects. Desirous of giving full point to the situation, he has left the canvas somewhat sparse, although no object is without its use. The arrangement calls up a memory of Delacroix, and that is no small praise; there is the beginning of that great master's style of narrative, but not his impressive *finis*. The theme is important, inasmuch as to fix the serious attention of the critic, though there may not be space to record all that it suggests. M. Benczur, an artist of Munich, is a leader in the foremost rank of painters of decorated interiors; to these he has, perhaps unwittingly, given himself more than to figure-painting.

It is a piece of gross affectation to say that we get weary of commonplace, when we are continually admiring it in the hundred forms wherein it is presented to us. 'Their First Bottle of Champagne,' C. Schloesser (120), shows a peasant-family assembled round a table in expectation of tasting the contents of a bottle paraded by a person who may be a wine-grower. The desire of the painter has been to concentrate the light on the circle of figures; and this he has very effectively managed. The background is broad, being rendered with a knowledge which proclaims the artist a master of such devices—one, indeed, who has profited by the oracles of Jan Steen, Ostade, and others of that ilk. 'A Monk's Reverie in the Catacombs,' A. Muraton (115), is a carefully painted figure, but the artist has declined the marvellous opportunity offered to him of the wonderful play of dark and light, of which the place admits. In 'The Young Heiress' (103), L. Smythe, appears a young lady in deep mourning, greatly embarrassed by a mass of papers, the examination of which is imposed on her by her new situation. M. Le Comte's 'Turkish Dancing Girl' (94) is without doubt an accurate representation. The painting of the entire figure is very careful. The most remarkable feature in her costume is the tiara of gold coins which adorns her brow, and this may be the accepted testimony of her Terpsichorean accomplishments. The eyes are brought out by what will perhaps be considered an excess of shade underneath them; this, however, may be the only resource the artist had for truthful representation. 'Rosellina,' J. B. Burgess (87), is a study of a Spanish woman in the national mantilla: the features are handsome, though a trifle masculine. In G. H. Boughton's picture, 'Grandmother's Spring-days' (91), appears a girl seated on the greensward gathering daisies. The piece is rendered important by the extreme tenderness which prevails in its treatment: it is an example of the most studious simplicity. 'An Unwelcome Suggestion' (84), G. Castiglione, leaves us somewhat in doubt as to the nature of the proposal. It presents a lady who has been playing a guitar, and probably singing. She is addressed by a gentleman who seems to have but just entered the room. His ungallant announcement may be that the music is anything but agreeable. Artists seldom know what they lose by a deficiency of perspicuity in their works. Thus 'The Ante-room' (83), E. Delosse, would be more intelligible to the majority of spectators had it borne a more definite title. Here are two ladies in deep mourning; the cause of their presence may be read thus. Of the two ladies, one is a widow, the other her daughter, who, it may be assumed, is looking out for the post of a governess. The elder lady has in her hand a letter she has opened, and which is, doubtless, a request for an interview on the part of the mistress of the mansion: the two visitors wait in the ante-room for an audience: the face of the younger, a pretty girl, looks as if she dreaded the ordeal to which her bereavement subjects her. On the other hand, 'A Decisive Move' (80), A. Casanova, not only shows two gentlemen playing chess, but we see at once which of the two is losing. This is a brilliant picture of the small cabinet-class. M. Chavet has contributed a very elegant version of an ordi-

nary subject—'The Toilette' (76), wherein appears a lady surveying herself for the last time in her glass. She stands with her back to the observer, but her face is distinctly reflected in the mirror. It is one of those incidents which, although painted hundreds of times, represents considerable value when treated by a painter of such taste and power as those of M. Chavet.

Of delicacy of treatment, there is a rare example in 'A Princely Baby' (74), G. Induno, which may be otherwise summed up as a baby in its cradle, with the nurse making a gesture to silence the mamma, who sits on the other side of the cradle working at a piece of tapestry. The picture is carried out in a manner the most defiant. It is flooded with daylight, the only darks being the incidentals. The great field of the opposite wall is covered by a Chinese garden scene, painted in colour and tones but very little removed from white. The objects are exquisitely drawn and painted, and the whole forms the most original and, we may say, elegant nursery episode we have ever seen. No. 73 is also of nursery origin, but this time the actors are many removes below the princely degree. The child in this case is sitting up in its cot showing its birthday presents. The work is entitled 'The Young Invalid's Birthday,' E. Moulinet. It is painted with power and precision, and the point is well developed. Of the various perfections for which painters strive, none in the present gathering show themselves more complete in elegant and precise composition than F. Verhas, in 'The Garde Lettrie' (66), wherein are two young ladies examining the contents of an escritoire, which is the only prominent accessory in the room. That, however, and the other portions of the picture, are worked out with an exquisite delicacy very rarely equalled. 'A Head of our Saviour,' by T. F. Dicksee (55), has much more of impressive sentiment than is usually given to the study. The expression is at once a proverb and a precept. He holds in his hand a few ears of wheat, which point directly to that Sabbath morning when He silenced the sneering Pharisees in the corn field.

Whatever points of excellence in the collection may strike the observer, the absence of landscape, *pur sang*, will not escape them. In the examples of this department the lead must be conceded to 'Tintern Abbey—Moonlight on the Wye,' B. W. Leader (136), a work of infinite beauty, painted not for to-day or to-morrow, but with a mastery which will prolong its existence, mellowed and chastened, for an unlimited period of years. As highly successful essays in similar effects, G. F. Teniswood must also be signalled. The modesty of this painter seems to confine him to very small pictures, of which the qualities are such that, if repeated in larger works, they would at once raise him high in public estimation.

Besides these described, there are some other highly qualified and many remarkable productions in different departments, as 'A View near Dobbes, Holland' (59), P. Stortenbecker, a very perfect group of cows on the bank of a stream; 'An Idyll' (50), B. Giuliano, is a playful classic composition: a young girl by the side of a richly sculptured fountain, is attacked from behind by a swain, who has placed his hand over her eyes, and is doubtless saying—'Guess who it is.' 'The Cottage Toilette' (45), and 'Sophia and Olivia' (11), both by T. Faed, R.A.; 'Mountain Sheep' (3), T. S. Cooper, R.A.; 'Black Game and Head of Deer' (12), R. Ansdell, R.A.; 'Ophelia' (17), J. Bertrand; 'The Country Lawyer' (25), C. Schloesser; 'Brunetta' (29), J. Coomans; 'Feeding her Pets' (71), M. Maras; 'An Interested Listener' (20), C. Hoff; 'Her Custom of an Afternoon' (43), F. Morgan; 'The Return of the Conscript' (23), J. C. Thom; 'The Gleaners' (145), and 'At the Spring' (4), H. Le Jeune, A.R.A.; 'In the Garden' (143), W. C. T. Dobson, R.A.; 'A Brittany Milk-Girl' (137), E. Hublin; 'The Rest by the Way' (158), P. F. Poole, R.A., &c., &c.

Many of these and others not named might be dwelt on at length; indeed, the majority of the pictures forming this exhibition have qualities that disclose high degrees of Art-power.

MR. M'LEAN'S GALLERY.

THE water-colour drawings exhibited at No. 7, Haymarket, Mr. M'Lean's Gallery, are not all by living artists, as the collection includes sketches and studies by C. Fielding, Stanfield, Prout, G. Barrett, and D. Cox, of which several seem to have been made to be engraved as vignettes. There are about one hundred and fifty altogether, and many of them can never be surpassed. But the chief attractions are the novelty, spirit, and truth of a set of ten drawings in sepia by Zichy, painter to the Emperor of Russia. These illustrate a successful day's deer-stalking, in the Scottish Highlands, from the track in the forest to the exhibition of the spoil by torchlight. M. Zichy shows the most striking situations, both on the hill and in the valley; as sighting the deer, the covert, the drive, and the manner of conveying the deer home through the mountain-passes on the strong and sure-footed ponies, that know so well their business, and how to meet its difficulties. It does not appear that Mr. Zichy has read *Waterley* before making trial of the forest. It is perhaps well that he has not; for nothing can be more clear than that all has been strange to him. What, however, seems to have struck him most forcibly is the torchlight parade of the game before the castle gates, where are grouped the Queen and Court, with the ceremonial pipers of the royal establishment, and the row of sturdy gillies holding aloft the blazing torches. Another picture is a reel performed by four kilned dancers with an energy and activity little understood on this side of the Tweed. But to the artist the reel has appeared a performance rather grotesque than graceful, as he has chosen for representation those steps which have very little of the poetry of motion. He has been also so much struck by the sword-dance as to represent this in a highly finished drawing; and it must be said that he is very happy in his portraiture, sketchy though it is. The impersonations of the Queen, the Prince of Wales, the Duke of Edinburgh, and of different members of the Court, are most faithful, and very characteristic are the grand figures of the Highland attendants, whose duties necessitate their presence on these occasions. It is not a little remarkable to see Scottish sports and Scottish scenery from the pencil of a Russian artist.

But these really interesting drawings must not lead to forgetfulness of the bright display of their accompaniments; of these one of the first to attract the attention of the visitor is Fortuny's 'Serenade' (7), a group of Carnival-like figures, touched in with singular command of effect. 'An Interior of a Cathedral in Brussels' (4), L. Haghe, is more precise and sharp in manner than is usual with this artist; and in a somewhat similar spirit has J. F. Lewis, R.A., drawn his 'Arab and Camel' (12). 'A River Scene' (13), H. Johnson, is exquisitely soft in execution; and the very perfection of this kind of elaboration is seen in 'An Italian Lake Scene' (44), W. L. Leitch. By T. Faed, R.A., are two small drawings (18 and 19), which it appears share in common the title 'The Appointment'; both are very spirited, and have all the substance of Mr. Faed's oil-pictures. 'The Harvest-Field—near Dorking' (20), Edmund Warren, is worked out with that unflinching constancy which distinguishes all the works of this artist.

The subject by David Cox is 'Calais Pier' (55); those by Stanfield, which have, we believe, been engraved, are 'A Scene from *Poor Jack*' (59), and another under the same title (63). By S. Prout are 'Old Houses at Rouen' (21). Carl Haag contributes, from the book of *Ecclesiastes*, a monk studying the 'Law of the Most High' (24), a drawing of rare excellence.

To convey a just impression of this exhibition it is only necessary to say that among the contributors are some of the most eminent of our water-colour painters, as H. B. Willis, G. Dodgson, E. Lundgren, Sir J. Gilbert, A.R.A., F. Taylor. There are also two charming views of Arundel Castle (89 and 90), J. Orrock; also 'The Young Student,' (29), W. T. C. Dobson, R.A.; 'The Connaisseur' (33), E. Frère; 'Streathley on Thames' (49), E. Duncan;—Birket Foster, and others.

THE MUSEUMS OF ENGLAND,
WITH
SPECIAL REFERENCE TO OBJECTS
OF ART AND ANTIQUITY.

BY LLEWELLYNN JEWITT, F.S.A.

THE LICHFIELD MUSEUM.

THE "ancient and loyal city" of Lichfield, at the same time one of the most beautifully situated and most interesting, historically and otherwise, of our English cathedral-towns, has a peculiar claim to be included in my present series of papers, through its being one of the earliest towns which formed a Museum worthy the name. Although, like Tradescant's, Ashmole's, and Soane's, this Museum was a private collection made liberally available to the public, yet, unlike those, it became dispersed, so that the town "whereof it had been so distinguished an ornament" knew it no more. The connection, however, even though now only in name, of "Greene's Museum" with Lichfield is an abiding one, and one which doubtless will prove an incentive to the development of the present more modern, though not yet extensive, establishment.

Lichfield itself is, as I have said, one of the most beautifully situated and most interesting of our English cities, and it claims an antiquity equal to the rest; while for historical associations, and for a long line of literary and other celebrities who have been connected with it, it ranks far above most. That its site was inhabited by the Celtic population of this island is evidenced by remains which have been brought to light; and *Eboracum*, and other stations and roads in the neighbourhood, show that the district was known to the Romans; indeed, Roman remains have not unfrequently been found in and around the city. Lichfield is, however, essentially a Saxon town, and its very name belongs to that period; being probably derived from *lic*, or *lich*, a dead body, and signifying the field of the dead. It is traditionally said, indeed, that the site of Lichfield was the scene of the martyrdom of more than a thousand British Christians, during the persecution under Diocletian; that the site of the cathedral is that of the "field of martyrs,"

and that it was so built on this consecrated ground in commemoration of the event. The seal of the city, too, is a mediæval illustration of this tradition; it represents, in the words of Plot, an "escutcheon of landscape, with many martyrs in it, several ways massacred;" and, according to Gwillim, "on a landscape proper, several martyrs in divers manners massacred." The present seal is of the date of 1688, but is doubtless the reproduction of one more ancient.

The history of the foundation of the cathedral may be very briefly summed up. Penda, chief of the Middle Angles, and son of Penda, king of Mercia, having, about the year 653, accepted the Christian faith on his marriage with Ælfhæda, daughter of Oswy, king of Northumberland,



SEAL OF THE CITY OF LICHFIELD.

brought with him four priests as missionaries for the conversion of central England. Among these priests was Diuma, who, two years later (when Penda had fallen in battle with Oswy, and the latter had become "over-king" of Mercia), was consecrated Bishop of the Middle Angles and Mercia by Finan, at the command of Oswy. His successors in this bishopric were Ceollach, Trumhere, and Jaruman, who commenced the building of the church. He was succeeded by Ceadda (St. Chad), the great patron-saint of Lichfield. Ceadda, or Chad, was one of four brothers, all priests, and two of them, Cedd and Ceadda, were bishops. Ceadda, who was Abbot of Lastingham, was sent in 666 to Canterbury to be consecrated to the see of York; but the archbishop being just dead, the consecration was performed by the Bishop of Winchester and

two others. Three years later he was reconsecrated by the new archbishop, and appointed successor to Jaruman in the Mercian district. Ceadda at once fixed his see at Lichfield, and built, near the church, a *mansio* for himself and seven or eight brethren. Here he remained two years and a half, administering the affairs of the diocese "*gloriosissime*," when he died; the story of his death, and of the company of angels which cheered him in his cell with their celestial harmony, is beautifully described by the Venerable Bede. He was buried at Lichfield, it is supposed, on the site of the first church (dedicated to St. Mary), where his cell is stated to have been; but when the next church, that of St. Peter, on the site of the present cathedral, was built, his remains were translated to it; and this translation, and the miracles which occurred at the new tomb, are also described by Bede. Ceadda was beatified, and entered in the calendar of saints as St. Chad; his festival being March 2nd.

Some of the stirring events connected with this city may be summed up in a few brief sentences. In 1161 Henry III. was at Lichfield; Edward III. held a tournament here, a full account of which will be found in the *Archæologia*; Richard II. was twice here, once in 1397, when he consumed 200 tons of wine and 2,000 oxen in "keeping Christmas," and again in 1399, on his passage from Flint to London, when he attempted to escape from his custodian by slipping from a window in the tower in which he was lodged; in 1405, Henry IV. was at Lichfield, and from here dated his writ summoning a parliament at Coventry; in 1485, just before the battle of Bosworth, Lord Stanley, with 5,000 men, stayed a night here, retiring on the approach of the Earl of Richmond; in 1575 Queen Elizabeth paid a visit to the city, and James I. was here several times, sleeping, in 1624, at a house in the Close. During the civil wars, Lichfield enjoyed an unenviable pre-eminence in the desperate struggles which took place, and in the mischief which ensued. The "Siege of Lichfield," when—

"..... fanatic Brooke

The fair cathedral spoiled and took;

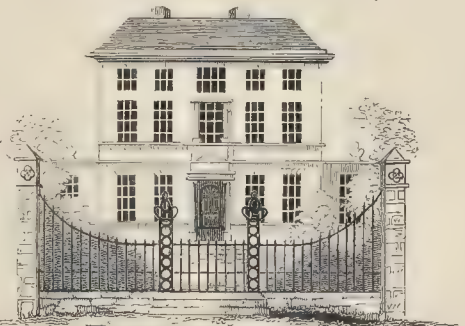
Though, thanks to heaven and good St. Chad,

A guerdon meet the spoiler had,"

is matter of history; for, while other cathedrals



BIRCHIN'S OLD DR. JOHNSON'S MARKET PLACE, LICHFIELD.



LUCY PORTER'S HOUSE, LAMMOTH STREET, LICHFIELD.

were spoiled and much injured, that of Lichfield was made a stronghold or a fortress. The city was unvalled, but Bishop Langton had surrounded the Close with a strong wall, and made other preparations for defence. The Close was thus capable of standing a siege; and in 1642-3, when the Puritans under Lord Brooke advanced against Lichfield, it was manned and defended. The houses in the Close were pierced with loopholes and embrasures, the battlements of the cathedral were lined with musketeers and marksmen, and "drakes," or long guns, were mounted on the great central spire. The siege commenced on St. Chad's day (March 2). Lord Brooke, a fiercely zealous Puritan, had avowed his intention of destroying the cathedral; and as his

forces approached Lichfield, he solemnly addressed them, and prayed that God would, "by some special token, manifest unto them his approbation of that their design." On the second day of the siege Brooke was shot dead from the spire of the cathedral by a brother of Sir Richard Dyott, "commonly called Dumb Dyott, having been deaf and dumb from his birth." On the following day the spire, which had been much shattered by shots from the besiegers, fell, carrying with it much of the roof; and on the 5th of March the Close was surrendered. Spoliation and desecration of the cathedral followed, as matters of course. Fanatical preachers took possession of the pulpit in the nave, and encouraged the soldiery in their

work of destruction. They pulled down the carved stalls in the choir, smashed the organ and the stained windows, and broke up the floor, which was paved with cannon coal and alabaster placed lozenge-wise. One of the soldiers opened the tomb of Bishop Scrope, and found in it a silver chalice and crozier of much value. Every tomb in the cathedral was at once ransacked in the hope of similar discoveries, every effigy and monument was shattered, and "the ashes of holy men scattered about with barbarous indecency." On this occasion the Puritans kept possession of the Close and the cathedral for about a month, when Prince Rupert arrived at Lichfield from Oxford. The second siege lasted for ten days, and on the 20th of

April the Close again passed into the keeping of the Royalists. In the spring of the following year the Parliamentarians again sat down before Lichfield, and the Close was finally surrendered in June, 1646.

In 1645 Charles I., after the battle of Naseby, came to Lichfield, and slept at the governor's house; in 1687 James II., and in 1690 William III. stayed here, and in 1745, in the Rebellion of that year, the Duke of Cumberland quartered his army here. In 1832, and again in 1843, royal visits—on these occasions by our beloved Queen Victoria—were again made to this "loyal city," and were attended with much *éclat*.

Here, at Lichfield, the great lexicographer, Dr. Johnson, was born, and the city is also intimately associated with the names of Anna Seward, the poetess; Dr. Darwin, the philosopher and naturalist; David Garrick, the actor; Elias Ashmole, the founder of the Ashmolean Museum at Oxford; Camden, the herald and antiquary; Day, the author of "Sandford and Merton;" the Edgeworths; and a host of other brilliant names.

Dr. Samuel Johnson was born in a house at the corner of the Market Place and Market Street on the 13th of September, 1709; and it is a pleasure to be able to add that the house in which he was born is still standing, the observed of all visitors to the town. It is now the residence of Mr. Thomas Clarke. Johnson's father and mother were of Cubley, in Derbyshire—the former born there in 1656, and the latter at King's Norton, Warwickshire, in 1669; they are both buried at Lichfield. Michael Johnson, the father of the doctor, having plodded on and raised himself from obscurity, settled in Lichfield as a bookseller, attending other towns, like William Hutton, on market-days, with a small stock of books, paper, &c., with which he stood at a stall in the market; and here his son was born and brought up. Here Johnson spent his early years; here, on every fitting opportunity, he returned, ever retaining a lively affection for his native city; here he buried his parents and brother; and here his step-daughter, Lucy Porter, built herself a house where he visited her. Indeed, Lichfield is full of Johnsonian sites and memories, whose bare recapitulation would occupy more than this entire chapter. Of Johnson's house, of which a curious engraving is here introduced, further particulars need not be given than that it is thus alluded to by Boswell, under date of 1776, when he and Johnson visited Lichfield together:—"We put up at the 'Three Crowns,' not one of the great inns, but a good old-fashioned one, which was kept by Mr. Wilkins, and was the very next house to that in which Johnson was born and brought up, and which was still his own property." We had a comfortable supper, and got into high spirits." In the centre of the Market-place, not far from his birthplace, a statue of Johnson now stands; it is the work of Lucas, the sculptor, and was erected by the Rev. Chancellor Law, in 1838. In Tamworth Street still stands the house of Johnson's early love, who became his step-daughter, Lucy Porter, of which a curious old engraving is here given. "Next morning," says Boswell, "he introduced me to Mrs. Lucy Porter, his step-daughter. She was now an old maid, with much simplicity of manner. She had never been in London. Her brother, a captain in the navy, had left her a fortune of ten thousand pounds, about a third of which she had laid out in building a stately house and making a handsome garden, in an elevated situation in Lichfield. Johnson when here by himself used to live at her house. She revered him, and he had a parental tenderness for her." On the way to Stowe formerly stood "Johnson's willow,"—a tree planted, it is said, by him when a boy, and for which he always felt such a love, that he visited and contemplated it each time he came to Lichfield. In 1815 a great part of this tree broke off and fell from sheer decay, and in April, 1819, it was entirely blown down; the present willow, a shoot of the old stock, was planted in its

place. These and other places will be sure to be pointed out to, and seen by, the visitor to Lichfield; and therefore it was well thus briefly to call attention to them.

And now let me turn to the real objects of this paper—the Lichfield Museum and its antecedents.

Elias Ashmole, the founder of the Ashmolean Museum at Oxford, was a native of Lichfield, and doubtless here commenced his collection of curious objects, afterwards so extensively enhanced by the inheriting of the Tradescants' Museum, as already detailed by me. Nearly a century later, Mr. Richard Greene, an apothecary of Lichfield, commenced the formation of a private museum, much of the same miscellaneous character as that of the Tradescants', and this grew, by the aid of friends, to very considerable dimensions, and was ultimately thrown open, under certain restrictions, to visitors.

In 1776, writes Boswell, "We went and viewed the museum of Mr. Richard Greene, apothecary here, who told me he was proud of being a relation of Dr. Johnson's. It was, truly, a wonderful collection, both of antiquities and natural curiosities, and ingenious works of Art. He had all the articles accurately ar-



JOHNSON'S WILLOW, NOW DESTROYED.

ranged, with their names upon labels, printed at his own little press; and on the staircase leading to it was a board with the names of contributors, marked in gold letters. A printed catalogue of the collection was to be had at a bookseller's. Johnson expressed his admiration of the activity and diligence and good fortune of Mr. Greene in getting together, in his situation, so great a variety of things; and Mr. Greene told me that Johnson once said to him, 'Sir, I should as soon have thought of building a man-of-war as of collecting such a museum.' Mr. Greene's obliging alacrity in showing it was very pleasing. His engraved portrait, with which he has favoured me, has a motto truly characteristic of his disposition, '*Nemo sibi vivat*.'"

In 1781 Mr. Greene prepared a MS. catalogue of his museum, to which he prefixed a printed title-page—printed at the private press he had set up at his museum—which reads as follows: "A Compendious Description of the several Natural and Artificial Rarities in the Lichfield Museum, collected in the compass of about Forty Years, by Richard Greene." Taken June 30th, 1781." To this I shall refer presently.

In 1782 a printed catalogue was issued in 2mo, bearing the title:—"A Particular and Descriptive Catalogue of the Natural and Arti-

ficial Rarities in the Lichfield Museum, collected (in the space of Forty years); by Richard Greene. Taken September, 1782. Lichfield: Printed and sold by John Jackson, Price 1s." It is dedicated to Sir Ashton Lever, and consists of ninety-four pages, including an eight-page list of "Benefactors to the Museum."

In the same year Mr. Greene printed the following announcement:—

"Lichfield Museum.—Mr. Greene, deeply impressed with a sense of the favours of his numerous benefactors, to whose kind contributions he is indebted, in a great measure, for a valuable collection of curiosities, begs leave to desire their acceptance of a general syllabus of his museum; and takes this opportunity of acquainting them that they, and as many of their friends as they please to recommend, will be entitled to visit the Museum at all times, except Sundays.

"Animals preserved: viz., birds, fishes, snakes, lizards, insects, moths, and butterflies.

"Shells; corals, corallines, sea-plants, sponges, and other marine productions.

"Stones, fossils, minerals, ores, crystals, spars, marbles, flints, incrustations, and petrifications.

"Woods; seeds and fruits.

"Roman and other coins, casts, and medals.

"Dresses and ornaments of the natives of Otaheite; their cloth, weapons, fish-hooks, nets, tools, &c., presented, for the most part, by the Right Honourable the Earl (now Marquis) of Donegal, Lord Paget (now Earl of Uxbridge), and Sir Ashton Lever; Cheoake Indian pouches, mocassins, scalping-knives, scratcher, spoon, tomahawk, wampum, &c.

"English and foreign weapons, arms, and armour; this collection exhibits the gradual improvements in the gun and fire-lock.

"Remains of antiquity: viz., urns, vases, *patères*, sepulchral relics, and a Roman monument of lead cast in the time of the Emperor Vespasian.

"Roman missals written on vellum, decorated with a variety of paintings, and the initial letters finely illuminated; crucifixes, images, thuribles, rosaries of beads, &c.

"An uncommon musical altar clock; model of Lichfield Cathedral, &c.

"January 22nd, 1782."

In 1786 a third edition of the catalogue was issued bearing the same title, but printed of smaller size. It occupies sixty-four pages of much smaller type, and the list of donors is omitted. The introduction is as follows:—

"The great increase of articles since the publication of the last edition of my catalogue, has induced me, for the accommodation of my numerous visitors, to compile a new one, much more enlarged and better arranged than the former. I entreat permission to inscribe it to my illustrious and generous benefactors, Sir Ashton Lever and Mr. Pennant; the one immortalised by his own matchless museum, and the other by his various, faithful, and splendid publications in antiquities and natural history. To the public in general, and to my kind friends in particular, I take this opportunity of returning my thanks for their liberal patronage. The limits of my museum have lately been considerably extended, and this new descriptive arrangement of its contents will, I hope, be a plain and sufficient guide, when the inevitable avocations of business prevent my personal attendance. It may be necessary to add that the Museum is constantly open to the inspection of the public.

"RICHARD GREENE.
"Museum in Sadlers Street, Lichfield,
"December 21st, 1786."

Richard Greene, who was a native of Lichfield, and was brother to the Rev. Joseph Greene, of Welford, Gloucester, head-master of the grammar-school at Stratford-on-Avon, commenced the formation of his Museum about the year 1740, at which time he was only twenty-four years of age, and soon afterwards was in communication with Sir Ashton Lever, with whom ultimately he became on terms of close intimacy. These two kept up a constant correspondence and exchange of objects of antiquarian interest, and Mr. Greene ultimately became acquainted with all the leading celebrities of the age. Practising as a surgeon and apothecary in the quietest of all quiet cities, Lichfield; at a period when locomotion was not easy, and a journey to London was the event of a man's life, his movements were chiefly confined to such excursions as might be conveniently taken upon horseback, but, nevertheless, he contrived to visit many places, and, through his friends, to amass a considerable quantity of curious and valuable objects. He was a man of the most amiable qualities, and was highly respected by his townsmen and others; was a man of enlarged understanding, who did much to raise the character and add to the renown of Lichfield, and he was the first to set up a printing-office in that city. His press was a few

years ago in existence at Stafford: possibly it may be there still. Mr. Greene died in 1793, at the age of seventy-seven; and in 1799 his son sold the collection of fossils and animals for £100 to Sir John St. Aubyn; and in the following year, the arms and armour to Bullock "the showman"—as he was called—for 150 guineas. By Bullock they were removed for exhibition to Bath, and ultimately to the Egyptian Hall, Piccadilly, where for several years they were exhibited as part of "Bullock's Museum." They were eventually sold, part of the collection passing into the hands of Sir Samuel Meyrick, and part to the Tower of London. "One of these," writes my friend, Mr. Hewitt, our best authority in arms and armour, "was the 'Norman Crusader,' long the pet wonder of the Tower armoury. This figure, an Indian suit, was formerly at Tong Castle, from which place it passed into Mr. Greene's Museum, then got into the hands of a London dealer, and finally settled down in the Tower. It was the London dealer, I believe, who christened it the 'Norman Crusader.'" This chain-suit is still in the Tower, and, though classed in the official catalogue as what it really is, I am by no means sure that some of the more longevitised warders may not still, for old time's sake, describe it as a veritable "Red-Cross Knight." The building in which these various relics were housed was the ancient Bishop's Registry Office, a venerable edifice of stone nearly opposite the south door of the cathedral. It has long since been pulled down, but its place may be seen in Snape's map of the city, published in 1781. A general view of the interior is given in the *Gentleman's Magazine*; in Shaw's "Staffordshire," and in Mr. Yates's catalogue, in which the centre is occupied by the great "Gothic clock," having on each side cabinets of shells, of idols, *tesserae*, &c., of ancient fire-arms, and of South Sea dresses and implements, with a large *variorum* of knick-knacks attached to the roof and window recesses.

In December, 1800, the remaining collection of objects was sold for £600 to Mr. Walter Honeywood Yates, of Bromsberry Place, near Gloucester, who made many additions to it, and in 1801 published a catalogue of its contents, which he dedicated to Sir Joseph Banks, the Earl of Leicester, and others. Subsequently a great part of the collection passed, I believe by

east end of the Minster Pool. His sons were my schoolfellows; one of them a sad scapegrace, who used to bring curiosities from his father's collection to barter against apples and tops with his playmates. I thus acquired a lovely preserved tortoise, about the size of a crown-piece, now in the Lichfield Museum. By a similar arrangement I became possessed of a bizon of a convoluted horn of small dimension; but another lad stole the horn, and I gained nothing by the transaction but its iniquity. Against the side-wall of the doctor's house,



BRANK, OR SCOLD'S BRIDLE, HAMSTALL RIDWARE.

outside, were reared several fossil *cornu ammonis*, as big as coach-wheels, and the passers-by marvelled at them with uplifted hands as relics of Noah's flood. Many of the objects in this collection, I have been told, formed part of the Greene Museum. At Dr. Wright's death, the rarities were sold by auction at the Guild-Hall. It was not then the fashion to send these things to Foster's and Christie's, and the sums they fetched were lamentably meagre. Most curious things were sold for sixpences and ninepences. A shilling was a large bid. I well remember on one of the days, old General Vyse, a fine old *militaire* of the Frederick-the-Great school, coming to bid for a certain 'painting on a cobweb.' The article was duly put up, beginning at sixpence, and rapidly rising to ninepence. 'A guinea,' cried the general, and of course all mouths were closed and all hearts appalled. With such ninepences as I had to bestow, I bought at this sale the following articles, now in the Lichfield Museum:—A Turkish tomb monument of wood, about 3 ft. high, with a long inscription in raised letters, brought to England, some eighty years ago, by a gentleman attached to the embassy at Constantinople; ancient hammer, found in a Derbyshire lead mine; goat's-foot lever for a cross-bow, found in the Minster Pool, Lichfield; master-keys, of chased steel; Russian copper money, about a foot square, representing two thalers, and dated 1758; bill of a *foucan*; and the tortoise named above."

Among some of the more curious local matters enumerated in Greene's MS. catalogue, most kindly placed in my hands for my present purpose by his grandson, Richard Greene, Esq., of Stowe, Llandudno, it will be well to enumerate the following:—

"A neat model of the Cathedral Church of Lichfield, in tobacco-pipe clay, fabricated by a boy taken from the plough-tail at Cheltenham, Gloucestershire, in which is shown every part of that venerable Gothic structure." This ought, if possible, to be recovered for Lichfield, as I presume it was probably made at the pipe-works in the Cathedral close.

"A cast in wax of the face of a child, with cherubim wings in card-paper, decorated with festoons of Italian artificial flowers, John Greene, born 27th of December, 1750, died 6th of April, 1753."

"An ancient iron mace, probably carried before the Master of the Guild of the City of Lichfield, before its incorporation in the reign

of Richard II." This mace is now (1872) in the possession of Mr. Lomax, of Lichfield, who for many years very kindly deposited it in the present museum. In Mr. Lomax's possession is also a good example of a clog almanac.

"An iron bridle for a scold; it is so contrived as to fit any kind of head. An aperture for the nose, and a flap of iron for pressing down the tongue." This is now, fortunately, preserved in the present museum.

"A Roman urn found near Yoxall, in the county of Stafford, containing ashes and fragments of burnt bones. A small urn found near Colchester."

"Two pewter chalices, with some gold lace, found in stone coffins, in Lichfield Cathedral."

"An earthen vessel, which contains about two quarts, found, with several others of a smaller size, in the wall of the conventual church of Fairwell, near the city of Lichfield, at the time it was taken down in order to be rebuilt, 1748."

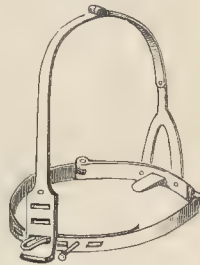
"Several Roman *patere*, found at Colchester and Deal Castles."

"Part of the porch under which stood Lord Brook, general of the Parliament forces, when he received a mortal wound in his forehead by some shot from the battlements of the great steeple of the cathedral church of Lichfield; the force (as Lord Clarendon expresses it) of which was abated by the bullets passing through the above piece of board; March 22nd, 1643." This is now in the present Museum.

"The ancient finger-stocks from Beaudesert (the seat of the Right Honourable Lord Paget), a punishment formerly inflicted by the Lord of Misrule on such servants as committed misdemeanours, at the time of keeping Christmas, described by Dr. Plott in his 'History of Staffordshire,' p. 390. These were restored to Beaudesert by Mr. Lomax."

"A triangular pyrometer, invented by the ingenious Mr. Whitehurst, of Derby."

"A pig of lead, weight near 150 lbs., on which in raised letters appear the names of Vespasian, and of Titus Vespasian, emperors of Rome. It was discovered in the year 1772, in digging for gravel on Hints Common, about four miles from Lichfield, and about three-quarters of a mile from the Walling Street Road, at the depth of 4 ft. beneath the surface of the earth." This pig of lead passed into the collection of Dr. Wright, at whose sale it was bought by Canon Newling, by whom it was presented to the Cambridge Museum.

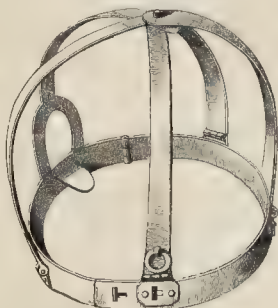


BRANK, OR SCOLD'S BRIDLE.

"Part of the ribs of King Richard II., taken by a Westminster scholar from the tomb of that unfortunate monarch in Westminster Abbey, 1778. A fragment of the coffin of Humpfrey, Duke of Gloucester, from the monastery of St. Albans. A small portion of the dried flesh and skin of Catherine, Queen of Henry V.; the wooden coffin from whence this relic was taken was dug up by Henry VII., at the time of building his chapel. A piece of the shroud of Edward the Confessor. Gold lace found in a stone coffin in making a grave in Lichfield Cathedral."

"A cast, in wax, as large as the life, by Mrs. Wright, of London; the face of the Countess of Londonderry."

"A crucifix in china-ware, painted in proper colours and glazed; it is 16 ins. high, and supposed to have been made at Derby; at the foot of the cross is a holy-water cistern."



BRANK, OR SCOLD'S BRIDLE.

purchase, into the hands of Mr. Richard Wright,* surgeon, of Lichfield, who added it to his own extensive collections in mineralogy, geology, conchology, &c., and at his death, in 1821, the whole, along with the doctor's anatomical preparations, instruments, pictures, &c., were dispersed by auction. The sale, which was conducted by Mr. Harris, commenced on the 1st of August, and continued for the nine following days. Thus the collection, which emphatically was a "Lichfield Museum," was finally dispersed and lost to the city. Of Dr. Wright, the following pleasant "Memory" has been written for me by Mr. Hewitt:—"He was a physician practising in Lichfield, a most worthy man and indulgent parent. His museum was stored in his residence, the large house at the

* Dr. Wright was grandson of Richard Greene, being the fifth son of his only daughter by his first wife.

"A figure in biscuit or unglazed china of our blessed Saviour crowned with thorns, from Mr. Dewsbury's manufactory at Derby, 12 ins. high; this statue is most exquisitely finished, and covered with a glass."

"Two breadths of crimson silk (much faded) embroidered with silver, being part of a garment worn by Queen Elizabeth."

"A piece of muslin, sprig'd with flowers, in various colour'd silk; the work of Lady Raleigh in the Tower of London, during the imprisonment of Sir Walter."

"A pair of kid mittens, embroidered with gold, worn by the unfortunate Mary Queen of Scots."

"A pair of gloves worn by King Charles I."

"A pair of gloves richly ornamented with gold and silver spangles."

"Gloves worn by King George II. at the battle of Dettingen."

"A variety of ancient gloves, &c."

"The star and ribbon worn by the Prince of Orange, afterwards King William III."

"The star and ribbon worn by Queen Anne."

"A snuff-box of tortoiseshell, inlaid with silver, formerly belonging to the King of France, whose crown and cypher are impressed on the lid."

"A snuff-box made of the skin of a malefactor executed at Warwick, tanned and turned in an engine-lathe;" now in the possession of Mr. R. Greene.

"An horizontal section of the stock of the mulberry-tree, planted by Shakspeare in a garden at Stratford-upon-Avon. This curiosity was presented to the Museum by Mrs. Gastrel, August 19, 1778. Six inches diameter."

These will be sufficient extracts from the MS. to show the curious character of the collections amassed by Richard Greene, but many others equally curious might be quoted. Some few of the treasures are still preserved in the family, being now in the possession of Mr. Richard Greene; others are in the hands of Mr. Lomax, and others in various collections. Some few passed into the hands of another Lichfield worthy and collector, the Rev. H. White,* and were dispersed at his sale.

The present Lichfield Museum was opened on the 26th of April, 1859, having been established by the corporation under the provisions of the Free Libraries and Museums Act; the governing body being elected annually, with the mayor for the time being as chairman. It is a remarkably convenient and elegant building, erected specially for the purpose, and stands in the centre of grounds (the property of the city) beautifully laid out and planted with trees, evergreens, &c., and rendered attractive by fountains, vases, &c.

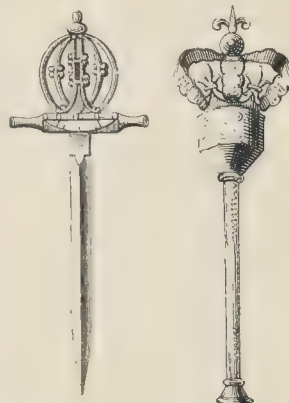
The general collections in mineralogy, geology, natural history, &c., are tolerably extensive. In the former is a fine series of sulphur spars, the gift of the late Mr. Goodwin, Consul at Palermo; while in conchology the Museum has been enriched by a large number of excellent examples from Ceylon by the late Lady Wilmot Horton.

In the ethnological departments the Museum contains a goodly assemblage of dresses, implements, idols, &c., contributed by the Hon. East India Company, and by other donors; while in the other departments all are equally well represented.

In antiquities the Museum cannot at present boast of any extensive collection; but among

* Mr. White's library was celebrated, and contained many choice books. Mr. Hewitt tells me, "This library was very rich in scarce and illustrated books. They so fully occupied the residence of the reverend collector (in the Vicarage Square) that he had only the kitchen left for a living-room; his housekeeper occupying an adjoining house. In this kitchen he constantly received his most dignified clerical and literary friends. There was, indeed, a parlour, painted *à fresco*, which was bookless; but this was used only on very solemn occasions; occasions which were most harassing to the good old gentleman's feelings, and from which he gladly escaped to his favourite kitchen. The cost of such a library, even in those days, was very great, and entirely consumed the proceeds of a good Church preferment and handsome private fortune. An apoplectic seizure at the decline of life having incapacitated the good old man from further complete enjoyment of his treasures, it was by his relatives thought desirable to dispose of the library through the agency of a London firm. Harding and Lepard were entrusted with the sale, but in their hands this fine collection fell into new disaster."

those which it contains are many of extreme interest, including some bronze celts and other Celtic remains, and some interesting Romano-British remains. Among these are interesting relics, contributed by Mr. Robert Garner, of Stoke, found by him at the Roman station of *Elocetum* (Wall), two miles from Lichfield. These were the results of excavations made by Mr. Garner, which are thus described by him:—"Two trenches dug in the Castle Croft brought up pottery of four different kinds, and a broken ring of bronze, also portions of the upper and lower stones of a quern. Another trench dug northwards through the foundations of the wall from which the place is named, and which formerly, in the memory of the inhabitants, existed breast-high, brought to light the base of a square apartment, with its walls of strong masonry, and its floor of plaster laid on extremely hard concrete. This apartment had been plastered and coloured in red, green, yellow, and white, with well-made stripes. There were also numerous pieces of large tiles, turned up at the side, and notched and bevelled at the corners. One brick had P. S. upon it, others double circular rings, cross-scorings, or the marks of the fingers. A brass stud or button, a coarse earthen patera, slates perforated with holes, and nails probably to fasten them, oyster shells, charcoal, and bones of the ox and horse were also turned up. Three coins were found: one, first, brass, with the head of an emperor, apparently Nero, and the words *CÆSAR AVG.* inscribed, the other letters illegible; a second with an emperor's



head, like that of Constantius, but the legend on that side illegible, except the letters IMP., the reverse, however, having a figure, and the words *GENIO POPULI ROMANI*. A third was smaller and illegible. Wall is situated on the Watling Street, near its junction with the Icknield Street, having terraces on both sides the former road. A lane leads through the site north-westerly towards Pipe Hill, called the Fosse or Footway."

The Museum is enriched by a series of casts from the antique, and by what I have always commended in similar institutions, a number of busts and portraits of local worthies. Among these works of Art are a model of Johnson's statue in the Market-place, and a bust of Dr. Gardener, presented by Mr. Chancellor Law; a fine bust of Dr. Johnson by Nolken, presented by Mr. T. G. Lomax; portraits of Dr. Johnson, of Elias Ashmole, of Dr. Darwin, of Canning, of Bishop Richard Smythe, of Sir Richard Dwyot, of Garrick, Addison, Harwood, and other Lichfield celebrities. A number of porcelain statuettes of a high-class character, presented by Mr. Alderman Copeland, also adorn the rooms, as do busts of Watt, Stephenson, George III., and others. There are also paintings of Lichfield Cathedral, &c.

In coins and medals there is a tolerable, though very miscellaneous collection, including some good and rare examples of various

nations and periods, and a number of traders' tokens.

There is also a goodly collection of rubbings of monumental brasses.

The Lichfield Museum is peculiarly fortunate in possessing two excellent examples of "branks," or "scold's bridles." One of these is the veritable one which belonged to Dr. Greene, and described by him as "an iron bridle for a scold: it is so contrived as to fit any kind of head—an aperture for the nose, and a flap of iron for pressing down the tongue." It is here engraved. The other, formerly at Walsall, and presented by Mr. Westwood, of that town, is of more simple construction, consisting of a single bar, instead of two, to pass over the head. This also is here engraved; and for the purpose of comparison I also give an engraving of another Staffordshire example, being the brank preserved at Hamstall Ridware, in that county.

Among other interesting articles are several relics of the "siege of Lichfield"—unexploded shells, gun-locks, "powder-flask of Lord Brooke," cannon-balls, halberds, &c.,—from the Pool and other localities, which possess considerable local interest. There is also a goodly series of tobacco pipes of the seventeenth century, found in 1869 in the ruins of an ancient kiln built against the wall of the old palace of the bishops of Lichfield, presented by Mr. Hewitt, to whom also the Museum is indebted for many other interesting objects, including a number of coins and medals; musket-locks of the seventeenth century, both match and flint, recovered from the great fire in the Tower of London in 1841; priming-flask for a musket, sixteenth century; iron pistol of Scotch type, about 1745; cannon cartridge (opened out), formed of the parchment leaf of a church-service book during the French Revolution, and curiously exhibiting the ancient mode of musical notation; ancient British celt of bronze, from the collection of the late Mr. Buckeridge; a Chinese dress of state, richly embroidered in coloured silks, purchased at one of Christie's sales; and other articles.

Among the miscellaneous objects may be named an antique silver mirror, an antique Russian tea-urn, a "Turkish monument of wood, with inscription in Arabic characters" (named above), and other articles from Wright's Museum; model of the Parthenon, by Lucas; model of Harborne Church; cameos, &c.

The Johnsonian relics are not so extensive as could be wished, but are, nevertheless, peculiarly interesting. They consist of a pair of massive silver buckles worn by the doctor, a pair of china salt-cellar, his cribbage-board, the doctor's pocket-book, some saucers which belonged to him, and a "box made from a piece of a burnt beam in Dr. Johnson's room, Lichfield."

These appear to be all the relics of the great lexicographer in the present Museum. In private hands in the city, however, some of a highly interesting character are preserved. Of these it may be well to put on record that Mr. Lomax possesses Dr. Johnson's translation, when at school, of the 14th Ode of Horace; autograph letters of Bishop Percy relative to Dr. Johnson, and of Boswell and Langton; Johnson's prayer-book and Latin Testament, and books used by him in the compilation of his Dictionary; Mrs. Johnson's wedding-ring, which Francis Barber afterwards had enamelled as a mourning ring to the doctor; silver-clasped ivory tablet; autograph letter of Nathaniel Johnson, the doctor's only brother, to his mother; the doctor's walking-stick, a malacca cane; and a small table, chair, &c.

It is to be hoped that these and other similar objects, at present scattered about in private hands, will ultimately, now that Lichfield has at length a permanent Museum belonging literally to the town, and under the government of the corporation, be there securely placed for public use. Indeed, there can be no reason why Lichfield should not have in its Museum a "Johnson Room," in which all matters relating to the doctor, to his family, to his connections, friends and correspondents, and to his works, should be gathered together and made a prominent feature. I throw out this hint to the authorities, feeling but little doubt that some time it will be acted upon; and, if acted upon, will become a success.

THE DUDLEY GALLERY,
EGYPTIAN HALL.

THE Sixth Winter Exhibition of cabinet pictures in oil, under the management of the committee of the Dudley Gallery, is now open with a collection of three hundred and ninety-two works. The names of the committee do not appear in the catalogue; however, we believe that they are high in the profession, but it does not seem that they understand their responsibilities as necessitating the contribution of any of their important performances to this exhibition. The accomplishments of the committees whose names have before been prefixed to the catalogues of these exhibitions are various and brilliant; and as nothing is more natural than to suppose that the committee at present in office desires the well-being of an institution existing under its auspices, each at least would contribute one characteristic picture as a lesson. This having been done only in a very few cases on the present occasion, the great majority have failed in their obligations. We are considering the institution as an arena for the exertions of young people, of which the collection seems mainly to consist, supplemented with a sprinkling of the works of painters more matured, the room being too large for a creditable display of early essays. Nothing patriotic in the direction of Art has ever succeeded with us, and this does not look like a success; but times may yet change.

Turning at once to those from whom much may be expected, we find contributed by G. F. Watts, R.A., 'Waiting for the Return of Theseus' (70), a small and sketch-like picture, containing a group of women, perhaps looking out for the ship in which Theseus was to return from Crete, but overwhelmed with grief at the sight of the black sails, the signal of the non-success of his expedition; another (216), is 'Orpheus and Eurydice,' in which the proposition seems to be the breach of Pluto's condition that the former should not look upon his wife until he had reached the extreme borders of the infernal dominion. He is turning to look upon her, when she seems to be torn from his grasp. Both of these works have remarkable characteristics, and no artist could have arrived at the manner in which they are painted without having graduated in the practice of all that early realistic rawness, which has such a charm for some capacities that they can never look beyond it. Both seem to be studies for larger decorative works, and are imitative of the ancient Florentine painters. The only tendency to any scholastic infirmity recognisable in them is that they are too conspicuously sculptural; both would work perfectly as bas-reliefs.

So entirely now does painting take its themes from domestic sources, that mythology, and even poetry, are but little referred to. There is, however, another mythological conceit, 'Autumn Love' (96), Simeon Solomon, but so enigmatical as to leave us in doubt as to its reading. The Cupid of the piece is not the chubby child commonly pictured by painters and sung by poets, but a well-grown youth passing through a thicket, subject to the inconveniences of a cold wind which whirls aloft the now sere and yellow leaves. It may, or may not, be the solution of the riddle that love is cold in the autumn of life: under any circumstances the question is scarcely worth propounding as a riddle. 'The Lesson of Charity' (135), P. H. Calderon, R.A., is a small picture clearly painted and distinct as to its meaning; there are also, by the same artist, portraits of W. F. Yeames, A.R.A., and D. W. Wynfield—both heads being on the same canvas; and by Mr. Wynfield himself are two carefully executed works, 'The New Stitch' (77), and 'Fresh Flowers,' both presenting ladies in modern dress. Of the two, the preference, we think, will be given to the latter.

'A Portrait of Lord Lytton' (244), E. M. Ward, R.A., is a small sketch, in which the subject appears in his library, wearing a morning wrapper. The study is all the more truthful that it is entirely devoid of affectation, both personally and circumstantially. It looks somewhat younger than Lord Lytton, but all the features are exact in their modelling. By Mrs. E. M. Ward are 'Summer' (12) and 'The

Birthday.' The former is rendered by a little boy with his hat full of flowers; the latter by a party of children examining the birthday presents. The composition is marked by those skilful dispositions which distinguish this lady's works, and all the heads are painted with her usual felicity in childish expression. 'An Elizabethan Rough' (53), H. Stacey Marks, is a very firmly painted figure, but although there is a certain quaintness in the idea, it is scarcely (as here treated) important enough to supply material for a picture. 'The Exile of Siberia' in sight of St. Petersburg' (307), G. E. Hicks, is accurate and masterly throughout, but although very thoughtful in purpose the point does not pronounce itself. In 'The River Brownie,' near Durham' (5), T. O. Hume, the observer will, particularly in the sky, be reminded of Vanderneer, and to say this is no small praise. 'An Old Wreck' (30), Birket Foster, applies as a title to the timbers of a vessel wrecked years ago, and now sunk deep in the sand. The picture consists principally of a breadth of well-painted shore-scenery. The sky does not equal the lower part, that is the water and line of coast.

The following works, as being variously qualified, are worthy of note:—'A Summer's Morn at Cookham-on-the-Thames' (34), Alfred de Breanski; 'Gleaning' (39), G. W. Sant; 'An Appeal to the Cadi' (47), J. E. Hodgson; 'Asters' (63), and other fruit and flower pictures, by H. Fantin; 'Near Sonning' (85), Arthur Stark; 'After the Run' (87), John Richardson; 'A Thames Backwater' (110), G. Harvey; 'A Winter Gale in the Channel' (82), H. Moore (this has been exhibited before, but we are glad to see it a second time); 'A Sketch for a Picture' (95), Edith Courtland; 'A Welsh Hayfield' (109), Tom Lloyd; 'The Fisherman's Ret' (118), John Burr; 'Lily' (126), Val Prinsep; 'The Rectory Gate' (130), E. H. Fahey; 'For Ever' (134), E. M. Osborne; 'A Pastoral' (139), Mark Fisher; 'An Open Shore' (152), C. Hunter; 'An Old Park Gate in Devonshire' (170), L. Hooper; 'Warranted Quiet to Ride or Drive' (232), Briton Rivière; and (245) by the same, 'The Lion has Come up from his Thicket.'

There are three pictures, so called, by J. A. McNeill Whistler—'Symphony in Grey and Green—the Ocean' (37), 'Nocturne in Grey and Gold' (187), and 'Nocturne in Blue and Silver' (237), of which we are scarcely justified in giving the titles, since, after all, it is probable that the artist is trying to what extent the public will tolerate eccentricity in Art. There is an unpardonable affectation in these names, and the productions themselves are such as never before have been seen in any exhibition. Mr. Whistler is, we believe, an American, and an adherent of what is called the new French school. To turn to material more healthy, there is by Louisa Starr (153), 'A Study,' that of a woman's head, highly commendable for the absence of affectation and earnestness of expression. 'The Carpet Bazaar at Cairo' (181), Frank Dillon, seems to have been very carefully worked out from the locality itself; and not less elaborate is 'A Garden at Nuremberg' (200), C. N. Hemy, which represents the picturesque confusion of a city garden, neglected, yet rich with choice but ill-tended flowers. The firm manner of the painting is well adapted to the objects of the composition. By H. Fantin, 'A Child's Head' (230), is admirably drawn and coloured. It is worked with great tenderness, the gradations being extremely delicate. The 'Study of a Spanish Bull-fighter' (251), J. B. Burgess, is a well painted and doubtless perfect representation; and (364) 'Study of a Spanish Gipsy,' Edwin Long, is a very characteristic head, in which the artist has caught much of the wildness and unsettled expression peculiar to these people.

On the two screens are some small pictures carefully worked out, of which one very attractive is 'The Messenger' (318), J. E. Hodgson. A sketch called 'The Prisoner at the Bar' (334), F. Walker, A.R.A., is proposed to be enlarged, yet it has not the interest which appertains generally to Mr. Walker's works.

On these two screens are a few paintings of merit, by G. D. Leslie, A.R.A., the late G. Mason, A.R.A., J. H. S. Mann, Miss Solomon, E. Hayes, R.H.A., W. Field, and others.

EXHIBITION OF THE SOCIETY
OF FRENCH ARTISTS,
168, NEW BOND STREET.

THE French Exhibition of this season, at 168, New Bond Street, the fifth of the Society of French Artists, is very instructive; indeed, more so than if it consisted entirely of paintings of the highest class; because it speaks to us of the elementary construction of such works, which frequently appeal more immediately to the understanding in small and partial essays than in entire and complicated systems of composition.

This exhibition is under the direction of a committee of very eminent French artists, eighteen in number, of whom six are contributors—viz., MM. Bonvin, Corot, Daubigny, Diaz, Dupré, and Millet, only one of whom paints figures. Indeed, the figure-compositions generally have not the appearance of being recently executed, and in examining them we are struck with the singular and uniform absence of beauty as well in the heads as in the persons; indeed, many of the faces are worse than plain, without the pretext of presumed character or any proposed peculiarity of expression.

The landscapes constitute a profitable study, not less than the figure-pictures, as they exhibit degrees of shade far below anything popular among ourselves; yet from which, to a certain extent, we might derive instruction, though with the results fancy has more to do than nature. Of these may be mentioned, 'A Quiet Pool' (14), L. G. Pelouse, a small picture of much excellence; 'A Walk through the Fields' (19), E. Nau; 'A Landscape' (20), and 'A Study from Nature' (27), Michel; 'Vitry' (31), and 'On the Oise' (58), C. F. Daubigny; 'River Scene' (39), E. Imer; 'The Lake of Geneva beyond the Tunnel at Chexbres' (42), Bellet du Poizat; 'A Pool in the Forest of Fontainebleau' (43), Diaz; 'A Quiet Lake' (47), and 'Autumn—Bathing' (52), Corot; 'A Coming Storm' (48), Jules Dupré; 'A Farm—Spring Time' (54), Bellet du Poizat; 'A Path through the Fields' (62), Pissarro; 'A Country Road' (63), Michel; 'A Road at Fontainebleau' (69), Boudier; 'Near Windsor' (83), De l'Aubinière; 'Landscape' (105), Rousseau; 'A Stream through the Wood' (110), De Cock; 'On the Seine' (124), Sisley; 'After Rain' (129), Michel, &c.

Some of these views are well chosen, but others are entirely devoid of picturesque quality, the painter relying on effect to give interest to his work.

A majority of the subjects few painters among ourselves would entertain for works in anywise important. There are, as in all collections of French pictures, a proportion of snow-pieces, which are generally admirably painted.

'The Arrest of Charlotte Corday' (1), Dehondy, shows a street rabble of the lowest order howling round and furiously threatening their captive. There are two odalisques of very different character, a subject which has never failed any year since the famous Odalisque of Ingres. These figures are, one by Cormon (8), another by H. Levy (103).

'A Few Friends' (22), by Fantin, is supposed to be an assemblage in the studio of the painter, who, by the way, has a very elegant taste in flower-painting, of which there are many examples in this exhibition.

'Ponies and Sheep' (98), by Rosa Bonheur, is equal to the very best of that lady's pastorals; and there is by Van Marke a brilliant work called 'Milking-Time' (3). French painters, we have said, are very skilful in dealing with winter-scenery. A striking example of this is 'Sunset—Winter' (55), Emily Breton. It is remarkable for its quiet breadth. The absence of comeliness has been noticed; as an extreme example of this may be instanced 'A Woman and Child eating Salad' (75), Boulard.

There are also very interesting works by Huguet, Manet, Harpignies, Chartran, Scholderer, and others.

We have seen on these walls better collections, but few that indicate more plainly the principles of French Art.

THE AQUARIUM AT BRIGHTON.

So far back as May, 1856, there was printed in the *Art-Journal* a paper entitled "A New Pleasure;" it showed the enjoyment that might be derived from marine aquarium, and bore testimony to the enterprise of Mr. E. Lloyd. The former was in its infancy, the latter beginning a career in which he has since prospered. The drawing-room tanks that held the shrimps, tiny crabs and periwinkles, and *actinia*, are now huge receptacles in which a shark may swim. Science and Art have both aided the movement.

Mr. R. Warrington and Mr. P. H. Gosse (1853) were the predecessors of Mr. Lloyd; they had previously taught us how to make salt water and how to use it. But these able and eloquent writers on the subject limited their projects to the refreshments that might thus be introduced into drawing-rooms, and Mr. Lloyd was then content to be a dealer in wonders of the sea.

Little thought Mrs. S. C. Hall—when she wrote that pleasant description of the small tank which had given her "a new pleasure" she desired to share with others—that she would live to see two "monster" exhibitions in England, to which hundreds, and sometimes thousands, go daily, and which are now classed among the more important institutions of the country; being, indeed, not merely objects to gratify curiosity, but pregnant with immense good as tending largely to increase the food of the community. We are finding it out; and ere long those who have projected and carried forward the means of giving us "a new pleasure" will hold high rank among public benefactors.

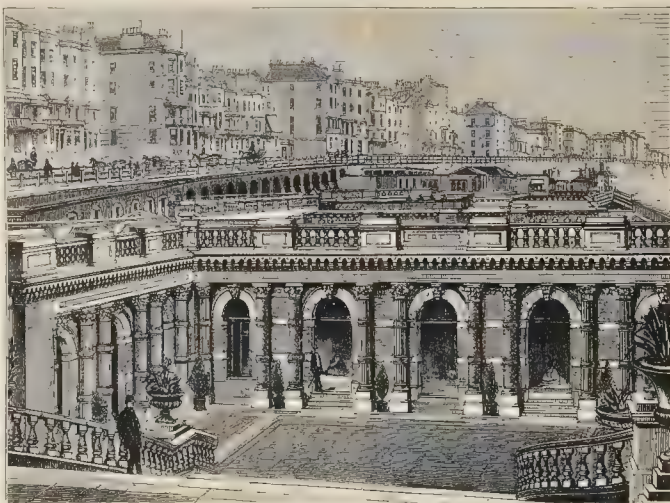
We have, on more than one occasion, drawn attention to the aquarium at the Crystal Palace, formed by a Company which happily pays. It is entirely the work of Mr. Lloyd. He keeps his guests in good health, ministers to their comforts, and is continually receiving new acquisitions to his admirably arranged tanks; he has not sufficient knowledge or experience to give the tanks the picturesque character they are made to assume at Brighton. Indeed it is probable that financial considerations influenced him in their construction; certain it is that the Aquarium at Sydenham is a profitable undertaking, and likely to be still more so; the shareholders are well content; while the commercial success of that at Brighton is at least doubtful; the cost of the one exceeding £70,000, while, probably, that of the other was not much over £10,000. Perhaps the latter will be greatly enlarged; competition is generally of value. However considered, the Sydenham Aquarium is a great public boon, adding essentially to the many attractions of the Crystal Palace, and giving delight daily to the young and the old of all classes of its visitors.

But the Aquarium at Brighton has advantages which that at Sydenham never can have: they are obvious: the tanks are prodigious in size, some of them being 20 feet square; two of them, indeed, are in length 60 ft. and 120 ft.; a river of sea-water might perpetually flow through them; but it is considered more advisable that each tank shall be so separated that the water in one can be frequently, and in another seldom, renewed; the water being kept in movement by air-pressure. The pumps are found in practice to be sound and good—answering admirably. The fish are at once removed from their native into their adopted element; some that are so peculiarly "tender," that death would be sure to ensue from a land journey—such

as herrings and mackerel—enjoy their glass houses in health, with the prospect of longevity; while careful study of their habits, their *habitats*, and their needs, is carried into practice by gentlemen of matured experience and ripe intelligence.

We remember a former Irish chief-justice

(Dogherty) telling us he had been walking about a farmyard with a steward; and being specially struck with the pig-styes—then rare, even in aristocratic out-houses—and praising them much, "Yes, yer honour," said the steward, "they've every convanience that a pig can ax."



THE ENTRANCE.

The fish at Brighton, certainly, are thoroughly cared for. If they need anything, and cannot make themselves understood, their wants will be known and ministered to in time.

A brief description of the building will suffice; its total length is 715 ft., with an

average width of about 100 ft. The work was commenced in June, 1870. Entering the gates, the visitor finds himself at the top of a flight of granite steps 20 ft. in width, leading to the Entrance Court, 60 ft. by 40 ft.; the front elevation of the building is 18 ft. high, and consists of five arches with



THE VESTIBULE.

terra-cotta columns and enrichments. From the Entrance Court, the Entrance Hall, which is 80 ft. by 45 ft., is entered through three doors: from the Entrance Hall there are three corridors, the principal of which is the Aquarium proper, 220 ft. long; on either side are the tanks, 28 in number,

varying from 55 ft. by 30 ft., to 20 ft. by 11 ft. 6 in.; one of them being one hundred and twenty feet in length.

The Aquarium is "a new pleasure" at Brighton, and one that will contribute largely to the prosperity of that prosperous town. If a rate were levied on its inhabi-

tants for the maintenance of this vast attraction, the tax would be only just; for, beyond question, many thousands of pounds will be spent there by the health or holiday-seekers of all England. If the whole of the cost of the building, which, we are told, is over £70,000, had been defrayed by the town, the town would have been recompensed largely. Brighton has fewer attractions—including the country eight or ten miles round—than any other sea-bathing place of England. Hitherto it has mainly depended on its two piers for pedestrians, and its "Downs" for equestrians; it has really nothing else. Ten or twelve miles away you may find sources for thought—ancient remains, venerable castles, and lovely woods and dells; but in Brighton proper—nothing. The Aquarium was therefore exactly what that much-frequented, if not very fashionable, town wanted, and which it has obtained under the most favourable circumstances.

If its rulers and governors do not appreciate this enormous boon, and strive by every possible means to sustain it, all we can say is, that they are equally unwise

and ungrateful. Of a surety, within the next four or five years, there will be a dozen such establishments in the several ports of the kingdom: Brighton will not long be without rivals.

It is, however, less with the Science than the Art of the Brighton Aquarium that we have to do. It is a pleasure to know that its Art is of a right good order; the structure is too low to give the architect much scope, and that evil might have been easily avoided—a greater height, say of 5 or 6 feet, would have been of immense advantage, while it could have done no possible harm; it would have been looked over by all who walked on that part of the east cliff which leads from the Steyne towards Kemp-town. Nowhere could the view of the sea have been interrupted; but if it had been, the evil would have been a small matter, considering the long line of three or four miles of drive "by the sea."*

As it is, the best has been done that could have been done. Descending several stairs, lined with graceful *terra-cotta* vases, examples of Art-manufacture, the works of

to this particular feature of the Aquarium that we desire to direct the special attention of our readers, not only because it adds very greatly to the attractions of the place, but as a model for all other undertakings of the kind wherever executed, and as evidence of what may be done in the way of grace and picturesque beauty in private grounds, small as well as large, and in extensive or moderately sized conservatories and ferneries.

Mr. Pulham is well known: we have, from time to time, engraved many of his productions in *terra-cotta*—vases principally, and fountains; but for some years back he has also devoted himself to works such as that we are describing—often on a far more important scale, as in the grounds of Mr. Bessemer, at Denmark Hill, and notably in the park at Battersea, on which time has had its improving influence. At Brighton he has been confined for space; yet he has done wonders, considering the few advantages he possessed as to height, length, and breadth. His supremacy above all other "decorators" of this order he owes chiefly to his extraordinary imitations of sandstone, which, we believe, is a coating of cement and sand, mixed by some peculiar process, and laid over common stones, burs, flints, &c.; the mixture, be it what it may, is so pure as not in the slightest degree to prejudice the water that passes over it, or to injure the plants that grow among and about it; while its appearance is so natural as easily to deceive the uninitiated, and, indeed, the eye of the geologist. We were told that the men of science who assembled at Brighton in the summer expressed surprise where he could have obtained blocks so large, and they were not undeceived until after a careful examination. It is made to assume the various textures and colours of actual sandstone, the colours being in the substance, and not merely laid or painted on.

Obviously these blocks may have the most picturesque forms; vacuums may be left *ab libitum*; hollows to hold soil for ferns and other rock-growths; here one may be rounded, and here one pointed; a mass may be in this place, and a bold projection in another; interstices for planting being judiciously left wherever they can be most effective; while water may be made to fall from the summits, winding about fantastically yet naturally, rushing over caves or dripping through mosses, terminating in rugged pools where fish harbour, and running in narrow rivulets, or through broad channels in which flourish the flower-weeds of the lake and river.

This is exactly what has been done at Brighton on a comparatively small scale, and at Mr. Bessemer's and in other places on a large plan. These it may be our pleasant duty to describe hereafter. At the Aquarium, seats are placed at the east end, just outside the music-room, whence the whole effect of this fernery is seen at a glance. The water falls over a massive rocky brow (as shown in the engraving), winds about, forms pools, and runs off through small channels. The several interstices are even now richly planted with ferns—young as yet, but giving abundant "greenery," and destined to grow so that they will clothe the whole with verdure, and require trimming rather than nursing. What now exists is very charming, but by no means what it will ultimately be.

We show that the Aquarium is not the only attraction which "the Aquarium" contains: it will be obvious that much study, experience, and knowledge, combined with natural taste, are required to render ferneries of this kind more than merely agreeable;



THE FERNERY AND WATERFALL.

Mr. Pulham (with most of which engravings have made our readers familiar), we enter the vestibule; leaving to the left a very handsome apartment, where refreshments—and, indeed, dinners—may be had. The vestibule is large, supported by *terra-cotta* pillars. Out of this leads a passage to the walks on the roof, to which there is an entrance for invalid chairs, where they may be moved about, and another passage, on either side of which are the fish-tanks. Here we meet with some pillars appropriately and very beautifully carved in stone by Mr. Pender—works that should be carefully examined—they require and deserve it; they are examples of refined Art, rather too much in the shade to be rightly appreciated, but which exhibit great ability on the part of the artist. In another corridor are some of Messrs. Ransome's excellent specimens, in artificial stone.

Each tank, entirely open, or rather enclosed by huge sheets of plate-glass, is lined at the back and at the sides by picturesque ledges of rock-work, judiciously and very tastefully constructed, with wisely arranged interstices for the fish, wherein, perhaps,

they hide too much, but which give them shade and consequent health: fish, like all other created things, must have retirement and rest. In time, the rocks will be partially covered with *conferva*, and the *actinia* will soon cling to them as homes; they have partially done so already. The rock-work, as well as the other work we shall presently describe, is entirely the design and construction of Mr. JAMES PULHAM, of Broxbourne. They advance indubitable claims to rank as examples of picturesque Art.

At the end of the broad passage, on either side of which are the enormous tanks, is one of the most impressive, most effective, and most refreshing sights to be seen anywhere—rock-cliffs, ferneries, and waterfalls: that is also the work of Mr. Pulham; and it is

* Mr. E. Birch, "designer and constructor of the Brighton Aquarium," who is entitled to the highest praise for the manner in which he has carried the work through from beginning to end, in his original plan (which may be seen in the present building), had proposed to do that which might have been easily and most beneficially done. If it had been, the structure would have been greatly better than now it ever can be. Unfortunately local interests were supposed to be interfered with: he was arrested in his progress—a manifest evil not only to the Aquarium but to the town.

clumsy or ill-educated hands and minds would make them confused and out of harmony: attempting too much is to be avoided, as well as doing too little. In all the works executed by Mr. Pulham, the just medium has been aimed at and reached. Those that are in private grounds can be examined by few; those at Brighton will be seen by hundreds of thousands; time will be continually improving them, and we do not doubt that the verdict of the public will be that of the Brighton Aquarium Company—"entire satisfaction."

We may heartily congratulate Mr. Lord on the triumph he has so far achieved; he is keeping the fish in good health and daily augmenting their number; studying his "business" with thought, care and integrity of purpose; deriving all the aid he can from the established aquaria at Berlin, Hanover, Havre, and Boulogne, and giving a good example to the many works of the kind we may look for with hope and confidence in several of the sea-ports of England. In time we may—aided as we shall be by such men as Mr. Lord and Mr. Buckland—know as much about the fish of the sea as we do of the birds of the air; and that which has hitherto been an amusement—or, at best, a pleasant study—may be prodigious in the amount of good it will confer upon the community. Brighton will have special cause to be thankful for, as well as proud of, this addition to its attractions; and if the people, or rather the authorities, of that popular and populous town do not fully appreciate its value, they must be very shallow administrators of its many and grand resources for the benefit of its inhabitants as well as the public.

The fresh-water aquaria are now beginning to assume a completed form; already, as we learn from the *Brighton Herald*, that department is rapidly filling: "In one of the tanks, are two splendid jack, a bull-head trout, &c. The jack are as yet quiescent: they seem contented and happy; but who shall answer for their voraciousness, if excited! The bull-trout, located with the jack, seems able to take care of himself; but the ultimate end of the pretty little perch there may be safely predestinated. The most interesting of the fresh-water fish are, however, the carp. There are several varieties; but the beauty of some of the specimens surpasses anything of the kind we have ever seen. Their colour, if we may so describe it, is a golden crimson of the richest dye; but, heightened as it is by contrast with the white body of the fish, no description can afford a just idea of it; to use a stereotyped phrase, it must be seen to be believed. Among the carp is one of pure white, which has a double-tail, of singular conformation. Most of these fresh-water fish were presented to the Aquarium by Mr. Wilson, of Fletching, who gave permission to Mr. Lawler to drag the pond on his estate."

No doubt other gifts will arrive in due course; every British fish, of the river, lake, and pond, will soon be represented. In the Thames alone, there are twenty-seven different sorts; many of them are seldom seen, and more rarely caught: among them are the lampren and the lamprey: with prodigious eels; we saw one that weighed no less than eleven pounds; and once caught a barbel at Teddington twelve pounds in weight. The fresh-water aquarium will, in time, rival that of the sea-water; already, indeed, it does so to some extent.

S. C. HALL.

LIBRARY AND MUSEUM OF THE CORPORATION OF LONDON.

THE opening of the new Library and Museum which the Corporation of the City of London inaugurated on the ancient festival of the 5th of November, demands more space to do it justice than we can by any means afford in our present number. The noble building, completed in a couple of years, at a cost of £50,000, exclusive of the value of the land, reflects the utmost credit on the city architect, Mr. Horace Jones. The energy and perseverance that have placed adequate funds at the architect's disposal, have been mainly those of Dr. W. Sedgwick Saunders, the chairman of the library committee, who is, in fact, the father of the institution. It will be a graceful acknowledgment in the proper source, of an effort which has produced results of unusual value, if some honorary augmentation, as heralds would say, is made to the escutcheon of Dr. Saunders.

The collections exhibited on the occasion of the opening, and from the 9th to the 23rd of November, are such as to give no ordinary idea of the wealth, taste, and public spirit of the worthy citizens who have illustrated their own names, as well as their native city, by the pursuits of their well-occupied leisure hours. Mr. Anderson Rose exhibits nearly one thousand engravings, which are of extraordinary value both as illustrative of the history, and of the art, of engraving, and of the biography of many of the most famous personages of modern history. Mr. Alfred Morrison has contributed a selection from his collection of engravings, three hundred and sixty-seven in number. When we mention the fact that this selection comprises twenty-five engravings by Raimondi, including an impression of the 'Adam and Eve Eating the Forbidden Fruit,' which is believed to be unique, in the state of the plate; twenty-five by Albert Dürer, including 'The Knight and Death' (called in the catalogue the 'Knight of Death') the 'Melencolia,' and eight lovely prints of 'Virgin and Child;' and twenty-four by Rembrandt, including 'The Hundred Guilder,' in its second state, on thick China paper, with margin; it may be imagined what sort of a collector London boasts in the person of Mr. Morrison.

Third in the portly volume, printed by way of catalogue, is a selection consisting of about a twentieth part of the unexampled collection of prints and drawings made by Mr. John E. Gardner, illustrative of the topography, and thus, incidentally, of the history, of London. We believe this collection to be not only alone, but without a second. The Strawberry Hill collection, the Stowe collection, the Wellesley collection, and many of inferior note, have all been grasped by Mr. Gardner, when in dissolution, for this one element of their contents. In addition to this, he has had made, at his own expense, a large series of pencil and water-colour drawings of a same character. Whenever, for a quarter of a century past, a bit of old London has been about to be irrevocably swept away, the faithful piety of Mr. Gardner has been present to secure a portrait. This gentleman will be regarded by posterity as a national benefactor. We trust that some plan may be devised for, at the same time, perpetuating his name as the founder of such a Museum, and securing the fruits of his labours to the country.

Paintings and gems were displayed by Mr. J. Cook; armour, antiquities, plate, coins, paintings, medals, by various exhibitors; medals by Mr. Wyon; Autographs by Mr. C. Reed, M.P.; a set of engravings of the Wouvermann gallery, by Mr. H. H. Nissen. The result of a year's effort at South Kensington was rivalled by the contributions of a dozen magnates of the City of London from their own private collections.

We congratulate Mr. W. H. Overall, the librarian, on the clear and lucid arrangement and valuable contents of the catalogue. It is a beautiful specimen of typography, from the press of Blades, East, and Blades; and will be a necessary book for all Art-libraries. Some interesting information as to the City companies is to be found in the volume.

SELECTED PICTURES.

FROM THE PICTURE IN THE SCUOLA DI SAN ROCCO, VENICE.

THE CRUCIFIXION.

Tintoretto, Painter. A. Schultheis, Engraver.

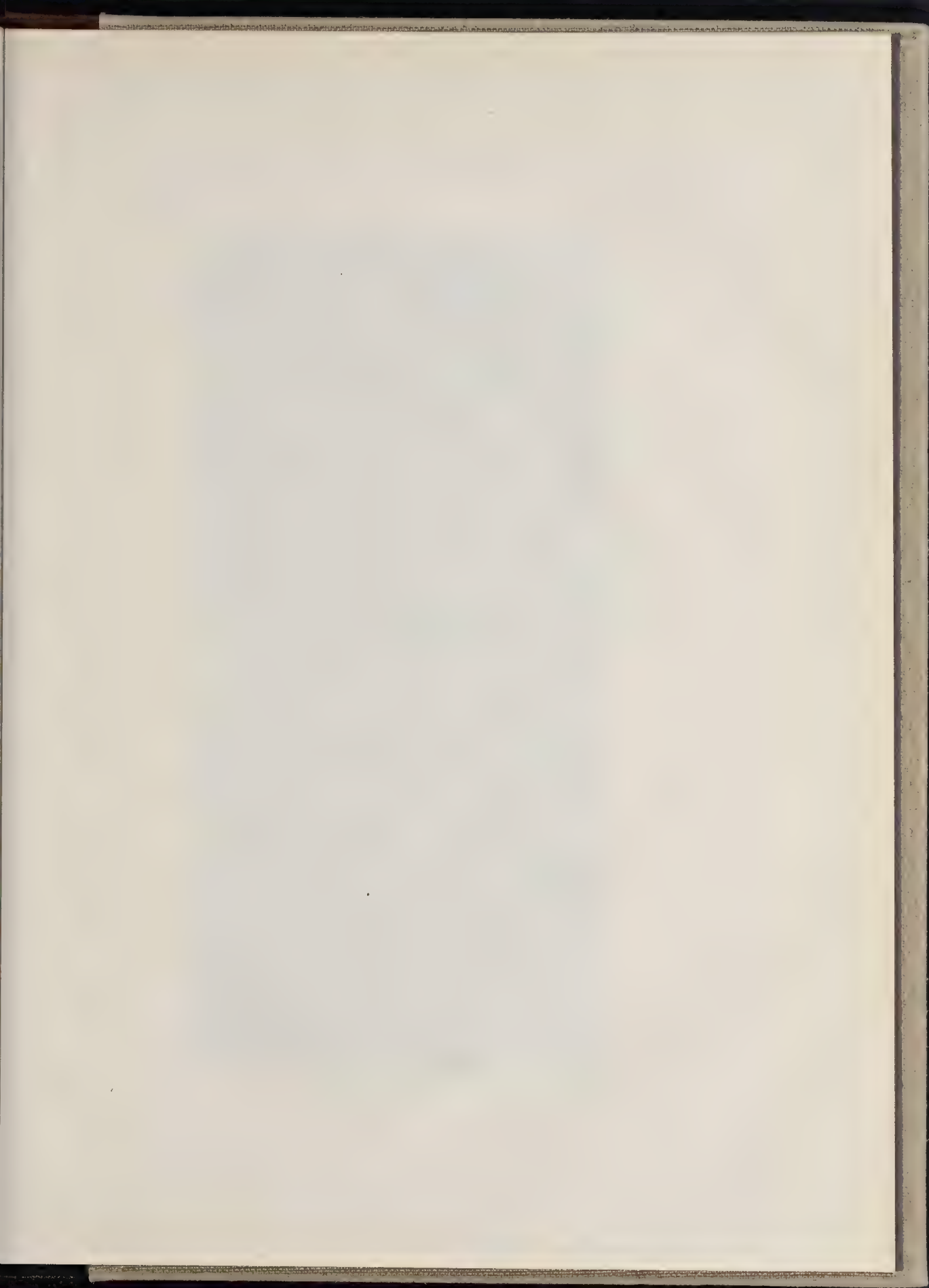
VENICE may be considered a vast gallery of the works of Giacomo Robusti, better known in the world of Art as Il Tintoretto, a name he acquired from having been the son of a dyer. There are few public buildings of any kind in the glorious old city which are not adorned by pictures from his wonderfully facile hand and imaginative mind—from a single portrait, to canvases that may be measured by yards, and which are crowded with figures one is scarcely able to enumerate for multitude. The picture here engraved, for example, is forty feet in width. It was painted for the community of the institution in which it is still to be seen, the Scuola di San Rocco, or St. Roch, one of the numerous charitable Societies founded centuries ago in Venice, and yet remaining.

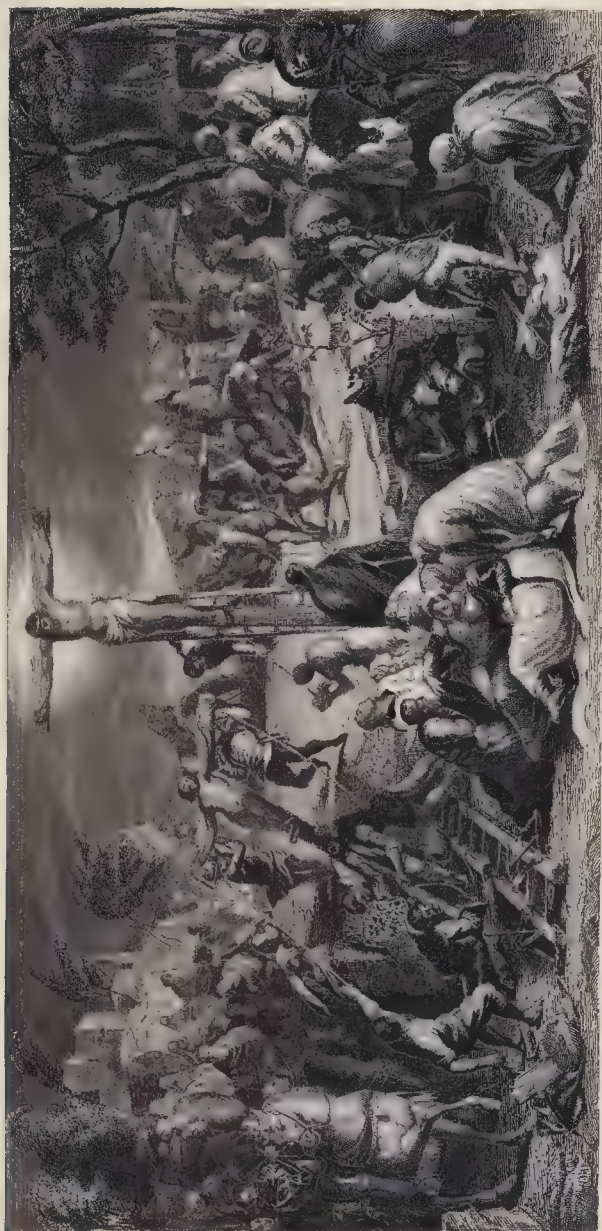
'The Crucifixion' has always been regarded as one of his grandest productions, showing in a remarkable manner his power of invention, even to a wild extravagance, and his extreme boldness of execution; while at the same time it exhibits, in its drawing, his knowledge of the human figure. One has but to examine in detail our small engraving to discover what a wealth of material is crowded into the composition, and what strange fancies make up no small portion of the awful scene. To attempt any analytical description would occupy far too much space here. The late T. Phillips, R.A., says, in one of his lectures delivered in the Royal Academy, that Tintoretto's pictures of sacred subjects in St. Roch, "exhibit a combination of extraordinary power, and weakness in the control of it; or rather an abandonment of the attempt, such as sets all criticism at defiance. The freedom of his execution, and the beauty of his tones of colour, are worthy of being added to the grandeur of design of M. Angelo."

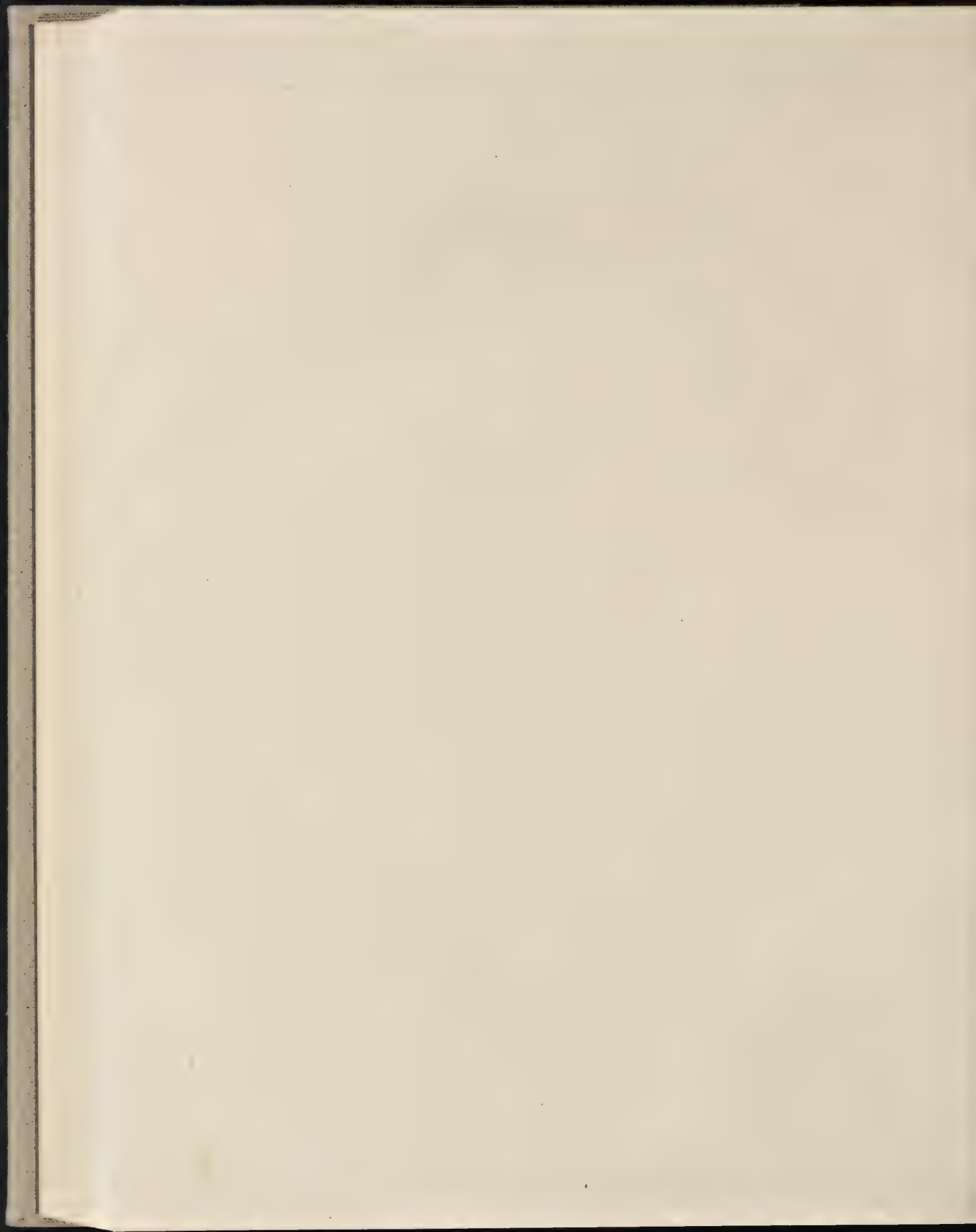
ART IN THE PROVINCES.

NEWPORT, I.W.—We noticed last month the gift of a large marine-picture to the Corporation of this town by Mr. Vivian A. Webber, of Ryde. This liberal present is, we understand, to be followed by others; namely, a companion-picture, 'Yachting,' to be painted, it is presumed, by the same able artist, Mr. Fowles, of Ryde; and a donation of books relating to Art, to the value of fifty guineas. The latter are intended to form the nucleus of an Art-library in Newport. Mr. Webber's interest in Art is evidently something more than personal gratification: we should be glad to record similar instances of munificence in other towns: they would open up bright prospects for painters and others. The Ryde School of Art has lost the services of this gentleman as its president; from circumstances, the exact particulars of which have not reached us, he has felt that he could no longer hold the position so as to be of use to the institution he aided so effectually to establish, and he has consequently resigned. This can but be matter of regret to all concerned.

WORCESTER.—The Committee of the City and County Fine Art Association has issued its report of the result of the exhibition recently held in Worcester. It was chiefly a "loan" exhibition; and the receipts for admittance so far exceeded the expenditure of every kind as to leave a considerable balance in the hands of the treasurer. As this is the first year of operation, the result augurs well for the future.







MINOR TOPICS OF THE MONTH.

ROYAL ACADEMY.—The lectures at the Royal Academy for this season are arranged to commence as follows:—*Anatomy*, Professor Partridge, November 4; *Chemistry*, Mr. Barff, November 28; *Painting*, Mr. Cope, R.A., January 2; *Sculpture*, Mr. Weekes, R.A., February 10; *Architecture*, Sir Gilbert Scott, R.A., March 4.

GRAPHIC SOCIETY.—At the recent annual general meeting of the Graphic Society the following artists were elected members:—P. F. Poole, R.A., G. D. Leslie, A.R.A., E. Hayes, R.H.A., T. Cottier, and H. Carter, *Painters*; J. B. Philip, *Sculptor*; H. Currie, *Architect*. Mr. Foley, R.A., was again unanimously re-elected President for the two ensuing years. It was also resolved that ladies be invited to attend the *conversazione* on the 9th of April, 1873. The dates of meeting for this session were fixed for November 13, December 11, January 8, February 12, March 12, April 9. Thus the first *conversazione* of the society was held on the 13th ult., when, among the works exhibited, were three oil-paintings by Blake, powerfully illustrative of the peculiarities of that artist. Portfolios of drawings, and works by Messrs. Hayes, McKewan, Watts, R.A., Topham, Palmer, Teniswood, Field, Hine, Fripp, and others, mainly contributed to the display of the evening.

SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS.—The society has elected Captain J. Britten as chairman, and F. R. S. Temple, M.A., deputy-chairman, for the season, 1873. At a meeting for the election of these officers, it was announced that Mr. George Browning, honorary secretary, has done much during a recent tour in Italy and France to develop the system of foreign correspondence on matters of Fine Art, proposed by the Council of the society.

THE PHOTOGRAPHIC SOCIETY.—The society has held its annual *conversazione*, prior to its exhibition, which is now open at No. 9, Conduit Street. The society claims for the photographs exhibited this year, that their superior excellence is due rather to increased skill and knowledge of what is wanted to produce certain effects "than to any strides having been made in any new direction." However the effect may be attained, it is certain that something approaching perfection in photography has been arrived at, and that the society is able to show as the production of its members some beautiful works of Art. Among the principal exhibitors are Mr. Bedford, Messrs Robinson & Cherrel, of Tunbridge Wells, Mr. Rejlander, Mr. Mawdaley, Mr. Piercy, Mr. Abney, Mr. Mitchell, Mr. Vernon Heath, and the Hon. Stuart Wortley. The exhibition is certainly not an advance on those of a similar kind that have preceded it.

THE LATE INTERNATIONAL EXHIBITION.—Messrs. A. B. Daniell, Richard Attenborough, and Alfred J. Copeland have addressed a letter to the *Times*, protesting against "the unwise policy of holding continuous exhibitions." We have expressed a strong conviction to that effect—at least, in so far as the year 1873 is concerned. Far better it will be to have no exhibition, than one that will do no credit to any party, and certainly will not "pay." We appeal from the managers to the Commissioners, some of whom we may hope will reason on the matter, and hear the public voice. The three gentlemen referred to state their objections to "borrowing jewels and other objects," which they deem out of harmony with the purpose for which International Exhibitions

were established. But what would the late Exhibition have been without them? As a mere show of beautiful and wonderful things, there is the Museum over the way, where loan-collections may be, and are, grand attractions and great teachers. We expect that Museum will be the chief lender next year; indeed, if there were any means of joining the two, the good and the bad, such a course might be very desirable. We may safely anticipate that no Art-manufacturer of repute, British or foreign, will contribute to the Exhibition of 1873. We confess we cannot comprehend the following announcement:—"At the recent International Exhibition the sales of works of Art and other objects effected through the agency of the price-clerks appointed by her Majesty's Commissioners amounted to the following:—British works of Art, &c., £4,410; foreign works of Art, &c., £6,180; total, £10,590."

THE death of two artists—both well known in times gone by—Mrs. W. Carpenter and Mr. W. Fisk, occurred after our "obituary" sheet was at press. We must, therefore, postpone till next month any notice of them and their works.

MESSRS. AGNEW have exhibited at their gallery, Waterloo Place, a most interesting series of sketches and drawings, made in the Holy Land, in Egypt, and Nubia. They are admirable as works of Art, and are evidently faithful copies of places that cannot be copied too often. They are in number seventy-four, and were "taken on the spot" by Mr. H. A. Harper, an accomplished artist, who accompanied the Earl of Dudley to the East.

THE NEW BRITISH INSTITUTION IN NEW BOND STREET.—We are compelled to postpone notice of the very interesting exhibition which has been again opened in this gallery.

ALEXANDRA PALACE AND PARK.—The purchase of these grounds has now so many earnest and powerful advocates, that we must believe in the probability of their being secured for "the people." The late Lord Mayor is one of the warmest supporters of the scheme. In a recent letter addressed to the *Times* he thus comprehensively—and, indeed, eloquently—sums up the advantages that may be looked for:—"Sufficient attention has scarcely been directed to the fact that the preservation of the park—desirable and important as it is—is very far from being the sole object of the supporters of the enterprise. As an arena of varied and healthful recreation and enjoyment, as an institution in which instruction in the most comprehensive sense will be combined with amusement, as a practical educator of tastes and habits, as a counterpoise to the debasing and ruinous 'pleasures' to which numbers—perhaps the majority—of our working masses are unhappily addicted, and as a powerful agent for the accomplishment of many objects conducive to the welfare of the people, the park and palace, conducted on the principle contemplated by my friends and myself, would be invaluable."

THE STATUE OF THE PRINCE CONSORT, destined for the Holborn Viaduct, has been successfully cast in bronze, and will, it is presumed, be erected in its place before very long. It is an equestrian figure, the work of Mr. C. Bacon.

Mr. E. W. COOKE, R.A., has been engaged on an illustrated work, with descriptive text, which, we understand, will shortly be published by Messrs. Longman and Co.; it is called "Grotesque Animals Invented," a singular subject for a marine-painter to take in hand.

GREENWICH HOSPITAL.—A portrait of the late Rear-Admiral Sir James C. Ross, the distinguished Polar navigator, has been placed in the Painted Hall of the Hospital. The cost of the picture was defrayed by subscriptions of naval officers and men of science, as a record of the admiral's great achievements in geographical discoveries, and the advancement of science in both polar regions. It has been publicly stated that so large a collection of valuable historical pictures relating to our naval exploits has accumulated in the hands of the Board of Admiralty, that it is proposed to annex the Banqueting Hall to the Painted Hall for their reception, and that during the next session of parliament application will be made for a grant to carry out the plan.

A MUSEUM FOR SOUTH LONDON is contemplated; and a meeting of inhabitants has been held for promoting the object. A site has been found where the Rectory of St. Mary's, Newington Butts, now stands: this house will be demolished when the new parish-church is erected.

THE CRYSTAL PALACE PICTURE-GALLERY.—It is pleasant to state that two more of the pictures, to which prizes were awarded, have been purchased; viz., Gill's very beautiful painting of 'A Waterfall in South Wales,' and 'An Autumn at Fontainebleau,' by L. W. Desanges. Thus twelve of the works to which prizes were awarded have been sold. There have been very many other sales from the Collection, Foreign and British; the Gallery is now much frequented by collectors.

IN "THE SPECIAL GALLERY FOR LOAN COLLECTIONS," at the Crystal Palace, are now exhibited the sketches by John Leech; that they are of great interest there can be no question; whether it would be desirable to obtain them by purchase for "the nation" is another matter. The attempt to do so is termed "a patriotic movement;" we cannot say why. To aid the sisters of the artist may be a public duty, and few have a better claim to one of the Crown-pensions; but these pencil-sketches would be no acquisition to the country. They are exceedingly clever; as specimens of sudden thought put upon paper, perhaps they are among the best things of the kind that have been produced; but that is not enough to justify a project for placing them in our national gallery; we should first ascertain if the trustees would accept them. One thing, however, is certain: these drawings (or sketches, or first thoughts (nine-tenths of them are little more than pencil scratches) will be a great attraction at the Crystal Palace, and we congratulate Mr. Wass on obtaining them. If there be many who consider that the collection ought to be made national property, they will now have an opportunity of forming judgment; we shall heartily rejoice if a sum sufficient for their purchase can be raised, no matter what is done with them afterwards. In number they are upwards of one thousand, evidencing large industry as well as great genius.

THE CHRISTMAS CARDS of Messrs. Marcus Ward and Sons, of London and Belfast, have been issued. They are of very great excellence; contrasting the poetry as well as the Art with the publications of no very long time ago, we are more than satisfied. The pen and the pencil have both been well employed; the one is written by authors of "approved" position, the other consists of pictures of great merit by artists who have rare skill in designing; no doubt they are chiefly Irish; for Messrs. Ward have educated a number of young

men and women, whose natural abilities have been fostered by judicious training, and who now take the lead in productions of "that sort." Thus a new trade has been introduced into Ireland, and students in that country are enabled to compete with the best producers of Germany and France: indeed, to excel them. There may be less of grace, and, perhaps, of artistic effect, the result of slight and rapid touch, in works by the Irish artists; but there is more of thought, power, and solidity of treatment. We are considering these Christmas cards as pictures, and such they are, pictures of much importance as teachers of Art, though toys for a season; we might select from the mass we have examined several that would do credit to artists who hold high rank. Moreover, as examples of printing—we presume, by the chromo-lithographic process—nothing better has been issued; Messrs. Ward have surpassed all competitors in this class of work, and supply, we believe, nine-tenths of the dealers throughout England. It will be seen what Irish talent, skill, and enterprise can achieve, and supply additional evidence of what Ireland may be when "agitation" ceases, and permits prosperity to be "at large" in that country.

A PORTRAIT OF C. B. VICARS, ESQ., Colonel of the 2nd City of London Rifles, has been presented to his lady with some ceremony—the ceremony having taken place at the Guildhall, the Lord Mayor presiding. It was subscribed for by the corps, who were, of course, present on the occasion. The portrait is painted by Captain Mercier, who is said to be an excellent volunteer officer: we know him to be an admirable artist, who holds high, and deservedly high, rank among the portrait-painters of the country. The newspaper reports describe it as a striking and effective likeness; we are quite sure it is a valuable picture, eminently entitled to the praise bestowed upon it by the Lord Mayor and other witnesses in attendance.

DULWICH COLLEGE.—It is welcome news that the Governors are about to make provision, "with the sanction of the President and Council of the Royal Academy," for the preservation and custody of the beautiful collection of works of Art in the Picture-Gallery; and that after defraying expenses, "the Governors shall, out of the remaining income of the Trust, provide for the instruction of boys and girls in drawing and designing, and otherwise for advancement of Education in Art." The College has been for many years a "silent sister;" the present head-master is an enlightened gentleman of large acquirements: he has set himself to the task of wise reforms, and although the Picture-Gallery may not be in his department, no doubt the spirit by which he is animated, influences all who have the direction of studies in the College.

M. RIMMEL is scattering far and near his Christmas toys; long ago he so much improved upon these pleasant memorials of a time of the year when cheerfulness becomes a duty, as to make them really works of Art. Those whose memories go back half, or even a quarter, of a century, can remember them only as, for the most part, repugnant to taste, things to be forgotten—the sooner the better; now they are positively Art-teachers. Examine any one of these statuettes, the charge for which is seldom more than sixpence: they are German work, principally issuing from the ateliers of Fleishmann of Sonneberg: here is a stately gentleman; here a genuine fox-hunter; here a jolly sailor; in fact the variety is prodigious; each is

perfect as a model of true Sculpture-art. Of the "crackers," almost as much may be said: some of them, when opened, supply fans; others scent-bottles; others pretty pictures, correctly drawn and skilfully coloured; others artificial flowers, so good as to be well suited for drawing-room vases: one marvels how matters of so much real beauty can be produced at so little cost. **M. Rimmel's** main efforts, however, have been directed to the production of greeting cards for Christmas; these are chiefly of French design, graceful and effective; drawn in many instances, especially where flowers are grouped, by a master-hand. The issues of the Season 1872-3, including an almanac, into which is introduced fancy portraits of heroines of the German poets, are certainly in advance of those of years preceding, not only as regards novelty, but as concerns Art. There will be no merry-meeting at Christmas that may not derive instruction, as well as amusement and enjoyment, from these toys for the young and for the old.

SAMUEL TAYLOR COLERIDGE was born one hundred years ago; he was educated at Christ's Hospital; and the present scholars in that renowned school have determined to celebrate the fact "by a memorial (some commemorative group in silver or bronze) to be held each year by the ward that has most distinguished itself." This seems to us but a poor and pitiful recognition of the great poet; to keep a bronze group for a year upon a boy's chimney-piece—in a ward! Would it not be wiser to honour his memory by placing some tribute on his neglected grave at Highgate? It is not without a mark, as the grave of Leigh Hunt was, until a subscription removed the reproach; nor is it tumbling down, as was the head-stone above the remains of Charles Lamb, until half-a-dozen sympathizing friends repaired it; but a fitting monument is needed: to erect such a work would be to confer honour on all who aided.

AN EXHIBITION OF FINE AND INDUSTRIAL ART was opened last month, for a few days only, in the pleasant suburban village of Enfield, under the presidency of Lord George Hamilton, M.P. The spacious riding-house of Col. Somerset was appropriated to the purpose; and it was well stocked with works of varied character, very many being contributed by the local inhabitants. Prizes were awarded for excellence in objects of luxury and utility.

THE LORD MAYOR distributed the prizes awarded by the Turners' Company to English workmen and apprentices who have sent in the best specimens of hand-turning.

THE MANSION-HOUSE FUND for raising a national memorial to the Prince Consort has been closed, and a report forwarded to her Majesty. A letter of acknowledgment has been received from Sir Thomas Bidulph, conveying the Queen's grateful thanks to those who have laboured for the completion of a work "which has been watched with affectionate interest by her Majesty, and which has been executed in a manner entirely worthy of the objects for which the public so liberally subscribed."

MESSRS. WARD AND HATCHWELL, naturalists, of Piccadilly, have given a new feature to their Art—that of preserving the outward aspect and character of animals. The name of "Ward" has long been honourably associated with that interesting branch of natural history, and any information comes from him with a strong claim to consideration. They have endeavoured to utilise the skins of animals and birds, and their museum contains many striking and

interesting proofs that they have succeeded. Chief of them are lamps. Instead of the usual vases they introduce bird-skins, full and perfect in plumage—the owl, the eagle, the scarlet ibis, the golden pheasant, and the bird of paradise; and for hall-lamps, bears, monkeys, and leopards. There are several other adaptations, such as "game covers" for the table; fire-screens, in which between two sheets of plate-glass humming-birds are introduced; rugs of the natural fur; even for ladies' hats there is veritable plumage; while heads and wings of tiny humming-birds are made into brooches and ear-rings. It is difficult to convey an idea of the effect of these borrowings from nature; certainly they are very remarkable, and no doubt would startle those who sat beside them, to eat or read;—we allude mainly to the lamps, though they form but one of a dozen such adaptations. Messrs. Ward have made them really refined objects of Art, not merely curious and novel and interesting.

TINTERN ABBEY ON THE WYE.—Our "voyage" down the romantic Wye, and an hour of moonlight in the most charming of monastic ruins, have been forcibly and very agreeably called to memory by a large picture of the scene, painted by Mr. W. H. Davis, a young artist of right good promise. It will not be exhibited, and therefore we notice it. It is a commission from an eminent Art-patron—Henry King Spark, Esq., of Darlington. The picture is named 'Timber Carting': a waggon, so laden, occupies the foreground; the horses are being admirably painted. The abbey is somewhat distant on the river's bank; the Wye, "thou wanderer through the woods," is very true to nature, as are the trees and the various other accessories. We examined the very meritorious work of Mr. Davis in his *atelier*, where also we saw two smaller, yet not small, pictures—a view near Monmouth, and another near Chichester—commissioned by Robert Robinson, Esq., another collector of English paintings, to whom young aspirants for fame are much indebted.

ART-UNION OF LONDON.—Mr. A. Willmore is making progress with his large plate of 'Landing Fish at Egmont,' from the picture by Mr. E. W. Cooke, R.A.: judging from an etching-proof that has come before us, subscribers to the Art-Union, for whom the engraving is intended, will have a very attractive print.

ILLUMINATED WOVEN BOOK-MARKERS.—We have frequently—indeed, annually, for some years past—referred to the very graceful and interesting productions of Mr. Thomas Stevens, of Coventry. There are few persons who are not in a measure acquainted with them, for they are now seen "everywhere," and are certainly in very extensive use; their small cost, as well as great beauty, rendering them highly popular. His loom sends forth a variety of other objects of the class; they are all in pure taste, and of refined finish—admirable examples of weaving, and good specimens of Art. He has added to his issues several Christmas-cards and sachets; these also are of considerable excellence. They, and the book-markers especially, must be produced in immense quantities to enable the producer to sell them for prices so apparently insignificant. Of the book-markers there are upwards of four hundred "for choice," generally costing sixpence each, and seldom rising above one shilling. Ten years ago, when the manufacture was in its infancy, we anticipated "advance;" it is pleasant to know we have not been disappointed.

REVIEWS.

HISTORY OF SCULPTURE, FROM THE EARLIEST AGES TO THE PRESENT TIME. By Dr. WILHELM LÜBBE, Professor of Art-History at the Polytechnicum at Stuttgart. Translated by F. E. BUNNETT. With Numerous Illustrations. 2 Vols. Published by SMITH, ELDER, & Co.

THOUGH the first edition of this history appeared in its original language more than nine years ago, and the book has reached a second edition, it has not found its way into English till now, so far as our recollection and researches assure us. We offer it a cordial welcome, not less for its own intrinsic value than because it is a fitting supplement to Dr. Lübke's previous volumes. "The History of Art," also translated into our own language by Fanny Elizabeth Bunnett, of which a notice was given in our Journal for 1869. In that work the art of sculpture was not altogether ignored, but it formed a comparatively insignificant portion of a history which comprised in it almost every element coming within the range of the Fine Arts.

The success of the first edition of the "History of Sculpture" on the Continent induced the author, as he remarks in his preface to the new edition, to subject his "work to a thorough revision, to fill up former gaps, to remove inequalities of treatment, and throughout to strive after greater finish, both as regards subject and form. Above all, I have enlarged and revised the antique sections, in which the result of recent researches, as well as my own continued studies, have been turned to account. A special section on the plastic lesser Arts of the ancients have (has) been added."

After a brief introduction, having reference to the nature and the course of the development of sculpture, Dr. Lübke traces out the chronological history of this Art from its earliest known period, as found in the remains of Oriental sculptures, consecutively through the ancient examples of Greece and Italy, to those of the Middle Ages; terminating the last at the fourteenth century, from which period he dates the sculpture of modern times. These epochs he again subdivides, so far as they admit of his doing this, into schools and nationalities; thus the progress and the decadence of the Art in any country are rendered perspicuous.

Speaking of the character of Egyptian Art, and comparing it with the mystical representations of the ancient Indians, the author takes this view of it. He says—"With contemplative races, such as the Indians, the gods form the central point; with practical, acting nations, such as the Egyptians, man occupies this position. Secular life, the history of the state, that is of the ruler, is the subject of representation; it inspires the artists, and covers the monuments with its thousand-fold detail. Celestial life casts only a reflection on this present existence, and the gods are only introduced in their relation to the life of the Pharaohs; while, in depicting superhuman nature, mythological emblems of the natural events of the country (Isis, Osiris) are mingled with an old worship of animals, giving rise to the most varied forms of the few traces of fantastic caprice exhibited in the usually sober and intelligent character of the Egyptians." The same line of argument may be carried through the entire history of Art, which everywhere has shaped itself to the religious or the social character of the peoples; providing for their requirements, whatever these may have been, and meeting the demand, as it were commercially, by the supply. Hence we see, as a rule, the pantheistic art of Greece and Rome; the sacred art of Italy and Spain followed by that of the Flemish schools; the secular art of France; the domestic art of Holland, and of our own country at the present time.

In following out his history of Sculpture Dr. Lübke does not limit himself to statues and bas-reliefs, but has something to say about decorative sculpture generally, as in architectural work; and, in the chapter on "Antique Plastic Lesser Arts," he includes coins, gem-cutting, and what he terms "Toreutic Works," that is, metallic

objects of every kind in which rich ornamentation is introduced. In fact, nothing seems omitted that can legitimately be placed within the range of his subject, which he grasps most comprehensively and with a knowledge of all its highest attributes. The book, with its abundant illustrative examples, very carefully engraved, is a very valuable addition to the Art-literature of the day; while, from the pleasant unconventional style in which the narrative is written, it cannot fail to become a popular history.

We note that, when speaking of modern sculptors and their works, the author—like the Frenchman, M. Louis Viardot, in his "Wonders of Sculpture," reviewed in our Journal a few months ago—ignores the existence of the Art in England, except in the case of Flaxman: yet surely, if the names of no other able men could have been brought forward among our deceased sculptors, Bacon, and Banks, and Gibson, might have found a place in the list. It is scarcely fair to British Art to have it thus ignored. Perhaps, however, the Stuttgart professor has never visited us, and therefore knows nothing of what England could show him—some good works, at least, amidst a mass to which we would not particularly care to introduce him. But there are plenty of indifferent sculptors on the Continent, where the Art is fostered—we are ashamed to say—far more liberally than among ourselves.

PICTURES BY WILLIAM MULREADY, R.A. With Descriptions, and a Biographical Sketch of the Painter. By JAMES DAFORNE. Published by VIRTUE & Co.

This is a large volume, intended mainly as a Christmas gift-book; and of all the productions of the season, it is, perhaps, the best—certainly the best we have yet seen. Nine engravings, in line, from the most popular pictures of one of the greatest artists of our age and country are no small boon; they are admirable works of Art, of unsurpassed excellence as pictures from the *burins* of the most distinguished British engravers: here we have among others, "The Wolf and the Lamb," "Choosing the Wedding Gown," "The Last In," and "Crossing the Ford"—gems of our national galleries and of private collections. Mr. Dafforne has done his part of the work with very great ability; the biography is skillfully condensed, and written in a style thoroughly English: all the salient points in the life-history of the artist are given as a scrupulous and careful digest. He acknowledges his debt to Messrs. R. Redgrave and S. Redgrave's "Century of Painters;" but, in fact, much concerning Mulready—communicated by himself—is to be found in the pages of the *Art-Journal*. He was, however, very chary in speaking of his early history; there was always a mystery about the commencement of his career. We might be tempted into occupying much space by our personal memories of the painter; but we must be content to refer the reader to Mr. Dafforne's "Life" of him; it tells all that one would care to know of his public and private history.

KEATS'S ENDYMION. Illustrated by E. J. POYNTER, A.R.A. The Engravings by F. JOUBERT. Published by Moxon & Son.

There are few living artists capable of illustrating John Keats; but assuredly Mr. Poynter is one of them. He is a scholar as well as a painter; a poet also—with the pencil if not with the pen; and he is thoroughly able to comprehend the delicate mind and high soul of him who was called from earth when genius was only in the bud; the flower was destined to open in another sphere. During life, he was appreciated by few, and these were kindred spirits; such as Shelley and Leigh Hunt. Possibly he has been overpraised since his death: but it is unquestionable that he bequeathed to us a rich treasury of poetry, neither grand nor powerful, and by no means perfect, but of pure and refined beauty, sufficient to place his name among the foremost of those who glorified the early half of this century, and have been followed by none who are either rivals or competitors. "Endymion" is, of a surety, his best composition; it was written in 1818, in the anticipation of early removal, which was not

long delayed; it is tinged with sadness, if not gloom; yet it is full of sweet thoughts, occasionally cheerful, and now and then joyous. From the first—the opening—line so often quoted—

"A thing of beauty, is a joy for ever,"

to the last,

"Home through the gloomy wood, in wonderment,"

there is abundant evidence of the great things the Poet might have done, had he been permitted to do them before his call from earth; the poem is rather a foundation for hope than satisfaction; an earnest of great things that were not to come.

The illustrations are six, they are line engravings, and very admirable specimens of the Art; M. Joubert, a Frenchman long settled in England, holds high professional rank, and he has been stimulated by the charming designs it was his business to multiply. Mr. Poynter has aimed at variety, and succeeded; so far, indeed, has it been his study, that one of his illustrations is a pure landscape:

"silver lakes
Pictured in western cloudiness that takes
The semblance of gold locks, and bright gold sands,
Islands and creeks, and amber-frosted strands."

The volume is a very charming and attractive Christmas gift-book; it might have been printed on better paper.

BELLS OF THE CHURCH: A Supplement to the "Church-Bells of Devon." By the Rev. H. T. ELLACOMBE, M.A., F.S.A. Printed for the Author by WILLIAM POLLARD, Exeter.

Mr. Ellacombe, the veteran campanologist, who has done more to elucidate and illustrate the history of church-bells than any other author, living or dead, and whose many works on the subject are the best and most reliable of any which have been printed, has just added to his reputation the crowning work of his long life, now before us. This last contribution is a goodly quarto volume of nearly four hundred pages, and more than the same number of engravings; and is devoted to every branch of the great subject on which it treats. First we have a capital chapter upon the present method of casting church-bells, and the poetry of bells; next, a chapter upon chimes and carillons; and, next again, one upon the origin of change-ringing and ringing societies, in which is given the whole history of the various societies of "College Youths," of "Schollers of Chepswyde," "Union Scholars," "Eastern Scholars," "Cumberland," "London Youths," "Westminster Youths," and a host of others; this chapter offers a vast amount of new information, and evidences great research. This is succeeded by "The Law of Church-Bells," and "The Consecration of Church-Bells," which in turn are succeeded by a chapter on bell-literature, and one on ancient ecclesiastical hand-bells—*tintinnabula*—and another on large bells—*signa*. In these two chapters every possible information upon bells, from the smallest—only an inch across—of ancient times, to the "Great Toms," "Big Bells," and "Great Peters" of our own country and times; and foreign bells—the king of which is the great bell of Moscow, weighing nearly 193 tons, and measuring no less than 65 feet in circumference—is given, and fully illustrated. Mr. Ellacombe next gives what he calls "Miscellaneous Scraps," which is perhaps one of the most interesting parts of this valuable volume. In this, among a hundred or two other matters of equal interest, are the beautiful legends of the Limerick and other bells; the symbolism of bells; the influence of bells upon minds and upon popular feeling; the superstitions connected with them, and their supposed power in driving away evil spirits, thunder and lightning, and other calamities; customs connected with bells; exploits in ringing; costs of noted bells; bells in heraldry; and the stamps of founders in various counties. In the latter division a large number of very beautifully executed woodcuts of marks, monograms, letters, crosses, coats of arms, and devices of one kind or other are given, and so arranged as to be of constant use to the "bellologist"—to use a term occasionally met with.

We cannot close this brief notice without

again bearing testimony to the value of Mr. Ellacombe's labours, and to the excellence of all he has written upon the subject. We believe he is now engaged upon the church-bells of Somerset and Gloucester, and shall look forward with interest to their appearance.

ART-STUDIES FROM NATURE: For the use of Architects, Designers, and Manufacturers. Published by VIRTUE & Co.

These "Art-studies" have already found favour with readers of the *Art-Journal*: scattered through, it may be, a hundred of the monthly parts of that work, are the valuable contributions to Art-science of Messrs. Glaisher, F.R.S., F. E. Hulme, F.S.A., Robert Hunt, F.R.S., and S. J. Mackie, F.S.A., concerning "The Adaptability of Native Plants to the Purposes of Ornamental Art," "Seaweeds as Objects of Design," "The Symmetrical and Ornamental Forms of Organic Remains," and "The Crystals of Snow as applied to the Purposes of Design." Thus brought together into one elegant and beautifully printed volume, due honour has been accorded to the four eminent authors who brought their large attainments and the study of years to the aid of the designer; the foundation of their lessons being the grand teachings of nature. Such men are public benefactors: they benefit all human kind for all time. There is no class of Art-manufacture that may not derive valuable suggestions from this graceful volume; it is full of instruction and pregnant with profit to those by whom it is read and studied.

THE FIRST BOOK OF BOTANY. By JOHN HUTTON BALFOUR, M.D.A. Published by COLLINS, London and Glasgow.

This, although a cheap, is a good book: it is but an introduction to botany, but may gratify the advanced student as well as the "beginner;" for it is very comprehensive, not only as regards the anatomy and physiology of plants, but with reference to the comparatively minor matters which never fail to excite deep interest. Every point in the nature and character of plants is treated in simple language that any reader may understand; while the treatise is so amply illustrated by engravings as to leave literally nothing unexplained. In most cases the structure of leaves and flowers has been magnified: often that which is of vital importance is so small as not to be distinguished by the naked eye: passed under the microscope its marvellous beauties are developed, and we find evidence of the full harmony of all created things. Mr. Balfour has done his work well—his little volume is a text-book for "beginners." Each chapter or division is followed by a string of questions.

SCENES AND CHARACTERS OF THE MIDDLE AGES. By the Rev. EDWARD CUTTS, B.A. Published by VIRTUE & Co.

Readers of the *Art-Journal* are familiar with the contents of this most interesting and most useful book; various articles from the able pen of the accomplished author have been published from time to time during many years past; they are now collected to one very graceful volume, carefully arranged and revised, with many important additions, and illustrated by one hundred and eighty-two engravings on wood. Here, then, we obtain much valuable information concerning the monks, the hermits, the pilgrims, the minstrels, the knights, and the merchants of the Middle Ages—the thousand and one matters that appertain to them. Mr. Cutts, though a very learned man, has laboured, and successfully, to produce a popular work that shall interest all, of every class, who desire to obtain knowledge without the difficulties by which it is often embarrassed. Few productions of its class are better calculated to become favourites with ordinary readers, while it will fully satisfy those who have deeply studied the subjects of which it

treats. It is an honour to any periodical work to have commenced and carried out a plan so important and so perfect.

STORIES FROM ENGLISH HISTORY, DURING THE MIDDLE AGES. By MARIA HACK. Revised by DAVID MURRAY SMITH. Published by VIRTUE & Co.

The old who were once young will remember these stories as the delights of youth half a century ago. Maria Hack was the friend of those who were boys and girls then; and it is by no means certain that in their old age they have met with any book superior to it. The editor, "the reviser," as he styles himself, has changed the title—the good old title, "Stories of the Olden Time;" we cannot see why. He has not done much more than that, if our memory helps us rightly; but, of a surety, the book is well worth reprinting; it is full of truthful and trustful information; the style is smooth and easy, "honest English;" the themes are judiciously selected, and the moral sought to be impressed is always of value. The stories go a long way back, too far, perhaps; or, rather, they do not carry us sufficiently low down in our history; but the young will never tire of reading tales of King Alfred, Harold, and Cœur de Lion. There are few juvenile Christmas books so good as this, which we earnestly commend to our readers as at once interesting and instructive.

HANDBOOK FOR THE BREAKFAST-TABLE. By MARY HOOPER. Published by GRIFFITH AND FARRAN.

In her comprehensive and very intelligent preface the author truly says, "that there is no meal so troublesome to arrange and provide for, as breakfast;" but we do not quite agree with her when she adds, "it is equally so, whether from the requirements of the family it be early or late;" indeed, a very early breakfast, such as men who leave their homes to take part in, or direct, the occupations of the day in our counting-houses or public offices, require, should be provided for and arranged over-night; and one of the first duties of service is early-rising.

Even the young and sadly inexperienced housekeepers of the present day scarcely know how to order a dinner of the usual stamp; but the dishes that are generally met with at the breakfast-table are utterly unfit to support the wear and tear of body and spirit, which the "bread-earners" of the family have to encounter during a long day of necessary fatigue, seldom unmingled with anxiety.

The author of these valuable receipts says "that the little 'handbook' does not pretend to give directions for every well-known breakfast-dish, but rather to supplement these by some novelties, which have the merit of being as economical as the present price of provisions will allow."

One of the most valuable characteristics of this "hand-book" is the skill and judgment shown in utilising the materials left from "to-day's dinner" for to-morrow's breakfast, so that the really expensive "bacon and eggs," "rump steak," or "mutton chop," are not necessary, nor really half as "nice" as what can be made from that which is left of a "commonplace dinner."

We assure our readers that "The Handbook for the Breakfast-Table" is the cheapest shilling's worth ever presented to a housekeeper.

BOOKS FOR THE YOUNG.

THE PUBLICATIONS OF
GRIFFITH AND FARRAN.

We can allot but small space to the nine pretty, interesting, and instructive books on our table—the Christmas-books of a firm that has established a high character for such important

productions. Readers may be sure of finding much that is good, and never what is evil, in their issues. They are always nicely printed, soundly and gracefully bound, and well illustrated; if the illustrations are not of the costliest order, they are, for the most part, good Art, drawn and engraved with thought and care. M. Friston, John Lawson, W. Petherick, George Thomas, and Julian Porch, are the principal designers.

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"GRANNY'S STORY BOOK," by the author of "Gerty and May," is full of agreeable anecdote. A grandmother could not give a fitter or more welcome gift to her juvenile and hopeful descendants.

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"SWIFT AND SURE," by ALFRED ELWES, a writer who has done much and well for the young, carries out in a most striking and useful tale the principle he lays down in his preface—"to awaken interest by means of a simple narration of ordinary events, and a succession of truthful pictures of scenery and cities, drawn from intimate knowledge." The book effectively illustrates "the career of two brothers."

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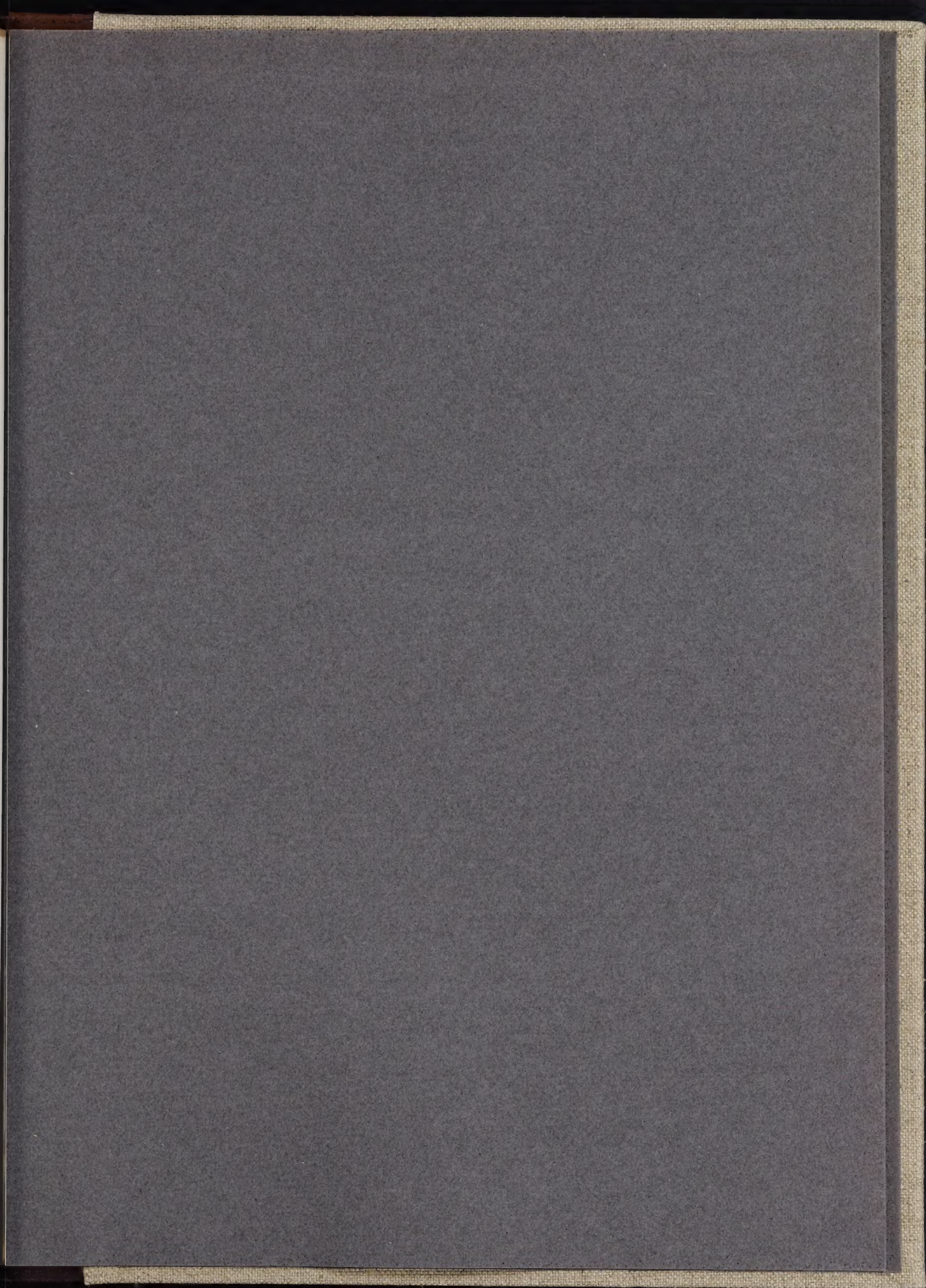
"THE MODERN SPHINX" is the only one of the nine volumes against which objection can be made; the enigmas, charades, rebuses, puzzles, and conundrums, "original and selected," are capital, and will delight many households when the long evenings of winter are with us; but the "acting charades" are not of a character we should like to place before the young: there are but two of them, and they might have been omitted with advantage to the book.

The eminent firm is a large benefactor to the "future," in the way of instruction as well as amusement; they absorb, or nearly so, the trade in this essential department of literature, and, although this year they have not obtained the co-operation of the more established and renowned writers for children, they have had the valuable aid of several who are well fitted to discharge the important duty of ministering to the pleasure and instruction of the young.

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